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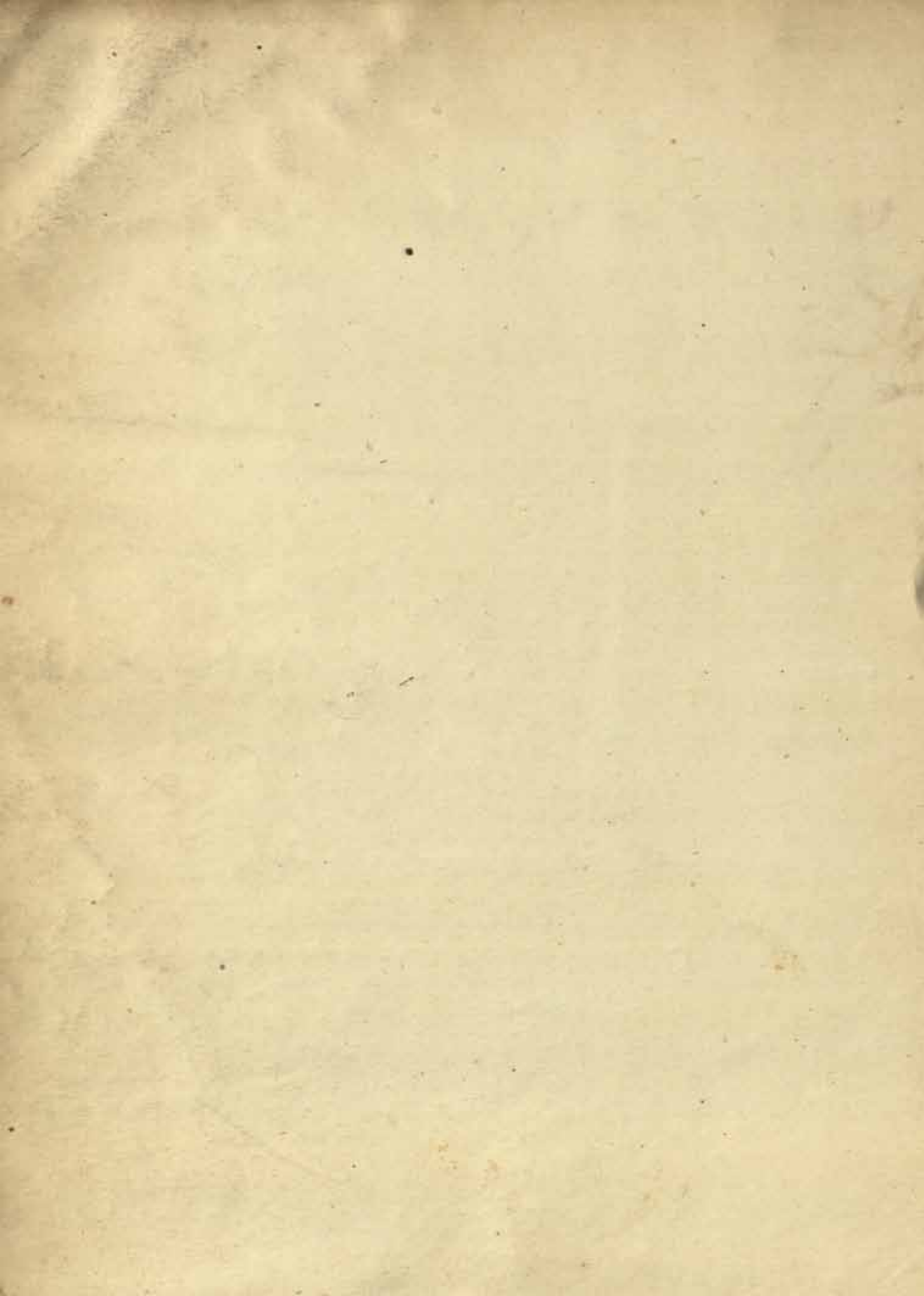
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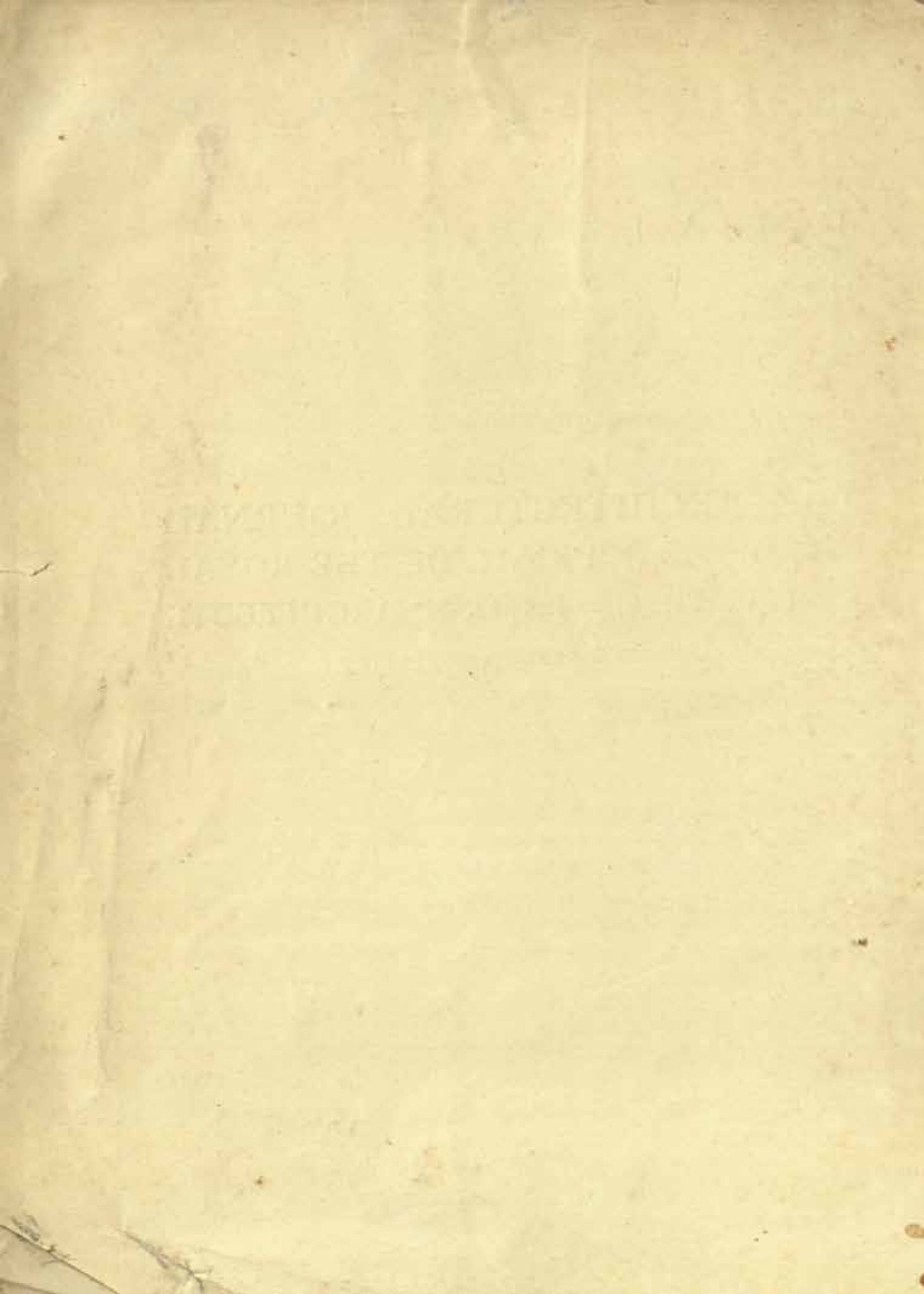
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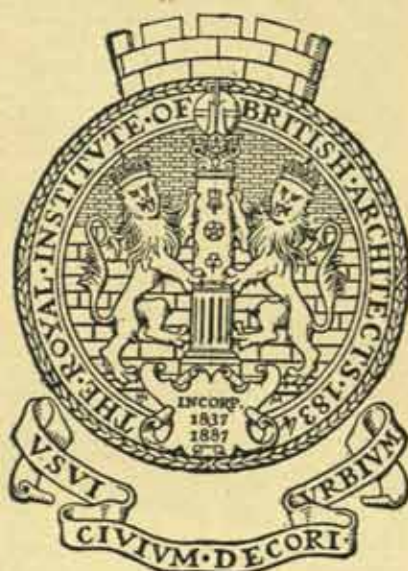


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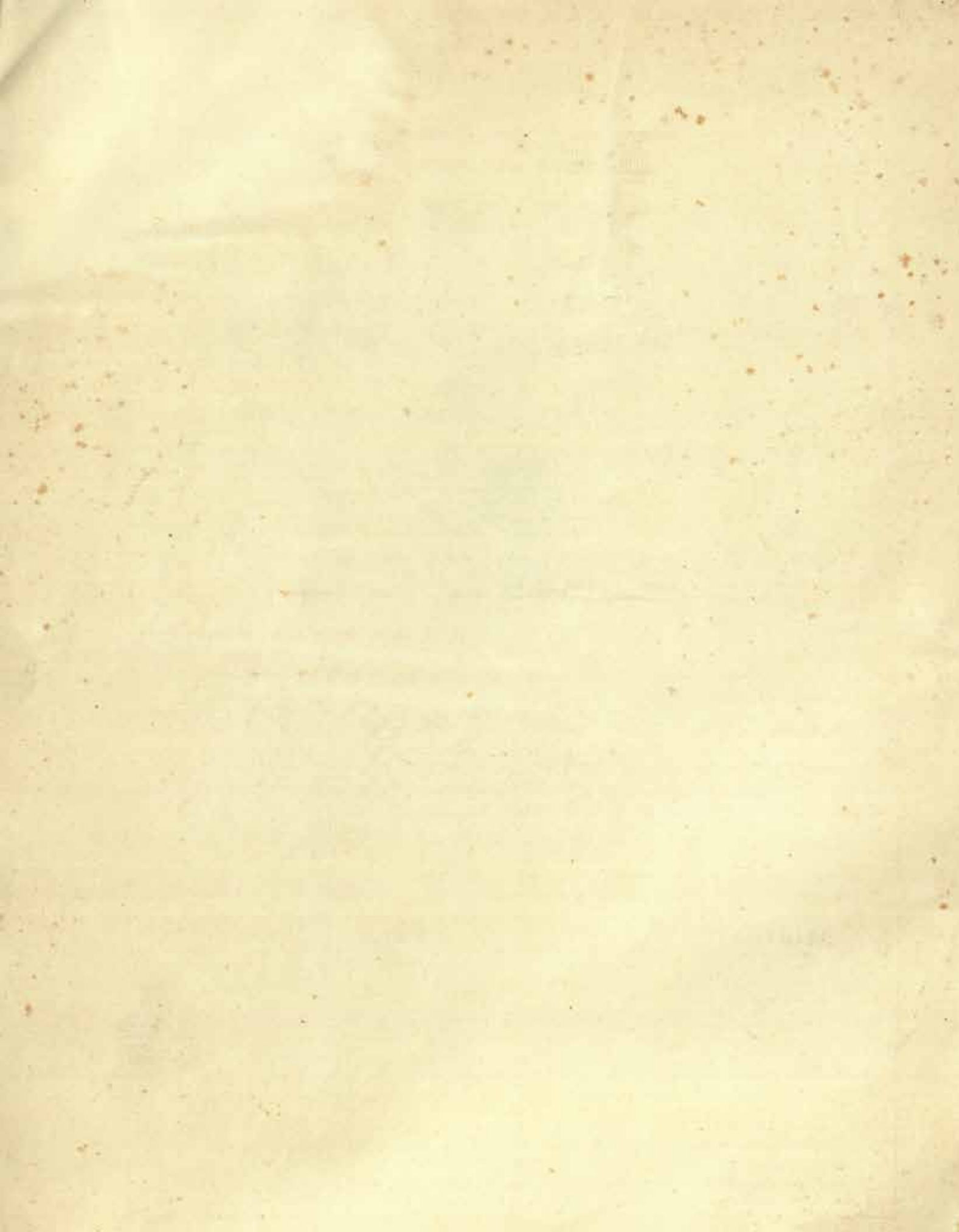
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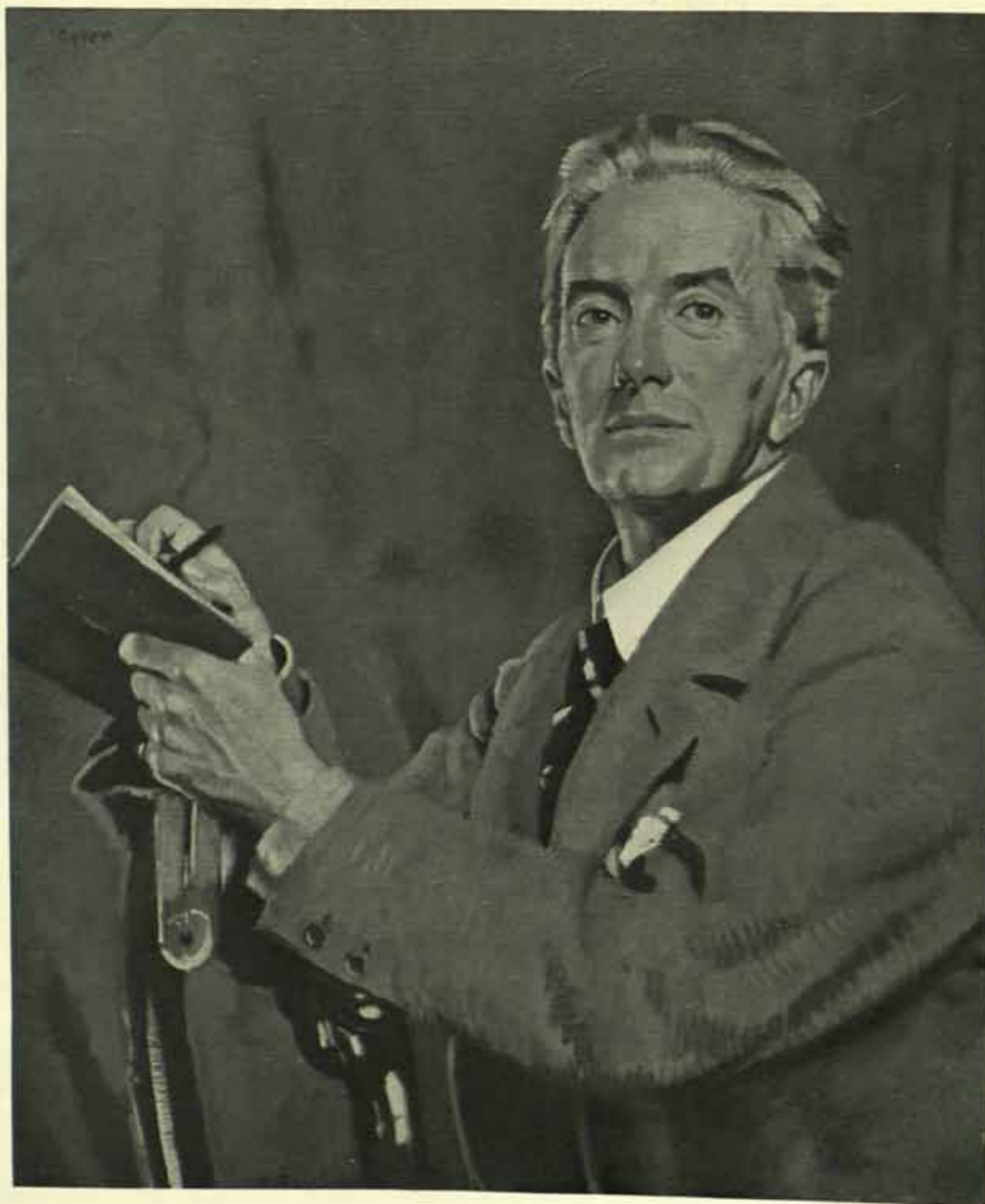
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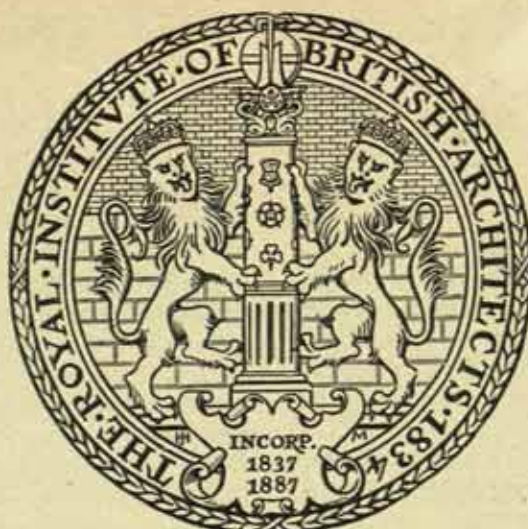


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PORTRAIT BY SIR WILLIAM ORPEN, R.A.



NINETIETH SESSION 1923-1924

The Opening Address

BY THE PRESIDENT, MR. J. ALFRED GOTCH, F.S.A.

[Delivered at the General Meeting on Monday, 5 November 1923.]

IT requires no profound thought to become aware that an idea may be expressed in different ways; one way may be bald, the other beautiful; one may be the merest statement of facts, another may present those facts so aptly or in such charming language that we ever afterwards recall them with delight. It is not improbable that, meeting here to-night after a long interval of separation, we may have discussed the weather, we may have recalled the inclement spring, we may have praised the summer for everything but its spells of excessive heat and its brief duration. If we have done so, no one will bear our commonplaces long in mind. They were merely bald observations to pass the time, forgotten as soon as made.

But how does the poet handle the same theme?

"Shall I compare thee to a summer's day?

Thou art more lovely and more temperate,

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date."

Or suppose that a student of architecture takes advantage of summer's lease while it is still running, and goes, let us say, to the south of France on a sketching tour. He has toiled up on a hot day to Roquebrune or to Gourdon, or to some other ancient and interesting village perched upon a hill. What is his first desire on reaching his destination,

a desire that takes precedence over the most delightful sketching? It is to quench his thirst. This laudable wish—still laudable, at any rate, in the Old World—he may well gratify by calling for a bottle of the *vin du pays*, with ice if possible. All quite matter-of-fact and prosaic. But how does the poet express the student's longing?

"O, for a draught of vintage! that hath been

Cool'd a long age in the deep-delved earth,

Tasting of Flora and the country green,

Dance, and Provençal song, and sunburnt mirth!"

Just as the plainest idea can be rendered handsome by clothing it in the gorgeous raiment of poetry, so the crudest necessities of building can be ennobled by Architecture. That, indeed, is one of its functions: to turn the disjointed prose of the client's sketch-plan into an organic whole, infused with the spirit of poetry: to transmute his halting murmurs into the liquid song of the nightingale.

But you may say that poetry is not apt for everyday use, or even confess that you have no ear for it. Well, there is noble prose, as well as fascinating poetry. But prose, to be noble, cannot be haphazard; its words must be carefully selected and skilfully blended, chosen as well for the aptness of their meaning as the music of their sound.

I will not pursue the parallel to your discomfort, but will merely add, descending from the noble to the commonplace, that even an advertisement is more likely to be efficacious if couched in reasonable prose than if presented in the form of a crisp but odiously familiar conversation.

As with noble prose, so with fine architecture : its component parts must be carefully marshalled and skilfully adjusted, apt for their purpose and agreeable to the eye ; and although in small buildings the scope is narrower than in large, yet the same principles hold good in both.

What is the moral to be drawn from this analogy? This, that as we are agreeably affected by fine literature without knowing exactly why, so, with like vagueness, are we impressed with good architecture. But as literary style can only be acquired by study and practice, so also can the faculty of design in architecture only be acquired by training.

This fact is sometimes overlooked by those who are about to build, especially if their intentions are not ambitious. They have been known to employ a builder or a decorator or a land agent or a house furnisher, so simple do they consider the problem to be, so prudent are they in saving the expense of an architect. But, depend upon it, with these practitioners the cost of design is always added to the bill, although it may not appear as a separate item. And, more important still, the work of design is done in such cases by men who are not trained to it—men admirable in their own occupations, but who, in the nature of things, cannot have devoted much time to studying the niceties of design ; and by design I mean not merely external appearance, but the arrangement of the building, whether great or small, its aptness, its relation to the sun, the disposition of its windows, doors and fireplaces, not to mention a due supply of cupboards.

If only in the past the designing of houses had not been left to excellent (if speculating) builders, untrained for this side of their enterprise, how far less depressing, or irritating, would be the suburbs of our cities and country towns ! The past is irrevocable, but the present and the future are in our own hands, and my appeal to the public is that just as when they are ill they employ a doctor, if their teeth trouble them they go to a dentist, or if they are suitors at law they seek the skill of a barrister, so if they undertake work requiring architectural design they should go to an architect ; not for the sake of the architect, but for the sake of the public them-

selves. More especially is this necessary when it is borne in mind that the barrister and his inarticulate client, the doctor and his patient, the dentist and his victim, all die and are forgotten ; whereas in architecture the results are abiding, and the sins of the fathers are visited upon the children unto the third and fourth generation.

Architecture is abiding : so it is if climate is propitious, or, if unpropitious, is duly taken into account ; if motorists are somewhat curbed in their desire to rush through ancient towns and villages ; if the work of our forefathers is deemed to hold lessons for ourselves. Each generation has its own views as to this last point. Even so ponderous a matter as architecture is subject to the vagaries of fashion. It has been so throughout its history. Greek architecture became fashionable in Rome and decided the forms of the Roman builders. Ancient Roman architecture became fashionable in Italy of the fifteenth century and decided the trend of design during the period we call the Renaissance ; Italian architecture became fashionable over the rest of Europe and gradually ousted the native Gothic style of Northern countries. Gothic architecture itself had sprung and developed from ancient classic forms largely in consequence of slowly changing fashion. In the days of Elizabeth classic features were built into or added on to Gothic houses in order to bring them more into the fashion ; and Kirby Hall, one of the most fascinating productions of the early designers in the revived classic of Elizabeth's time, was itself modernised, the better to conform with fashion, in the time of the first Charles by the insertion of features designed on more scholarly lines.

In the distant past the pursuit of fashion was intimately associated with structural development, and was, in fact, a process of slow evolution. But in the nearer past the changes have been more rapid, prompted as they have been not by structural development, but by admiration of the appearance of older buildings. Thus we have had the artificial Gothic of Horace Walpole, the fleeting Greek revival, the more genuine Gothic revival initiated by Pugin, which in its turn has given way to modern design founded on classic ideals. Indeed, so much has the classic spirit permeated our schools that the study of Gothic has fallen almost into abeyance, a fact much to be deplored ; for the student of architecture will find his account in studying every phase of it which has dominated his own forefathers, and it is a short-sighted policy which would confine his

ADDRESS BY THE PRESIDENT

attention to those phases only which may be supposed to minister to his immediate needs.

All these changes of fashion have their lesson for us. Some few teach us what to avoid, but by far the greater number show us how skilful men of old solved their problems; how they adapted their designs, not only to the wants of their clients, but to the materials at hand; how they contrived to make their buildings at once express their purpose and give pleasure to the eye, and this through the whole gamut of fancy, from that bestowed upon the simplest cottage to that which produced the most gorgeous and complicated cathedral. May I therefore make another appeal to the public—to hesitate once, to hesitate twice, to hesitate thrice before consenting to the destruction of these ancient works of art, remembering, among other things, that the beauty of a building does not consist in the ivy with which it is covered, but in the design and the materials which the ivy hides. There may sometimes be circumstances which render the retention of ancient buildings impossible, but it should be borne strongly in mind that their number is limited, that they cannot be replaced, and that their disappearance may result in such pangs as followed the obduracy of the proud Tarquin in rejecting the Sibylline books.

It must not be supposed that architects love these old buildings and are jealous of their safety from any feeling of despair at emulating their beauty. On the contrary; many modern buildings are as worthy of preservation as those of the past, and the standard of design is gradually but surely improving. We are emerging from the network of revivals which marked the nineteenth century. We attack our problems on their own merits, guided but not enslaved by the work of ancient masters. Not only is the standard improving, but the number of those who improve it is increasing. The country is full of architects who do good work, work of refinement and distinction, showing careful training and skill in the use of opportunities. No longer is London the only source whence fine architecture can be obtained; other towns and even the country districts can supply it; and there are scores of architects unknown, perhaps, beyond their own neighbourhood whose work would have been the admiration and envy of their predecessors of like degree.

I take a cheerful view of the future of architecture, especially when remembering the growing interest

shown in the subject by the public at large. The civic spirit, which has done so much to make us what we are, is stirred more deeply than in bygone years by the beauty of art; and of all the arts, architecture reflects the spirit of its age with most insistence. The man in the street, that ultimate arbiter of our destinies, has but to raise his eyes to behold its manifestations, whereas the work of the painter and, in slightly less degree, that of the sculptor is shrouded from his gaze by the walls of private houses or those of public institutions, entrance into which requires an effort of will, and in many cases an outlay of money. The fact that works of art are so shrouded brings home to us the truth of the old saying that architecture is the mother of the arts, for pictures and the choicer sorts of sculpture have always required, in Europe, at any rate, the protection of walls and roof, and where there are walls and roof there already is, or ought to be, architecture. It is the architect who first comes on the scene and provides the structure, it is the other artists who then help to embellish it and take advantage of its protection to display their wares.

The patronage of the public is as essential to one art as to another. But workers in architecture are in some respects at a disadvantage in comparison with their brothers of the brush and the chisel. These latter can of their own volition, and whenever the spirit moves them, embody their visions in tangible, visible form. They can fill their studios with masterpieces at little material expense. All they then have to do is to sell them: and if in the course of this proceeding it should chance that they find it expedient to appeal to the munificence of different localities, they can at small cost send their work from one exhibition to another. Not so with us architects. Before we can begin to create we have to be set in motion by some outside power, and when we do move we have to embody not so much our own visions as those of some one else. We cannot accumulate a stock of our productions as can our luckier brothers of other arts, nor can we exhibit them with the same facility or frequency. Indeed, no exhibition can do justice to architecture. It can give us drawings of more or less exactitude, or better still, it can give us photographs. But no drawings and no photographs can do adequate justice to a building, inasmuch as its appearance is only one out of many of its claims to success. Except to the initiated or to the imaginative, these representations tell nothing

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of its suitability, or of its disposition in relation to its surroundings, and to that great factor in our lives—the sun. That is where we are handicapped, for just as in historical research it is hazardous to depend upon quotations, and it therefore becomes necessary to consult original sources of information, so in attempting to form a true judgment of architecture it is wiser, not to say necessary, to see the building itself and not to depend upon the quotations which drawings and photographs supply. Thus it comes about that architects find, to use the language of commerce, their capital tied up and their

assets far less liquid than do their fellow-artists in painting and sculpture.

But these disabilities apply only to the process of making our work known to the general public; when once it is executed it is fully in evidence to local observers, and becomes one of the many mirrors that reflect the spirit of the age. The record of our own age lies with us; let it not be mean and contemptible, but rather let it be, by happy harmony between the public and the architect, a record fit to vie with that of the great days of Rome or the spacious times of Queen Elizabeth.

Vote of Thanks to the President

THE RT. HON. LORD RIDDELL: Mr. President, ladies and gentlemen, I have been asked to propose a vote of thanks to the President because I understand from the Secretary that I am regarded as the best example present of what is known as "the man in the street." There are many eminent Judges here, many eminent architects, many eminent doctors, and many eminent professional men of various kinds; but it was thought desirable that this vote of thanks should be moved by one who may be regarded as the representative of the ignorant.

Before I say a few words about the delightful paper which has just been delivered, I should like to say something about Mr. Gotch himself. I have always understood that the practice of architecture was a very healthy pursuit, but until I saw Mr. Gotch I never really understood how healthy it was. You may be surprised to learn that Mr. Gotch is the "Father" of the Council. I think he is much too young to be the father of anything. The selection of Mr. Gotch marks a notable innovation in the proceedings of this important body. Mr. Gotch is what is known as a provincial architect. There were times when provincial architects were spoken of with scorn by their London brothers; but, like many people who speak of others with scorn, the London brothers have learned to fear them. And I need hardly say some of the most prominent members of the profession practise in the provinces. Mr. Gotch resides in Northamptonshire, which, as you all know, is the home of many beautiful buildings; and it is pleasant to think that he has absorbed the atmosphere which has been created for him by those who lived in past times. I expect that all the members of the profession here are acquainted with his books, but it is doubtful whether they have been as widely read by the laity as they should be. Mr. Gotch is one of the most notable historians of architecture. He has rendered great service, not only to his profession, but to his

country, in recording interesting things about buildings erected in the past, and about the customs and practices of architects in past times.

He only lightly touched upon a very interesting point, if I may say so, one of the most interesting of the many he dealt with and one of the most interesting of the present time, I do not say as interesting as Free Trade and Protection, yet at the same time a really practical point. We know that the education of architects is an important matter. I said at the Institute, when I last had the pleasure of speaking to you, that doctors bury their failures in the churchyard, lawyers bury theirs in the Bankruptcy Court, but architects' failures remain for all time as a public menace. That shows how necessary it is to educate architects. But there is another thing that is equally necessary, and that is the education of the public. Nothing is more important from a municipal, an ethical, and indeed from every other point of view, than that the public should be educated about architecture. Nothing gives more pleasure than to understand what are beautiful buildings. It is very cheap looking at buildings; it costs money to see picture galleries, but even the poorest can admire beautiful buildings. My friend Mr. Squire, who is here to-night, and other—I was going to say—enthusiasts have been doing a great work in trying to persuade the Press to devote more space to architecture. It has been a real pleasure to me to be of some slight assistance in that respect. I would only like to say this, it lies within the scope of every architect to do missionary work. The Press is a curious institution. The public believe that the Press is always anxious to move. Not at all. The Press requires to be moved, and to be satisfied that the person who wishes to move it can provide good copy in which the public will be interested. As you know, the Press is moved from various directions; it is moved from the Law Courts, from Westminster, and from other places. But my complaint about architects is

VOTE OF THANKS TO THE PRESIDENT

that they do not move the Press enough. It is open to every architect to be a missionary. I do not propose to detain you longer, but I would venture to stress the point that every architect should be a missionary for architecture, for good architecture; and that every architect who lives in a provincial town should get into touch with the newspaper in that town, with a view to inducing the editor to devote a certain amount of space to architecture. You will never get rid of the monstrosities referred to by the President until you educate the public. There are many ways of doing this, by lectures, etc., but one of the best ways is through the medium of the Press.

Well, ladies and gentlemen, I am sure you will wish me to tender your heartfelt thanks to the President for his thoughtful and scholarly paper. He was wise, I think, in refraining from dealing with too technical matters. He spoke in a sense which even I could understand; in his paper he preached the true doctrines of architecture: beauty and suitability. I noted, however, that he said very little about the commercial side of architecture. As one who does a good deal of building, I would venture to suggest to architects that in addition to perfecting design they should also perfect their business methods. We recently sent a man to America to study American methods of preparing plans and so on. I was much struck by the differences exhibited by the two systems. And I was much interested to observe the detail with which American working drawings are prepared. Of course, if you have a troublesome client, even details in working drawings do not prevent extras, but they bring the client up to the bit, and enable the architect, when the client wishes to depart from the working drawings, to say to him, "Now, Mr. So-and-So, this has already been thought out carefully; this will cost you a great deal of money."

The best tribute I can pay to you, Mr. President, is to say that you seemed to have no sooner begun your address than you had finished, and that is the best test of a paper. I hope you will have a most successful year of office, and you will take from this hall here to-night the best wishes of everyone present.

MR. SYDNEY SMITH (Chairman, Kettering

Urban District Council): I have been asked to second this resolution because I probably have a more intimate acquaintance with Mr. Gotch and the members of Mr. Gotch's family than any other person in this room. The professional colleagues of Mr. Gotch conferred a very signal honour upon him when they made him President of the Royal Institute of British Architects; but I venture to think that in honouring Mr. Gotch they honoured themselves, and, still further, they gave unbounded delight to the inhabitants and fellow-citizens of Mr. Gotch in his native town, to the district in which he lives, and the whole county of Northampton, where he is so well known and so highly esteemed. It is a great thing to be an architect, but it is a still greater thing to be able to say, as we can say of Mr. Gotch, that in addition to being an architect he has played his part, and his full part, in helping to mould, to guide, and to form the opinions of other people through his civic activities. After all, that is a very considerable test.

Mr. Gotch is a remarkable member of a very remarkable family. Most of you will be acquainted with the delightful work of Mr. Thomas Gotch, the painter, whose work has charmed many people in this country, on the Continent and in the Colonies; and Mr. Henry Gale Gotch and his other brother, Mr. Davies Gotch, have both achieved distinction in their different walks of life. It is a great pleasure and privilege to me, as a fellow-citizen of Mr. Gotch's, to second the resolution so aptly, so happily, and so eloquently moved by Lord Riddell.

MR. ARTHUR KEEN [Hon. Secretary] put the resolution to the meeting, and it was carried by acclamation.

THE PRESIDENT, in reply, said: I am extremely obliged both to the proposer and to the seconder of this resolution for the very kind way in which they have spoken; the proposer chiefly for what he said concerning my address, and the seconder for what he said of my family. I heartily thank Mr. Smith for having brought before a London audience the virtues of a provincial family. And I thank you, ladies and gentlemen, for the kind way in which you have received this resolution and passed it.



Presentation of the R.I.B.A. Street Architecture Medal to Mr. W. Curtis Green, A.R.A., Vice-President

THE PRESIDENT: The next business that devolves upon the President is both pleasant and interesting; it is to present the Medal to the successful—shall I say competitor?—in a competition, novel so far as England is concerned, which has recently been established for the best public building erected in London during the past year. This idea, as I have said, is entirely new in England, although it has been accepted in France and in America for some time. It was promulgated from the presidential chair by our late President, Mr. John W. Simpson, at the suggestion of a still earlier President, Mr. Hare; and

tors there were to this building, but I am fully satisfied with the justice in itself of the award of the jury. Anyone who has seen that building, and especially anyone who has seen the interior of it, will agree that it is a most beautiful design, and particularly apt for its purpose. It shows a great knowledge of detail, and is worked out with infinite care; and the colour and the choice of material are extremely satisfying. I will not proceed to what I might say in further praise, knowing the modest nature of Mr. Green, who is within earshot. The Bronze Medal has been designed by Mr. Langford Jones. In addition to the



R.I.B.A. STREET ARCHITECTURE MEDAL 1923
LANGFORD JONES, SCULPTOR. CAST BY THE ROYAL MINT

the idea is, I think, a very excellent one, as it interests both the client and the public, and it helps to improve, and in this case I think one may say to ennoble, commercial architecture. It not only does that, but it acknowledges the merit of the architect himself. In this case a powerful jury was appointed, consisting of Lord Crawford and Balcarres, the President of the Royal Institute of British Architects, the President of the Royal Academy, Sir Reginald Blomfield, and Mr. Guy Dawber; and I am credibly informed that they had a certain amount of difficulty in deciding the competition, because there were several excellent buildings brought to their notice. Eventually they awarded the Medal to the Wolseley Building in Piccadilly, which was designed by Mr. Curtis Green, a Fellow of our Institute. I am not aware what competi-

Bronze Medal, the prizewinner receives a Diploma, signed by the members of the jury.

This is an extremely interesting departure so far as England is concerned, and I am glad to say it has resulted excellently, and I trust—as I think you all trust—that Mr. Curtis Green may be only the first of a distinguished series of architects who will receive this Medal. I have the greatest pleasure in presenting it to him.

MR. CURTIS GREEN, A.R.A. (Vice-President): I have been very fortunate—I think every architect is fortunate who has a client who will build within four miles of Charing Cross. I was particularly so in my clients, the Wolseley Motors, Ltd. The then managing director, my friend Mr. Ernest Hopwood, and one of the present directors, Mr. Jacob, had the foresight, unusual

THE UNVEILING OF MR. WATERHOUSE'S PORTRAIT

in this country, to see that architecture is a commercial asset. They spared nothing to make Wolseley House a fit headquarters for a great commercial undertaking. The faults it has are those of their architect, not theirs. I am revealing no secret in telling you that they have refused more than one advantageous offer to part with their building. I have heard it said that such a building must add very much to the cost of the Wolseley cars. If the annual cost of the building was distributed amongst Wolseley cars, the annual turn-out is so large that it would be an infinitesimal amount per car. But this is not the case. The cost of a car is estimated on the works cost plus the dealer's commission. Retail selling expenses (in which is included Wolseley House) are not brought into the calculation at all.

The fact that laymen as well as architects have spoken to me of their liking for Wolseley House is, I think, encouraging. It is an indication that they weary of the individual caprice that has lowered the art to the level that we see in every street, and that they welcome a return to the traditional lines of Wren. We do not all of us realise that Roman forms have been in use in this country longer than any others.

I am grateful to you, sir, for your kindly appreciation of Wolseley House. I am under no illusions myself about its merits. My friend Mr. Dircks showed me an American paper in which I read something like this :—

"Wolseley House is the sort of thing we are accustomed to in America. It is not very good, but the

inside is interesting." Please don't take that down. I should not like it to get about! But you may take down this. The building owes something to America, particularly to McKim. It owes something to Letarouilly and more fundamentally to Gibbs. In plan and composition it owes nothing consciously to the past. Had I the training some of the younger men are getting to-day, and the experience of previous opportunities such as our American friends get, the design would have developed more easily and freshly.

The American architect moves from one great building to another with the ease that comes from constant practice; with us such opportunities are few and far between.

Robert Louis Stevenson used to write out page after page from the great writers of English literature to absorb technique. To the younger men I should say the orders, lovely as they are, are the beginning, not the end, of architecture. They are the grammar of the art; learn them as Stevenson learned to write English. Learn them while you are young. Learn them so well that you are freed from the books once and for all. You will then be in a position to speak to the public and to one another in a language that is common property. You will be free to be original and produce living architecture such as is produced by a mere handful of those few who have done the same, and whose work we hold in highest esteem to-day.

I thank you, sir, and I hope that next year you will find a building more worthy of the R.I.B.A. Medal than is Wolseley House.

The Unveiling of Mr. Waterhouse's Portrait

THE PRESIDENT: One of the pleasantest duties of an incoming President is to hand over, formally, to the Institute the portrait of his predecessor, in order that it may be added to that unrivalled collection of portraits which the Institute possesses, and which have been painted by the most eminent portrait painters of the various periods in which they were executed. I hope—in fact, I feel convinced—that the portrait of our last President will not be thought a blot upon that series, either in the features themselves which have been limned, or in the work of the limner, who is Sir William Orpen, R.A. The occasion is the more interesting as the portrait of Mr. Waterhouse will join that of his eminent father, an event which has not hitherto occurred in the history of the Institute. But we know not what possibilities the future may hold.

It is not incumbent upon me to-night to say anything about Mr. Waterhouse as an architect; and I do not want to say very much about him at all, because it requires great skill and tact and delicacy to praise

a man to his face without giving him offence. All those who have watched Mr. Waterhouse's career as President of this Institute during the last two years can but have admired the skill with which he has conducted its proceedings. Part of the period of his presidency was one of somewhat pronounced internal strife, upon which I shall not attempt to enlarge; it would be wholly uninteresting to our visitors, and would tend to no advantage among ourselves. But with this I am sure we shall all agree: that during his presidency he exhibited very great tact and fairness, not only in connection with our own affairs but also in connection with public affairs. We have seldom had a President who was able to bring so much culture and eloquence to the help of his great purpose.

I have the greatest possible pleasure in formally unveiling this picture, which is to be added to those of Mr. Waterhouse's illustrious predecessors.

MR. PAUL WATERHOUSE said that the embarrassment of witnessing the kindly reception of his

portrait was added to by his being called upon to make a speech. But he had certain acknowledgments which he was only too glad to make.

It had been said that every young man looking forward on his future saw his life as a battle between himself and circumstances—a battle in which he, as hero, came out eventually triumphant. What the young visionary did not see, however, were the surroundings of that battlefield. Centred as his ideas were upon his own prowess and the success of his own personal efforts, he did not observe that around the scene of conflict were a landscape and an atmosphere made not by himself but by his companions in life. He (the speaker), well advanced as he was in the struggle, had come to realise that the beauty and pleasantness of that landscape were really of far more importance than victory or defeat, and he had to acknowledge that the scenery of his contest—a friendship among his professional companions and a forbearance beyond all desert—were blessings to enjoy and to prize beyond any fruits of mere success.

Of the present ceremony he had no exaggerated idea—he fully realised that the hanging up of a presidential portrait was a mere matter of routine. But even if he were not aware that the President, Mr. Gotch, had graciously invested it at a previous meeting with expressions of special goodwill, he felt that he would be merely churlish if he did not appreciate and acknowledge three very valuable privileges that accompanied the act.

It meant, in the first place, admission to a very goodly company of men, many of whom were old friends, some of whom were living friends. He instanced the energetic Mr. J. W. Simpson, whose active presidency had been an exhaustive example to his years of office; the courtly Sir Aston Webb, "whose high personal honours had never abated his generous friendship towards a respectful admirer"; Sir Reginald Blomfield, "whose Latinity of style was paralleled by a classic courage of tongue and pen"; Mr. Leonard Stokes, Mr. Colcutt, and Sir Wm. Emerson. Among the no longer living he alluded with affectionate feeling to the lovable Newton, the gentle Sir Ernest George, and Penrose painted "more like an astronomer (which he was) than an architect, and more like an architect than (what he also was) a 'Varsity Blue.'"

Referring to the thirteen names of the more illustrious of the painters who in themselves enhanced the great privilege of admission to the gallery, he came to

the name of Sir William Orpen, a painter to whom it was a great honour for any man to sit, and said how greatly he had valued the acquaintanceship as well as the artistic powers of the artist with whom he had spent so many happy hours. Not least among his brilliant qualities did he observe and respect his amazing conscientiousness. He was reminded of the story of the thief who sent a five-pound note to the victim from whom he had stolen a tenner, saying, "I stole your money. Conscience has 'gnored,' so I send five pounds. If it 'gnores' again I will send some more."

Not once nor twice did conscience "gnore" while he sat to Sir William Orpen, and as the painter was the cheeriest of companions as well as a worker whom it was an inspiring privilege to watch, he had welcomed, far from resenting, the additional sittings which the artist so generously gave to a subject which he feared was not up to the great man's usual rank of distinction in the sitter.

Among those present were:—The Rt. Hon. Lord Sumner of Ibbstone, P.C.; The Rt. Hon. Lord Riddell; Lord and Lady Charnwood; Sir Ryland Adkins, K.C., M.P., Chairman, Northants C.C.; Mr. H. J. Waring, M.S., B.Sc., F.R.C.S., Vice-Chancellor, University of London; Sir W. Hale-White, K.B.E., F.R.C.P., President, Royal Society of Medicine; Sir Richard Winfrey, M.P.; Sir John J. Burnet; Sir Banister Fletcher; Mr. Owen Parker, M.P.; Mr. J. C. Squire, President of the Architecture Club; Mr. E. J. Partridge, President of the Society of Architects; Mr. W. R. Davies, C.B., Board of Education; Mr. Sydney Smith, Chairman, Kettering Urban District Council; Mr. H. G. Gotch, C.A., J.P.; Mr. Ernest Hopwood; Mr. John Bond, Town Clerk of Kettering; Mr. T. C. Gotch; Mr. W. Curtis Green, A.R.A.; Mr. A. Jacobs, Director, Wolseley Motors, Ltd.; Professor Derwent Wood, R.A.; Mr. E. J. May; Mr. H. D. Searles-Wood; Mr. John W. Simpson (P.P.R.I.B.A.); Major Harry Barnes; Mr. and Mrs. E. Guy Dawber; Mrs. Leonard Stokes; Mr. Arthur Keen; Mr. H. V. Ashley; Mr. Walter Cave; Major H. C. Corlette; Mr. Henry M. Fletcher; Mr. Walter Tapper; Mr. Edward P. Warren; Mr. G. C. Lawrence; Mr. W. G. Newton; Mr. Michael Waterhouse; Miss Ursula Waterhouse; Mr. H. A. Welch; Professor H. Worthington; Mr. Francis Jones; Mr. W. S. Skinner; Mr. E. Stanley Hall; Mr. Langford Jones.



FIG. 1.—GENERAL POST OFFICE, MELBOURNE, AS IN 1886. ARTHUR E. JOHNSON, ARCHITECT

An Australian Architect of Last Century

ARTHUR EBDEN JOHNSON, F.R.I.B.A.; SOANE MEDALLIST, 1843; PAST PRESIDENT, ROYAL VICTORIAN INSTITUTE OF ARCHITECTS, VICTORIA, AUSTRALIA.

BY J. H. HARVEY [*Licentiate*].

WHILST reading the highly interesting paper read before members of the R.I.B.A. by Mr. J. A. Gotch, F.S.A., in which he reviewed the first half-century of the R.I.B.A. (15 May 1922), I noted that he made special reference to the distribution of prizes which took place on 3 April 1843, upon which occasion Prince Albert was a visitor. It is recorded that upon this evening the Soane Medallion "was presented to the winner, Mr. A. Johnson," and that a medal was also presented to Mr. E. Chamberlain, of Leicester, for an essay (provincial architects were invited to note this), and a medal of merit was awarded to Mr. J. W. Papworth.

Mr. Gotch subsequently asked "Who were the medallists, Mr. A. Johnson and Mr. E. Chamberlain?"

Regarding Mr. Chamberlain I can supply no information, and I therefore leave his case to be dealt with by "provincial architects," but I am pleased to be in a

position to afford a few particulars relating to Mr. A. Johnson.

I had the great privilege of association with Mr. Johnson in my younger days and up to the day of his death, as I served my articles with Messrs. Smith and Johnson, a firm which carried on a very extensive practice in Melbourne and of which he was the junior partner.

Arthur Ebdén Johnson received his early education in London, and was a pupil of Philip Hardwick,* the well-known architect. In 1842-3 his name appeared as a student prize-winner of the R.I.B.A. for the best sketches. This prize consisted of the first volume of the *Transactions of the R.I.B.A.* (1835-6), signed by Sir William Tite, and is now in the library of the R.V.I.A. in Melbourne. In 1843 he was awarded the Soane Medallion.

* Philip Hardwick, R.A., 1792-1870.

Some little time later, or just before his architectural career commenced—I am not certain which—he joined the Royal Navy, in what capacity I never ascertained. I believe that he was a midshipman. During this period he visited the East Indies.

We next hear of him in Melbourne, Australia, where his grandfather, the Honourable William Ebdon, M.L.C., an Englishman of considerable means, who was responsible for his migration to Australia, held office as Colonial Treasurer in a nominee Government before the present constitution of Victoria was granted.

These were the exciting "gold diggings" days of the early "fifties," and, following the example of most of the young arrivals of that time, Johnson went to "the diggings." I am not aware whether he actually engaged in the pursuit of digging for gold or not, but he soon became tired of the life and returned to Melbourne.

About this time the Government of Victoria (which had been separated from New South Wales in 1851, and was now an independent State) decided to build a new General Post Office, and competitive designs were invited for the building. A prize was to be awarded to the author of the best design, but this design never materialised, and subsequently Johnson was appointed a Departmental architect for the express purpose of making a design and the working drawings for the building.

This work he successfully accomplished, and the first portion of the building, which occupied the whole of the frontage to Bourke Street (about 128 feet) and half that to Elizabeth Street (the whole of which, when completed, will be about 320 feet), was erected, the structure consisting of two floors on the street frontages (Fig. 1).

An open arcade (Fig. 2) occupies the two frontages on the ground floor, and a tower marks the corner, while a large central hall, lighted from the roof and by clerestory windows, was planned as a public business room.

The whole size of the block reserved for Post Office purposes was, as before stated, about 320 feet by about 128 feet. (Since then adjoining properties have been acquired, but these do not affect the structure under notice.)

It is interesting to note that the rapid progress of the State rendered it evident before the building was opened that more floor space would be required, and therefore the large hall was not at the time used for the purpose for which it was originally designed, but was appropriated for the work of a general sorting and mail room, and it remained in use as such until a few years ago, when the provision of additional accommodation by the erection of a second building at the west end of the city, about half a mile from the structure here referred to, and adjacent to the principal railway terminus of the State, relieved it.

During the whole of this period (nearly fifty years) the public had to conduct its business at windows and counters which communicated directly with the open arcade.

When the second Postal Building was completed, it became possible to utilise the commodious hall



FIG. 2.—ARCADE OF GENERAL POST OFFICE, MELBOURNE.
ARTHUR E. JOHNSON, ARCHITECT

of the older structure for the purpose originally intended by its designer, who had died in the meantime, but the credit for converting what had been for so many years used as the "Mail Room" into a public business room was usurped by the then political head of the Department. No credit whatever was given to the deceased architect.

AN AUSTRALIAN ARCHITECT OF LAST CENTURY

The original building has been added to upon two occasions. First it was raised by two additional floors, and the original tower, which was not a happy conception, was demolished and replaced by a lofty clock tower of different design. Later still, as business increased, an extension of the Elizabeth Street front to the extent of five bays was made, but this was carried to a height of two floors only, being in continuation of the existing design. The additional two storeys over the older portion, and the new tower, were designed by the late Peter Kerr, F.R.I.B.A.

It may be mentioned that though Johnson designed the original building, a woodcut of it appears in the *London Builder* of 18 February 1871 (page 127, vol. xxix) in which Mr. Wardell is credited with the design. Wardell was the professional head of the Public Works Department of Victoria when the building was completed, and during part of the period whilst it was under construction, but there his connection with it ended. (This fact was commented upon in one of the Melbourne daily newspapers in the middle "seventies.")

In addition to the Post Office Johnson designed and made drawings for several other Government buildings, including the present Melbourne High School (formerly termed "The Model School"), the lodge and entrance gates at the Hospital for Insane, Kew, a suburb of Melbourne, and a design for the Spring Street front of the Melbourne Parliament Houses, which, however, got no further than a sketch, the design as completed being the original one by Peter Kerr. In addition Johnson prepared and carried out a design for the completion of the Custom House in Flinders Street, which had been in an unfinished state for some years.

In the early "seventies" the Victorian Government invited competitive designs for the new Law Courts, and this competition having been won by Mr. A. L. Smith, Johnson, who had always been a good friend to Smith, retired from the public service and joined him in open partnership, and the firm produced the final design and the contract drawings for the building, which, however, was carried out by the Public Works Department (Fig. 3).

This block of buildings is about 313 feet square, and is in the form of a quadrangle. It is two floors in height and has frontages to William, Lonsdale and Little Bourke Streets and to a right of way. William and Lonsdale Streets are each 99 feet and Little Bourke Street 33 feet wide. In the quadrangle is the Library, an isolated block, considerably higher than the other buildings, and surmounted by a dome (evidently inspired by the dome of the "Four Courts," Dublin). Eight distinct court rooms are provided in the building, each angle of which contains a court, and in addition there are two in Lonsdale Street and two in Little

Bourke Street. The "angle courts" were originally intended to carry domes, and their external walls are constructed in an exceedingly solid and massive manner; but from motives of economy the domes were omitted. The external faces of the walls are of Tasmanian freestone on a plinth of Victorian basalt.

The partnership referred to was a singularly successful one, one partner being essentially the complement of the other. Johnson took comparatively little interest in the practical supervision of the works or in the general business of the firm; these were attended to by Smith, who, in addition to possessing a fine practical knowledge, was a good business man. (Smith was one of the pupils of Cubitt and Co., of London, and was, I believe, at one time a Fellow of the R.I.B.A.)

During the term of their partnership they carried out a very large amount of work. The head office of the Bank of Victoria in Collins Street, Melbourne, was designed by Johnson (Fig. 4), and for many years the whole of the branch offices of that bank in the State, together with branch offices for the Bank of New South Wales and the Union Bank of Australia, were designed and supervised by them, whilst the Melbourne office of the Union Bank in Collins Street was erected under their supervision, and, with the exception of the actual Collins Street front, was from their designs.

The front was designed by a London architect. A rather unusual development occurred in connection with the design of this front. During a period of several months Johnson made several sketches for it, any one of which would have formed an ornament to the street; but, as the head office of the bank is in London, these had to be submitted to the Board of Directors, who would accept none of them, but insisted upon the designing of the front by a London man. Very elaborate general and detail drawings for the work were forwarded to Melbourne, but according to these the returns of all the cornices projected upon each side over the building lines of the adjoining properties. Evidently it was thought in the London architect's office that there was plenty of room in Australia, and that an extra few feet made no difference. The consequence of this blunder was that another pupil and myself—it was during the term of my articles—had the work of reducing proportionately every detail of the front, including all the full-size profiles, to such a scale as would ensure the architecture confining itself to the boundaries of the land.

The firm gained the competition for the head office of the Colonial Bank of Australasia in Melbourne, and carried out that building. It also won the competition for the chief Fire Brigade Station on the Eastern Hill, Melbourne. This is built on the most elevated site in the immediate vicinity of the city.

It had also an extensive connection among the so-



FIG. 3.—LAW COURTS, MELBOURNE: CENTRE OF FACADES TO LONSDALE AND LITTLE BOURKE STREETS.
ARTHUR E. JOHNSON, ARCHITECT

called "squatters" (large sheep farmers, or "wool kings," as they are sometimes called), and several mansions in different parts of the country and in the residential suburbs of Melbourne were designed and supervised by them for this class of client. They also designed and carried out the Imperial Fire Office, Collins Street, and a large number of commercial structures in Melbourne.

During the time that I was with them there was no church work done except in one instance: the upper portion of the stone spire of St. John's Church, Toorak, was found to be in a state of decay, and they rebuilt it.

Mr. Johnson was an old member of the R.V.I.A., and during the year 1894-5 he occupied the presidential chair. About the year 1891 he revisited England, and probably his name will be found in the books of the R.I.B.A. about that time, if looked for, as I can hardly think it possible that he would be in London without visiting the Institute rooms.

He was also an accomplished musician.

On the afternoon of 28 May 1895 he presided at a Council meeting of the R.V.I.A., and upon the same evening he delivered an illustrated lecture on "Many of the Most Prominent Buildings in London." After the meeting he complained of not feeling well, and that was the last time we saw him alive, for next morning he died from a heart attack in the street soon after leaving his residence for business.

In common with those other members of the school



FIG. 4.—BANK OF VICTORIA. ARTHUR E. JOHNSON, ARCHITECT

BRITISH PRIMITIVES AT THE ROYAL ACADEMY

of highly accomplished architects who were attracted to Australia in the "gold diggings days" between 1851 and 1865, Johnson left an indelible mark upon the architecture of his adopted country. Although some of these were students of Gothic, the majority had been trained in the Italian school, and they found in sunny Australia a climate and atmosphere which savoured of Italy and the South of France, in consequence of which they felt perfectly justified in introducing the style which was born and perfected under bright skies. Although during what was termed the "boom" period (about 1887 to 1890) several enthusiastic young Gothic students arrived in the city from England, and several commercial structures in Gothic were erected in Melbourne, the more appropriate Italian continued to hold its own and still does so.

The introduction of the "sky-scraper" and reinforced

concrete construction has given us many examples of more utilitarian exteriors, but even most of these possess some approach to Italian feeling, as far as their details are concerned, even when these are of the plainest type, and it seems rather improbable that Gothic will ever assert itself in the commercial architecture of the Commonwealth of Australia to any great extent.

While writing these reminiscences I have been greatly impressed with the desirability of chronicling in the records of the Institute the doings of those associated with it who have cut themselves off from the "Hub of the World," and I feel grateful to Mr. Gotch for the instructive and interesting dissertation which his research and study have afforded us, and for the suggestion which it has given me of doing something to help keep my late distinguished friend in memory.

British Primitives at the Royal Academy: Kings' Portraits

BY W. R. LETHABY

This small exhibition of mediæval paintings, promoted by Lord Lee of Fareham, is of much importance for the history of British art. It comprises about 135 items—altarpieces, panels from screens and furniture, copies of wall paintings, a selection of especially fine illuminated books in private possession, embroideries, small works of sculpture, etc. It remains open during November, and this most interesting collection of original works will, of course, never be brought together in this way again. I must content myself here with references to a few definite points.

First I would remark on the general use of bright colour in former ages—ceilings, walls, furniture, glass, were all surfaces to be finished by painting. One or two examples give suggestions for very simple colour schemes. A big Doom is painted over plain boarding like a deal floor. Along the bottom is an inscription in large black letter on a white ground, which makes an effective and suggestive piece of decoration. Another large panel (No. 43), from Gloucester, about 13 by 7½ feet, has the Resurrection painted on similar boarding: the joints are vertical, and the background is alternately bright red and green in strips the width of two boards, with shading lines suggesting hanging drapery.

The only pieces which I can speak of here with any detail are 72, 73, 74, 75. These are panels lent by the Society of Antiquaries, which once "formed part of a wainscot discovered in 1813 in Baston House, Keston, Kent. They appear to have been part of a series of Kings decorating the walls of a large room (c.1480?)." An inscription below 72 reads: "Athelstanus Edwardi regis filius regnavit anno dni. . . ." This inscription is in three lines of black-letter on a white band, and there were evidently similar inscriptions under the other figures, which, however, cannot be identified. The panels were about 2½ by 5½ feet, and

seem to have been painted in oil, as was not unusual on wood. The figures of Kings were either seated on stone-like thrones or stood on chequered pavements. The backgrounds were of bold damask patterns up to the height of the heads of the figures, where was, in each case, a band from which it fell like a curtain. Such a series of the English Kings must have made a magnificent and significant scheme of "decoration" in some long gallery. The heads and hands are solidly painted and well modelled, and the damask patterns are most delicately done, some being made out in gold. These paintings are so remarkable in technique and in many respects so modern looking that at first sight they look a good deal like sham Rossettis, and doubt is likely to suggest that they are not truly mediæval. Close study leaves in my mind no doubt at all as to their authenticity and antiquity. Further, it is to be observed that the Athelstan, which would have been early in the series and possibly the first, was designed by one who knew the great portrait of Richard II at Westminster Abbey, which itself was painted on a panel of the stalls. Like Richard, Athelstan is seated on a panelled throne holding in his left hand a golden orb, from which a cross rises, and a long sceptre in his right. His full mantle, which falls and spreads in folds on the floor, shows the damask lining in a wide turnover which passes in a curve over the knees, and this mantle is sprinkled over with letters A, as the under robe of Richard is with R's. This picture of Athelstan was obviously suggested by the portrait of Richard II. Again, there are in the British Museum two or three manuscripts having miniatures of the English Kings, each accompanied with a short description similar to that under the Athelstan. I happen to possess a genealogy of the English Kings on a long roll of parchment written just after the death of Henry VI. It is without

portraits, but the accounts of the Kings are entirely similar to that under the Athelstan panel. On my roll the account of this King reads: "Ethelstanus filius Edwardi seniores coronatus est apud Kyngeston anno dni Dccccl^o Regnavit VI annis. . . ." There cannot be the least doubt that the Society of Antiquaries' fragments of portraits of Kings, beginning with Athelstan (my roll begins with Alfred), formed part of a long series of the English Kings in a very important work of furnishing in some great room. I gain the impression of a long royal gallery, and wonder whether the fragments found at Keston did not formerly come from some such place as Greenwich or Eltham. Careful study in a good light would bring out many details that are not noticed at first or are partially lost. I have been able to recover with fair accuracy the damask pattern of the backgrounds to the figures, which at first sight looks hopelessly cleaned away. The crowns are pretty and of various patterns.

In the same exhibition there are many other smaller portraits of Kings, showing only heads and shoulders, and eight of these formed a uniform series. The origin of these is uncertain (see Catalogue Nos. 88 and 77), but they must be considered in relation to the Keston series just discussed. Further, several of them have garments of gold damask, and similar drapery of much earlier date is found on the Ely panels also in the exhibition. On the whole, I am inclined to think that these smaller portraits are truly English. I mentioned just now the various patterns of the crowns in the Keston fragments. Another most beautiful and elaborate crown is to be seen in Mr. Tristram's copy of the recently uncovered Eton wall paintings. Several critics have been saying that these paintings must be Flemish, but this pretty crown is to me a mark of Englishness. These paintings are in tones of grey, only slightly touched with colour here and there (*grisaille*), and it is a curious coincidence that some fragments of wall painting in Islip's upper chapel at Westminster have recently been revealed which are also of *grisaille*. Compare also an English manuscript in the present exhibition (No. 114). I feel no doubt whatever that the Eton paintings are English.

I have re-examined the smaller portraits of kings just mentioned above and would add the following notes on them.

Eight small portraits (88 to 95) also lent by the Society of Antiquaries are described thus in the catalogue:—"A group of portraits of ruling princes painted upon panels of uniform size in one piece with their gilt frames. Each bears the name of the person represented upon the lower border of the frame. The style is that of the early sixteenth century, the country of origin is doubtful." The panels are round-topped, about 15 by 11 inches in size, the ground for the painting is sunk out of the solid leaving a moulding around the sides and top, and a splay at the bottom. The

raised and moulded margins are gilt. In one case, however (91), the splay on which the name is inscribed is in green and not gilt. The lettering itself of this panel is also different from the rest, being in black-letter, dim and authentic looking, while the other inscriptions on gilt splays are in a different and doubtful-looking character. On re-examination it becomes clear that the "frames" were originally green (like most of the backgrounds) and that the gilding on them, together with lettering of all but one, is more recent. When this fact is seen the series at once appears more real and convincing and there can be little doubt that if the gilding on the splays were removed that the original black-letter inscriptions would be found.

That the date of these panels is about 1500-15 is suggested by what is known of the later persons represented, and from the fact that slight traces of Renaissance detail may be found in the gold chains represented.

That they were painted in England to satisfy a traditional demand for portraits in series I have no doubt. What has already been said is evidence to this effect. There are in the same Exhibition other groups of royal portraits, such as 77, 78, 79 and 83, 84, which are so similar to the longer series just described that there cannot be a doubt that all belong to one tradition. In the excellent catalogue it is noted that 77, 78, 79, appear in the 1542 inventory of Henry VIII's pictures, and were then regarded as valuable. "Their authorship is uncertain. They offer points of resemblance to the work of Mabuse . . . but are more closely related to portraits ascribed to Jehan Perréal, the Franco-Flemish painter who came to England in 1514. That their painter was subject to Netherlandish and French influence is clear; but English origin is indicated by the gesso ornaments in relief and the plentiful use of gold. They point to the existence of a native school of portraiture."

The eight small panels of which it is said "the origin is doubtful" must equally have been painted in England, whoever the painter may have been. The large number of portraits of this type is an element of the problem of authorship; they are very closely akin, but all could hardly be by one hand. I have little doubt that the group of eight small portraits are earlier than the others (in which, by the way, I do not observe any raised gesso work), but these have definite points of resemblance with the portraits on the small panels.

The large-size paintings from Keston described above are in many respects very similar to the smaller works. Although the flesh painting is of different character the draperies and backgrounds have much in common and I should date them about the same time. It is curious that there is no general study of royal portraits in England, for from the tomb effigies and other sources the likenesses of the earlier kings might be recovered up to Henry III or John. The publication of such a series would seem desirable.

French War Memorials*

BY ALBERT LOUVET [HONORARY CORRESPONDING MEMBER]

[Translated from the French by W. Henry Ward, M.A.]

THE lofty deeds of heroism and devotion by which the Great War was signalised have called into being works of art in the form of commemorative monuments throughout the length and breadth of France. One category of these recalls the salient events of the war, such, for instance, as the defence of the Fort de Douaumont, the episode of the Tranchée des Baïonnettes, the check to the Germans at Dormans; a second keeps green the memory of the men of a district, a school or a public institution; a third commemorates the assistance we received from friendly nations. These monuments are extremely numerous: side by side with those erected in important towns, there are an infinity in small villages; and all are obviously not of equal value. In spite of the appointment of committees to examine the designs, far too many of these monuments do not rise above mediocrity, a thing not so much to be deplored when they remain simple, but dangerous when they are pretentious; others, again, are executed from trade designs, and are consequently of slight interest even in the rare cases where the design is in itself unobjectionable.

These monuments—I am referring to those of towns of a certain importance—are usually on a considerable scale: in fact, instead of contenting themselves with a simple general dedication "To the men of . . . who fell for their country" ("Aux enfants de . . . morts pour la Patrie"), towns have in most cases decided to inscribe the names of all their fallen on the roll of honour: and even in the case of the lesser towns the number of names often exceeds 2,000. The totals of 1870 are surpassed to an alarming degree; I could mention a great school, for instance, in which they have risen from 12 to nearly 500.

While these monuments are often accompanied by figures or ornamental devices, their essential and basic feature is thus the tablet on which the inscription is engraved. A certain number of them—and these are among the most important—were thrown open to competition; the competitions were eagerly contested, and generally resulted in successful designs. But side by side with important monuments less ambitious ones may often be found in minor localities which are treated with sobriety and are pleasing in effect. Much poor stuff may also be met with; after 1870, too, many memorials were put up which exhibited more zeal than art. It is to be hoped that in our day so rich in architects of merit we shall be more fortunate. But in this connection I should

like to pillory the still far too common error that an architect is superfluous for a small monument, and that a contractor, or even a shop, is all that is wanted. The error is a fatal one. Nothing is more difficult to design than memorials of this kind, and the least ambitious may and should contain a note of art. As a matter of fact, in traversing the country it is an easy matter to pick out those memorials which bear the mark of a genuine architect's hand. Unfortunately, and even sometimes in considerable towns, they do not all bear this mark. And then there are those designed by bad architects. On this point I will not dwell, for I should be sadly puzzled to define a bad architect; it would be wiser to ask you to wait fifty years before passing a final judgment on the subject of a work of art.

I have been supplied by brother architects with a certain number of photographs of executed works and of designs, which I shall have the honour of showing you with a brief accompanying explanation. Nothing can take the place of a good picture: Horace recognised long ago how much more can be learnt by the eye than by the ear: I will spare you the quotation from the old Latin poet, which would revive the happy days of my boyhood; but it is still true.

The works I am about to present to you are of all sorts: I cannot profess that it is a real selection, and there are many interesting works that I have not been able to include. Nevertheless, I may claim that those I shall show you have the common characteristic of having been designed by architects of merit, and that they are all of fine quality. I need scarcely add that I shall merely act as showman, without any attempt to assess the relative merits of designs by my brother architects.

To give my exhibits a semblance of order I shall begin with monuments erected by towns, proceed to those recalling the fallen of schools or other institutions, and end with those commemorating great events, and those of a religious or purely patriotic character.

TOWN MEMORIALS.

ALGIERS.

Archts.: Messrs. Gras & Monestes. Scrs.: Messrs. Landowski & Bigonnet.

These four artists won the first prize, carrying with it the execution, in a competition in two stages.

The monument is to be raised on the platform of the Boulevard Laferrière and will command the whole city. On the walls of the terrace, which rises in successive tiers, will be engraved the names of the 4,500 men of Algiers who fell in the war.

* A Paper read before the Franco-British Union of Architects.

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Landowski's central group represents a winged victory and two horsemen raising skyward a warrior reposing on the flag. The reliefs on the base represent the departure and return of troops.

The monument will be carried out in stone from the neighbourhood of Nîmes (the stone of the Maison Carrée) and will cost about a million francs.

TOURCOING (Fig. 1).

Archit. : M. Monestes ; Scr. : M. Brasseur.



These two artists were awarded the prize in a competition.

The monument will occupy the angle of an open space near the entrance to the city and in the axis of a street leading to Roubaix. The sculpture represents the dead coming up out of the trenches at the call of victory with banners in their hands. The names of the 2,000 fallen are engraved on the walls which form the background. The rear face is treated with a simple decorative tablet bearing the city's dedication. A pool and a formal garden complete the scheme.

ASNIÈRES.

Archit. : M. Monestes ; Scr. : M. Roussel.

In this scheme the graves of soldiers brought back from the front are grouped round the central monument. They consist of single slabs on which a palm branch and the name are carved: these appear to cover a trench in which the bodies are lined up. The monument proper is thus approached through a close surrounded by graves. It consists of a high inscribed stele, before which is the figure of a recumbent soldier. The stones employed are those of Chauvigny and Vilhonneur.

BELFORT.

Archit. : M. Lemonnier ; Scr. : M. G. Véry.

The monument faces a long processional way to be laid out in the park and ending at the foot of a platform on which are arranged trophies of arms captured from the enemy.

A statue of Victorious France will stand upon a massive pedestal; and around it will be typical figures of soldiers

of all arms. Finally, at the rear, a funerary stele will bear inscriptions recalling the sacrifice of the men of Belfort. The monument will be in the stone of Euville.

BAR-LE-DUC (Fig. 2).

Archit. : M. Roisin ; Scr. : M. Moreau Vauthier.



The triumphant arch of the Sacred Way is to be erected at the exit from Bar-le-Duc on the Verdun road. Its originality lies in the fact that the archway, which is low and ponderous on the side towards Bar-le-Duc gains height and importance on the side towards Verdun. A frieze carried along the plinth recalls incidents of warfare.

ÉTAMPES.

Archit. : M. Gautruche ; Scr. : M. Bitter.

This monument, which was the subject of a competition, will be erected in a public garden at the end of a walk. It consists of a stele on the front of which are engraved the names of the fallen, and on the back the war *Communiqués*. It is flanked by figures representing the peasant of Beauce as a husbandman and as a soldier. It is garlanded with the fruits of the earth, and surmounted by a small statue of Victory. The monument is to be in the stone of Euville and the victory in gilt bronze.

MONTREUIL-SOUS-BOIS.

Archit. : M. Tournaire.

This little *commune*, situated at the gates of Paris, lost 2,200 of its sons.

The monument is to be placed in the cemetery. The architect, taking advantage of a steep slope, has designed a great retaining wall, which gives the opportunity for two terraces reached by monumental stairs. On the retaining wall panels are cut separated by gilt palms: in the centre is a wreath of laurel and an inscription with a Victory above it, and below it the entrance to an ossuary in a crypt.

VICHY.

Archit. : M. Tournaire ; Scr. : M. Roussel.

The conditions set out that the monument should recall the mountain mass on which Vichy stands in the midst of the thermal springs that constitute its wealth.

FRENCH WAR MEMORIALS

* A cloud of warriors is therefore seen springing forward to victory from a pile of rocks forming the principal feature of the monument, while above them stands immortal France.

In this rocky substructure the architect has arranged that great tablets shall be hewn out to receive the names of the 580 men of Vichy who fell for their country. Low down on the rear face a small figure symbolises the springs which are seen welling out of the rocks on all sides.

ST. MAUR LES FOSSÉS (Fig. 3).

Archit. : M. Dauphin ; Scr. : Mlle. Dinard.



The monument was set up, after a public competition, in the military cemetery at the end of an avenue, 200 metres long. A figure of victory watches over the repose of the 1,400 soldiers whose names are engraved on the base.

The monument is of the stone of Hydrequent (Nord), the statue of that of Anstrude.

SORIGNY (INDRE ET LOIRE).

Archit. : M. Boille ; Scr. : M. Gaumont.

This monument stands on the road in front of a large open space. A winged genius standing on a pedestal of very simple outline lifts up a victim and carries him to immortality. The names are cut on the two sides of the pedestal.

The group has the calm and serenity of the great period of Greek art by which it is inspired.

ROUEN.

Archit. : M. Lisch ; Scr. : M. Verlet.

This monument is placed in the cemetery of St. Sever in a hemicycle, whence the French graves radiate. Behind it is the English cemetery embellished by a chapel designed by Sir R. Blomfield. Round the hemicycle runs a wall on which 6,000 names are engraved : in the centre a pedestal carries a catafalque surrounded by figures representing the four great allied nations.

BAYONNE.

Archts. : Messrs. Molinie, Nicod and Pouthier ; Scr. : M. Brasseur.

This monument, intended to be erected in one of the open spaces of the town, consists of a very simple unornamented wall bearing the names and constituting a great tablet. It is flanked by two figures, a Basque Shepherd and the same shepherd as a soldier.

VERSAILLES.

Archit. : M. Guilbert ; Scr. : M. Ernest Dubois.

The prize was won by them after a competition in two stages. The monument, in honour of 2,000 Versaillais soldiers, will be erected at the angle of the Hôtel de Ville facing the Avenue Thiers on one side and the Avenue de Paris in the axis of the palace on the other. It consists of a great inscription tablet flanked by symbolical female figures, with a forecourt before it.

TOURS

Scr. : M. Gaumont.

This monument consists of a great memorial tablet on the staircase of the Hôtel de Ville. In the centre is a great inscription : on either side bas-reliefs representing War and Peace. On the return walls are the names.

LYONS.

Archts. : Messrs. Tony-Garnier, Roux-Spitz and Giroux ; Scr. : M. Larrive.

The Island of the Swans in the Parc de la Tête d'Or will become the Island of the Dead.

The monument will rise in terraces upon it, and will be reached by boats, or on great occasions by bridges of boats. Two groups of three columns will mark the entrance. Steps will give access to a shady avenue leading to a cenotaph represented by a funerary slab, born by six heroes. The names will be inscribed on the boundary wall.

MONUMENTS TO THE FALLEN OF SCHOOLS OR OTHER INSTITUTIONS.

THE LYCÉE ST. LOUIS.

Archit. : M. Leprince-Ringuet ; Scr. : M. Gaumont.

This monument will be placed against the reception hall of the school. It consists of a simply framed name tablet, in the centre of which a vigorous plant springs from the soil where two dead lie half buried and blossoms into a nude figure symbolising youth.

LYCÉE JANSON DE SAILLY

Archit. : M. Schneider.

This monument forms the far end of the court, in the centre of which stands a soldier guarding the frontier. It represents in the centre a cenotaph adorned with palms and a helmet pierced in two places reproducing that worn by the president of the association when wounded at Verdun. The names are inscribed on the curved wall.

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MAGASINS DU LOUVRE.

This monument is placed near the reading and writing rooms ; it consists of a large tablet of veined white marble framed in green bronze. The sculptured portions are in stucco ; the lower tablet in pale green marble, and the base in " Comblanchien "

ÉCOLE SUPÉRIEURE DES BEAUX ARTS.

Archit. : M. Marcel ; Scr. : M. Jean Boucher.

This monument to 500 pupils or former pupils of the school is placed in the Mulberry Tree Court against the wall of one of the amphitheatres and is executed in " Comblanchien."

It is composed of a great name tablet with an ornamental border. Isolated in front of it stands the figure of a soldier.

MONUMENTS RECALLING SPECIAL EVENTS. RELIGIOUS MONUMENTS.

DORMANS.

Archts. : Messrs. Gras and Rousselot.

In order to recall the victory of the Marne, Mgr. Tissier, Bishop of Châlons, promoted a competition in 1920 for the erection of a commemorative chapel at Dormans, which formed the link between the two battles.

The chapel was to be a kind of *ex-voto* in thanksgiving for victory. It was to be placed at the top of a slope and its surroundings to be so disposed as to admit of open-air ceremonies with access by stairs and sloping ways.

Messrs. Gras and Rousselot's plan is of the Greek cross type ; the intersection is covered by a lofty and massive steeple outlined against the sky.

The architects mentioned obtained the first prize, but, in consequence of subsequent incidents, the execution was entrusted to an architect who had not competed.

DOUAUMONT.

1. Archts. : Messrs. Azéma and Hardy.

A competition was promoted by Mgr. Ginisty, bishop of Verdun, for a monument to commemorate the terrible struggle which centred round the fort. The monument, to be set on the ridge which dominates the valley, was to form an ossuary to contain the remains of the various units which took part in the fighting. It was also to comprise a great Catholic Church as well as Protestant, Jewish and Mahommedan chapels. A cemetery occupies the slope. The first stage of the competition produced a remarkable series of designs, and the five selected for the second stage are of such merit that I propose to show you them all.

The first prize and the execution of the work were conferred upon Messrs. Azéma and Hardy. They placed on the ridge a long ossuary in the form of a cloister with the Catholic Church in the centre and the chapels at the ends, except the Mahommedan chapel, which is outside.

2. Archt. : M. Henri Royer.

The plan is disposed along the ridge. Its author had the original idea of placing his ossuary in a crypt. The

church is central above the crypt, the chapels behind it. In front of the ossuary is a large forecourt for open-air ceremonies ; a smaller one is provided in front of the church.

3. Archt. : M. Bigot.

M. Bigot won the third prize.

His ossuaries are arranged along the ridge divided from end to end by a central way leading to the church. The crest is reached by a road following the edge of the cemetery and bordered by monuments, a kind of Sacred Way of noble effect. The cemetery thus retains its imposing unity.

4 and 5. Archts. : Messrs. Chollet, Mathon, and Souzy.

They obtained the fourth and fifth prizes with the two designs they submitted.

In each an ossuary is placed on the crest of the ridge, and is surmounted by the Catholic Church incorporated with it. In one the church has two great vestibules around which are arranged cells containing the ossuaries of the different units.

In the other, a forecourt is introduced before the church with porticoes forming ossuaries round it. This court is reached by a grand staircase and terraces ingeniously arranged to give access to the church, which is at a higher level.

ST. ANNE D'AURAY.

Archt. : M. Ménard.

M. Ménard was the winner in a competition promoted by the bishops of Brittany, and open to architects of that province. The monument, dedicated to the memory of the Bretons who fell, is to form part of the buildings connected with the famous pilgrimage.

In a large enclosure surrounded by trees the central monument will comprise a platform roofed over in the form of a baldacchino for open-air ceremonies, with a funerary chapel in a crypt below. An exedra, subdivided by five chapels, corresponding to the five dioceses of Brittany, will run round the monument and form the back wall of the enclosed space, which is entered by a triumphal arch dedicated to St. Joan of Arc. The Stations of the Cross will be arranged round the inside of the boundary wall. The buildings will be in the local granite.

The monument is specially devised for the numerous ceremonies connected with the pilgrimage.

PATRIOTIC MONUMENTS.

MONUMENT TO THE HEROES OF THE BLACK ARMY.

Archt. : M. Bluysen ; Scr. M. Moreau Vauthier.

A committee of military and political notabilities decided to set up a monument to the Senegalese and their chiefs who fell in the war, at Bamako, in the Soudan. A replica is to be erected on the French Front.

A group of sharpshooters with an officer carrying a flag stands on a very simple pedestal recalling the architecture of the country.

FRENCH WAR MEMORIALS

INTER-ALLIED PANTHEON OF THE SOMME (Fig. 4).

Archit. : M. Duthoit.



This monument is intended to perpetuate the memory of the heroic defence of Amiens by the Allied Armies in 1918. At the crossroads by which the enemy attempted to debouch, a circular wall will be erected, against the buttresses of which stand soldiers of the different nationalities. Bas-reliefs between the buttresses will recall the chief phases of the struggle, the Marne, the Yser, the Somme, Verdun, etc. In the centre will stand a Pantheon surmounted by a winged Victory; seven apses within it will receive the names of French and foreign soldiers who fell for civilisation. The monument is to be in stone lined internally with mosaics.

MONUMENT OF VERDUN (Fig. 5).

Archit. : M. Chesnay ; Scr. : M. Jean Boucher.



The edifice commemorating the illustrious name of Verdun will be placed against the terrace in the Place du Maréchal Pétain and incorporated in the old ramparts.

It will consist of an imposing base preceded by steps and surmounted by a group representing the soldiers of Verdun and France Victorious. On either hand great stairways lead up to the "place." The ground below constitutes the vestibule to a crypt, in which will be the sarcophagi of unknown warriors and the rolls of honour containing the names of French and foreign soldiers who fought at Verdun.

THE TRANCHÉE DES BAÏONNETTES (Fig. 6).

Archit. : M. André Ventre.



The object was to honour and preserve a trench in which, in June, 1916, a platoon of the 137th Regiment of Infantry was buried at its post standing to arms.

The monument is conceived as a slab covering the trench supported on two rows of massive piers which expose to view the slope of the hill and the half-buried arms. At one end the slab abuts on the ridge of Thiaumont; at the other it rests on a support in the form of a stele bearing a cross. At the entrance of the crypt is a massive door of wrought iron. The monument is executed in concrete.

MONUMENT OF THE POINTE DE GAVE.

Archit. : M. Ventre ; Scr. : Messrs Bartholomé, Bourdelle and Navarre.

This monument is to be set up on the Pointe de Gave, facing the Atlantic, to commemorate the intervention of America in the war.

It takes the form of an immense lighthouse, 100 metres high. The tower on which its cupola is reared has oblique sides. On the point towards the sea is a figure 20 metres high. Towards the land two huge spurs shelter a gallery, the walls of which bear bas-reliefs representing the sailing of La Fayette and the arrival of the Americans. The gallery terminates before a colossal inscription tablet. The monument is entirely in reinforced concrete.

MONUMENT TO M. CLEMENCEAU, AT ST. HERMINE.

Scr. : M. Sicard.

The monument was raised by subscription in the little village in Vendée where the illustrious statesman spent his youth, and near the family house.

The sculptor represents Clemenceau standing watching surrounded by *poilus*, among whom he loved to be.

I have come to the end of my examples. Doubtless the designs I have had the honour of showing you are but a small part of those set up throughout our country :

they are, however, a selected group. You have seen some of every kind : some unassuming, some important, but all are the work of good architects and show an interesting evolution in symbolic architecture—tending towards simplicity and breadth of treatment. Present-day architects are seeking to free themselves from established forms, from the lumber of hackneyed mouldings. This movement is extending to sculpture, which is becoming suppler and freer. Look, for instance, at what is being done by the great sculptors Landowski and Sicard, as well as by others whose works I have shown you. Our comrades are very talented, and in public competitions it is often very difficult to decide between designs which are all of remarkable merit ; even among the unsuccessful are often many of the first rank.

It is also to be observed that the use of new materials, especially reinforced concrete, modifies architectural forms ; it is the great merit of architects of our day, who have the equipment of a solid classical education,

that they are able to adapt themselves to every novelty without falling into the grotesque or the illogical, as was the case with the inventors of the already exploded " modern style."

You have been able to judge from this rapid and incomplete review of the rare quality of the works of our contemporaries. Our French School is going from strength to strength, and is proving it in every way. All it has to do is to press forward.

I am particularly happy to have been able to show our eminent English brothers a part of the output of our country in the domain of war memorials. You know the ever closer bonds which unite us. This year, again, several British architects have sent works to the Salon which have attracted keen attention. We shall continue our relations of good neighbourhood, and shall be happy if this mutual instruction can draw closer the bonds which unite two friendly nations, and contribute, above all, to the fortunate evolution of architecture and to the repute of architects.

The Renaissance of Roman Architecture*

BY PROFESSOR HUBERT WORTHINGTON, M.A. [A.].

By the publication of this volume Sir Thomas Jackson has concluded his great history of the development of Post-Roman architecture, from the fall of the Western Empire to the full development of the Classic Renaissance in the eighteenth century.

The author has brought to this task all the knowledge and wisdom gained in a long lifetime of study, travel and practice, and in spite of years this latest volume shows the same vigour and enthusiasm and independence of view that mark the whole series. The vitality and interest are maintained throughout.

As in the case of the two immediately preceding volumes, which deal with England and Italy, the first question that one naturally asks is whether Gotch and Blomfield, Geoffrey Scott and Anderson do not suffice. Have not Blomfield and Ward, with their distinguished scholarship and thoroughness of research, said all that there is to say about the Renaissance in France ? Yet one has but to read the books of this series to know that Sir Thomas is fully justified. The very continuity is in itself invaluable, for the student can grasp how each style has evolved out of the last, how deep a part Tradition has had to play in moulding new forms and theories. One recalls Mr. Gladstone's remark to his hostess at breakfast when she poured the dregs of his first cup of coffee into the slop basin, " Oh, don't do that ! I believe in historical continuity. I hate these sweeping revolutions ! " Sir Thomas holds the same views as Mr. Gladstone, and is true to the theory throughout.

* *The Renaissance of Roman Architecture*. By Sir Thomas Graham Jackson, Bart., R.A. Part III. France. Cambridge : At the University Press.

In the same way each volume deals clearly with the sociological influences, and the history of the times, the conditions of production, and the status and methods of architect and craftsmen are presented with great vividness.

But perhaps the greatest debt that students of architectural history owe to the author is the ever-present insistence on the importance of observing structural laws and the basic influence of Reason on Design. One is reminded of the saying of Professor Lethaby's that architects " should not be thought of as hairdressers in the styles, but as men of power as practical builders."

There is a passage in Sir Thomas's introduction to his Byzantine and Romanesque architecture in which he warns the reader of the danger of paying too much attention to the literary and historical view. " As distinct from mere building, the primary function of architecture, like the other arts, is to please by exciting and satisfying certain æsthetic emotions. Architecture of the past, no less than that of to-day, must be judged on æsthetic grounds, and into this aspect of it history does not enter ; beauty is for all time and sufficient in itself. For this reason, with many professional architects, archaeology and the study of ancient buildings has fallen into disrepute. It is blamed as the parent of that mechanical imitation of bygone styles which used to be considered the only safe path for an architect to tread."

To meet this danger Sir Thomas would have us keep in mind the three great underlying factors, evolution, sociological influence and structural reasonableness, in order that we may avoid much of the misleading humbug that has misled the student. In this way history can

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be studied in true perspective and be a help and not a hindrance.

In this latest volume, as in the others, a strong sense of personal bias in favour of the earlier stages of Renaissance art challenges the reader's mind and makes him read with added piquancy and interest. Those with a leaning towards the later stages of the development will dispute the proportion of pages given to the earlier and later stages as an unfair distribution, although it must be admitted that there is a more equitable balance than in the volume on England.

However, it must be borne in mind that Sir Thomas does not set out to give so exhaustive a story of this phase of art as Sir Reginald or Mr. Ward. The latter's book contains 500 pages as compared with the 210 of this volume.

One cannot cease to admire the astonishing amount of information that is concentrated in so small a space without undue compression, and the brevity ensures an easy grasp of the period as a whole.

In France and in England the evolution of the revived classic style followed on very parallel lines. In both cases we first have insertion of ornamental details *à la mode d'Italie* grafted on to buildings still in the vernacular style. The French persisted in the high-pitched roof, the dormer window, the mullions and transoms, the towering chimneys, and the angle bastions. Sir Thomas deals at length with the evolution of the modern architect until we find him fully developed in Philibert de l'Orme. Philibert, the son of a master-mason, was born the year after Bramante's death, and was studying architecture as a lad in Rome in 1529 or 1530, where he was introduced to Pope Paul III. How closely, then, is this *Inigo Jones* of France linked to the great Humanists of Italy. Peruzzi and Antonio da Sangallo il Giovane were at the summit of their careers, and we can little doubt that the keen young French student will have come under the spell of their personal influence. Vignola was still young and Palladio but a boy. Yet for all this our author notes with delight that, "in spite of all his passion for the Renaissance, the unfettered spirit of the mediæval architect of old still burned in the breast of Philibert de l'Orme."

It is very unfortunate that so many of his important buildings are but names to us. The Château de S. Maurles-Fosses is destroyed, and the much altered palace of the Tuileries met the same fate in 1871, whilst only half of Anet now remains.

The links between the French architects of the Period are as strongly forged as in the case of Italy. With de l'Orme are Bullant, Lescot, Goujon. The Lemer cier and du Cerceau families are in their turn succeeded by the Mansarts, and Francois Mansart is the favourite, for he takes liberties with the style in detail without violating the principle. So the great tradition is carried on through Le Vau, Le Nôtre and Perrault to Gabriel and Soufflot. The professional circle is closely guarded, the association between the architects of the day is strongly maintained, and hereditary tradition in the family reminds us of the San Galli, and Sanmicheli with his loyal band of nephews. And we note with interest yet another link. Sir Christopher Wren met the great Bernini on his visit to Paris, and his close association with the great French architects was a kind of Union Franco-Britannique des Architectes of those days, and one which exerted a powerful influence on English Architecture.

In his conclusion Sir Thomas once more shows his guns. This Renaissance of Roman Architecture, particularly in France and England, is to him "one of the strangest freaks of human intelligence that have ever taken place," in spite of the pleadings of Sir Reginald and Mr. Geoffrey Scott. It comes as an alien to disturb the native styles of architecture. He laments the inevitable "triumph of the rule of dogma and authority," and the sincerity of his declamations is an admirable tonic and challenge to those who have strong Renaissance sympathies.

Yet all will agree with the veteran writer that no conscious seeking for novelty will help us, that it is from the demands of utility that the best suggestion for future advance must come, and that we must adapt our architecture to our unprecedented novel opportunities, not try to adapt them to our architecture. Such sentiments cannot be too often expressed, and no one has ever expressed them with a greater clearness than Sir Thomas Jackson.

We are lastingly his debtors and most heartily congratulate him on the successful conclusion of his labours.

The book is presented in the distinguished style of the Cambridge University Press, and is a joy to the book-lover. It is fully illustrated, mainly from reproductions of old prints, photographs, and sketches by the author and his son. A clear table of dates and an index add to its value.

Professor Adshead on Town Planning*

BY PROFESSOR C. H. REILLY [F.], M.A.

It is right and proper that the first serious textbook on Town Planning should come from Professor Adshead, who was the first holder of the first chair to be founded in the subject at any English University. In establishing the Chair of Civic Design in the Liverpool School of Architecture, Lord Leverhulme enabled the systematic study of the countless problems involved in this vast subject to be undertaken. This volume, embodying Professor Adshead's lectures on preliminary considerations, is part of the result achieved. The organisation of the growth of many English towns and districts both by him and his successor at Liverpool, Professor Abercrombie; the many housing schemes carried out by them and their students; *The Town Planning Review*, issued quarterly from the School of Architecture, are all part of the work accomplished in some dozen years or so. But even to-day the subject remains a new one, and in its larger aspects, dealing as it does with changing human conditions, it must always be so. Every country is tackling it—we were by no means the first—from its peculiar angle; and, so far, one can safely say that no country has found the complete solution—that arrangement of fixed points and lines, combined with assured freedom of growth in the right directions, which satisfies and gives artistic expression to all national and local ideas and characteristics. Probably there is no complete solution. The conception of the ideal must vary with every clime and country. The most the town-planner can do when planning for the distant future is to paint on a very big canvas with a very broad brush. But this, at least, we may say: however accurate the scientific information may be on which he bases his design, it is only the artist who will have the insight and inspiration necessary to combine all the possibilities into an expressive and efficient whole. His must be the master hand, with the lawyer and the engineer as his servants, or the whole thing will be born dead.

No artist, then, deals with such colossal material or works on such a colossal scale as the town-planner. The greatest architect builds but single buildings or groups of buildings. He does not attempt to conceive, create, and then train the largest living organism. His building or buildings are stationary things, whereas the town-planner's roads and districts are for ever growing and varying their functions. If he makes mistakes his mistakes will mar the lives and fortunes of thousands, while his success will do the reverse. No wonder the world till recently, except in small isolated cases, has taken a negative attitude towards such possibilities. It

preferred the luck of haphazard individual effort to organised growth, fearing that if the organised growth took a wrong direction it might equally mean organised death.

Professor Adshead is therefore wise to write first a preliminary survey of possibilities and conditions. The problem is too intricate for cut-and-dried solutions at the outset. Whether, however, it was necessary to evolve or adopt, as he has done, the sociological theory that all men can be divided into fishermen, hunters, agriculturists, or other primitive types is not so clear. Even if the theory were proved to be true of individuals, it would not be true of the aggregates in our big towns. There are types, if still existing, that would surely cancel one another. Liverpool is not a predatory hunting town and Manchester a bucolic agricultural one, or is it so? It is an interesting speculation. Professor Adshead is on safer ground in his chapters dealing with the relations between towns, with transport, road administration, zoning, and the restrictions possible under the present Town Planning Acts.

Even in this preliminary survey, interesting and stimulating alike to the general reader and to the budding expert, a certain amount of detail has to be discussed. Professor Adshead in doing this, as the original thinker he is, is always making interesting concrete suggestions. One feels, indeed, on reading his book, that he provides the ideas for the rest of the town-planning world. Even on such a small point, for instance, as when and when not granite curbs should be used for roads, one realises instinctively that he is right. His taste is unerring. Indeed, if he had extended his book and gone into more actual cases, and especially if he had given more of his own plans, the beauty of his solutions would be found to surpass the interest, great as it is, of his present generalisations. Let us hope that they are being reserved for a future book, or books. May he not only write books to mould our opinions, even if, like Aristotle's, they are re-made from his lecture notes (though of a looser texture), but may he mould the future of still more of our towns. Such sympathetic and conservative insight, together with such fertility of idea as he possesses—a rare combination—should be worth many millions of pounds and much happiness to our descendants, if only the authorities here and now have the sense to employ them.

The Grand Médaille de la Société des Architectes diplômées par le Gouvernement Français has been awarded to Mr. John W. Simpson, Past President, Royal Institute of British Architects, and joint architect of the British Empire Exhibition.

* *Town Planning and Town Development*. By S. D. Adshead. 10s. [London: Methuen and Co.]

Reviews

EIGHT CHAPTERS ON ENGLISH MEDIEVAL ART. *A Study in English Economics* by E. S. Prior, A.R.A., Slade Professor of Fine Art in the University of Cambridge. [Cambridge: At the University Press, 1922. 6s. net.]

The great value of Mr. Prior's book on the economy of English Gothic architecture seems to lie in its main idea of connecting the achievements of art with the events of contemporary life, a connection which is all too frequently ignored at the present day, with the inevitable result that some of our cleverest work is merely a dishing up of styles and periods. Mr. Prior shows that in "Gothic" England design in art was a part of an economic problem and arose naturally from its solution. Beauty was not divorced from serviceableness and direct expression of useful structural form supplied the *motif* of many a masterpiece of mason craft.

It may be questioned, however, whether the author has not estimated at rather too high a rate both the intelligence and the facilities for observation of his readers in venturing to lay before them such a concise résumé of his complex subject without assisting their powers of assimilation by reproducing as illustrations the valuable photographs of Gothic work which accompanied his delivery of the Carpenter Lectures upon the same theme.

It is one thing to read that the Benedictines represented luxury in Art and that the Cistercians represented economy, and quite another thing to realise that the "luxury" was often somewhat crude and barbarous, and that the "economy" was sometimes accompanied with the utmost refinement of discretion both in the placing and in the execution of the decorative detail and the disposition of structural masses. Words alone are liable to fail to indicate sufficiently the change brought about in the arts of architecture and decoration by the reform in Monastic rule, and, thanks to our slipshod method of modern speech, both "luxury" and "economy" are ambiguous terms. Luxury as often as not is coupled with refinement, and economy with the uncouth and harsh things of life. To any architect standing before the Cistercian remains at Rievaulx or Byland Abbeys, it would be obvious that the word economy, applied to describe the perfect precision of their style, was used in its sense of spending well rather than of spending little, though to a student who had not happened to see the things described the point would not be clear without pictorial aid. Readers of Mr. Prior's book are advised to refer to other works for illustrations or to visit the buildings mentioned in

the text, but to a young man studying for an examination this advice is a counsel of perfection. Or, if he could undertake such an interesting tour, would he always be content to agree with the author and to describe a brick building at Ravenna as "barbarous masonry" or wrought stone buildings in the South of France as "concrete built"?

WILLIAM HARVEY.

DAMP WALLS. By Ernest G. Blake. [Crosby Lockwood & Son, Stationers' Hall Court, Ludgate Hill, E.C.4. 8/6 net.]

This is a useful manual on the subject of the various causes of dampness in house walls, and the best methods of dealing with them.

The subject is dealt with under the headings of Materials—The effects of damp and various causes—Temporary remedies internal and external—Permanent remedies—Causes of dampness and their remedies—Condensation—Methods of waterproofing Portland cement—Waterproof building construction.

As a rule a building, whatever kind of materials are employed in its construction, is partly situated under the ground level, or on the ground itself, and above it is the air. Therefore the buildings are influenced by all the changeable conditions of the surrounding elements, ground or atmosphere. If we consider that all building materials are more or less porous, they are consequently liable to contain a certain amount of water in proportion to their coefficient of porosity.

The dampness encountered ordinarily in a building mainly arises from the following causes:—

- (1) Original dampness due to the building materials employed, the water used when building, for the mortar, plaster, etc., and the atmospheric agents, such as rain, snow, fog, etc.
- (2) Dampness due to capillarity or to osmotical action.
- (3) Humidity of condensation.
- (4) Humidity due to infiltration.

The book deals adequately with these causes by the usual means—stopping the porosity of the materials either by surface treatment, or by rendering the whole bulk now porous, but these processes are all subject to change and decay.

The Knapen system which is not mentioned in this book is based on a durable drying method by preserving the porosity and utilising it in conformity to natural laws.

The illustrations of walls where the dampcourse is separate in the wall and the brickwork carrying the floor plate is not correct. The damp would be sure to attack the plate if the work is carried out as shown.

H. D. SEARLES-WOOD [F.].

The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON
RECENT ACQUISITIONS.

[These Notes are published without prejudice to a further and
more detailed criticism.]

WESTMINSTER ABBEY, by H. F. Westlake. 2 vols. Fo.
London, 1923. £10 10s. [Philip Allan and Co.]

Canon Westlake has now given us the fruits of many years' study of the archives and buildings of the Abbey of St. Peter's, Westminster, and of its Church and other buildings, in two handsome volumes which will take rank as the foremost authority on that inexhaustible subject. W. H. W.

EARLY ENGLISH FURNITURE AND WOODWORK.

By Herbert Cescinsky and Ernest R. Gribble. 2 vols.
La. 40. London, 1922. £7 7s. [The Waverley Book
Co., Ltd.]

These volumes are specially interesting as they bring together what might be called structural as well as decorative woodwork. The title of the book rather suggests that it is concerned with Gothic woodwork of, say, the thirteenth century. But this is not so. The range of subjects shown is very wide. There is, for instance, a useful and suggestive chapter on "The Development of the English Timber Roof." Others travel over such subjects as Timber Houses; Porches and Doors; the Staircase; Wood Panellings and Mantels; Bedsteads. From such subjects as these the work goes on to indicate the development of the Chest and Standing Cupboard, the English Oak Chair, and Clocks and Furniture. This survey, and it is more than a mere survey, carries the subject on well into the later years of the eighteenth century. Some of these subjects have certainly been well treated before, but in this case we find them dealt with as in a connected series, and it is not always sufficiently realised by some that there is this real relationship between all branches of a craft in any period or school. To be critical, it may be said there is room for a more adequate appreciation of the value to an architect and any other constructive student of the crafts of figured dimensions giving general shapes and sizes as well as detailed particulars of timber scantlings. This is but to say a supplementary volume produced under the supervision of an author with a technical knowledge of structural problems would become possibly a textbook on the subject for actual practical users. And there are undoubtedly many drawings in existence if they could only be used for the purpose, which would go a long way towards completing such a volume.

H. C. C.

A MANUAL OF ARCHITECTURAL COMPOSITIONS.

By John Theodore Haneman. Fo. New York, 1923.
£1 7s. 6d. [The Architectural Book Publishing Co., New
York.]

An American production of 70 plates, with 1,880 examples, suggestive but of varying merit. A risky book for a young student, but perhaps it might, in parts, prove helpful when inspiration fails.

B. O.

VISIONI DI ARCHITETTURA. By Aldo Avati. Fo.
Turin [1923]. £1 15s. [C. Crudo and Co., Turin.]

This is a folio of reproductions of sketches in colour of projects or architectural fantasies by an Italian architect of note. The forty designs, forcibly drawn, are far from being stylistic, but, on the other hand, are not in the irresponsible and eccentric manner evident in some of the German or Austrian works of a similar character. It is an interesting volume, as being a modern parallel to the work of the Galli family, and other seventeenth century designers of "prospettive," of which the Library possesses so large a collection.

C. H. T.

L'ARCHITETTURA E L'ARTE MUSULMANA IN
EGITTO E NELLA PALESTINA. By Ugo Tarchi.
Fo. Turin [1922-23]. [C. Crudo and Co., Turin.] £5.

A folio volume containing more than 150 plates, together with short letterpress of the architecture of Palestine and North Africa, exteriors, interiors and fittings. An ideal preparation for anyone proposing to visit these countries.

G. D.

PRACTICAL NOTES FOR ARCHITECTURAL
DRAUGHTSMEN. By A. W. S. Cross and K. M. B.
Cross. 3rd Series. Folio. London [1923]. [The Ar-
chitectural Press, Ltd.] 25s.

This is the third series of a most useful work giving the modern system of presentation of working drawings by a number of well-known architects. It is interesting for an old stager to note the remarkable change in this class of drawing caused by the modern system of photographic reproduction as contrasted with the old plan of laborious tracings.

C. E. S.

PICTURESQUE GREECE. Architecture, Landscape, Life
of the People. La. 40. London, 1923. [T. Fisher
Unwin.] £1 1s.

Contains 176 good photographs of Greek architecture and landscape. The views are inspiring, and in many cases quite new. Well worth perusal.

H. C. B.

MODERN ENGLISH CHURCHES. Selected by Frank
Chouteau Brown. 68 plates in portfolio. Fo. Cleve-
land, Ohio, 1923. [J. H. Jansen.] £1 18s.

This is an interesting collection of 68 plates illustrating English work by an American publisher. It shows that church building in England to-day is no longer a mere effort to revive Gothic archaeology. It is seen in these plates as a very living art in the hands of such men as G. F. Bodley, Mr. G. Gilbert Scott and Sir Robert Lorimer, as well as others.

H. C. C.

DOMESTIC ARCHITECTURE OF THE AMERICAN
COLONIES AND OF THE EARLY REPUBLIC. By
Fiske Kimball. La. 40. New York, 1922. [Charles
Scribner and Sons.] £3 3s.

Our literature on the subject of "Colonial" architecture is already considerable, but this is a useful addition to it, on account of its historical treatment of the subject. It contains an interesting account and illustrations of examples—some of them of a somewhat unusual character—from the Carolean period onwards, including farmhouses as well as mansions.

W. H. W.

DIE BRÜCKE. By Paul Zucker. 80. Berlin, 1921.
[Wasmuth.] 6s.

This useful little monograph—very fully illustrated—brings together in a manner which does not appear to have been attempted before, the history of bridge design in wood, stone and iron in all countries. Fortified bridges as at Cahors, Tournai or Verona, roofed bridges as at Lucerne or Bassano, viaducts as at Morlaix or Ascoli, aqueducts as at Tarragona or Nîmes, decorative bridges as at Bowood or Wanhien, bridges that are gates as at Ghent, or streets as at Florence, or that carry houses over streets as at Dresden, not to speak of tubular, suspension and cantilever bridges, are placed before us in immense variety.

W. H. W.

ENGLISH FURNITURE DESIGNS. By P. T. Hildesley.
With a Foreword by H. P. Shapland, A.R.I.B.A. Fo.
London, 1923. [Benn Bros., Ltd.] 18s.

Containing 87 designs and scale drawings. A series of modern designs, based on traditional work of the best English periods, adapted to the conditions of the present day.

L. A.

NEW THAMES BRIDGE

THE LONDON CITY CHURCHES.

The pamphlet, *The London City Churches*, just compiled and issued by the London Society, deserves to be studied by every citizen, for it is a veritable mine of interesting facts and historical and architectural details of the 45 City churches enumerated therein by the veteran Dr. Philip Norman, F.S.A.

One can but earnestly hope that the attack on the City churches, and the proposal to pull down nineteen of them, will arouse such a storm of indignation and remonstrance that, when the "Union of Benefices and Disposal of Churches (Metropolis) Measure, 1923," comes before the National Assembly this month, it will not receive a first reading. There is one very important point which must not be lost sight of, viz., the churchyards cannot be built on, as they are protected by the "Disused Burial Grounds Act, 1884," but as without its adjacent churchyard the church would often lose more than half its value as a building site, amendments must be jealously watched should the draft measure obtain a first reading.

B. G.

6th November 1923.

* * The pamphlet, price 1s., may be obtained from the publishers, T. Fisher Unwin, Ltd., 1 Adelphi Terrace, W.C.2.

THE ZENITH SOCIETY.

"That a Society to be named the Zenith Society be formed to assist the clergy in maintaining the spiritual life of London; and that this Society should arrange for addresses and musical performances expressive of what is best in life, in nature, and in art to be given in the City churches."

The above resolution was carried at an influential meeting, including representatives of the R.I.B.A., the London Society, the Society for the Protection of Ancient Buildings, the Society of Antiquaries, the Royal Society of Literature, Church Arts and Crafts, held at the Mansion House on 2nd November.

Sir Francis Younghusband, in explaining the objects of the Society, said that something more than protests was required to save the threatened churches. Something constructive was necessary, and the laity should work with the clergy. The proposal was that a society should be formed to organise meetings in the City churches at which what was of most worth, what was highest and best in life, in nature, or in art, should be held up for reverent admiration by men and women most competent to point out wherein the worth lay, and best able to communicate to others the enjoyment they had felt. Carlyle's addresses on "Hero Worship," Barrie's on "Courage," Masfield's on "Shakespeare," William Morris's on "Architecture," were typical of the appreciation which the promoters had in mind. The subjects would be such as demanded reverence in treatment. Addresses of that nature and musical performances were already given in many City churches. The present proposal was merely an extension of existing activities. There were also in the big business houses the musical societies and lecture societies organised by and composed of members of banks, insurance com-

panies, etc. Perhaps when those societies wanted addresses or music in which the element of reverence was essential they would be glad to have those particular addresses or musical performances given in a City church close to their place of business. If societies such as were represented at the meeting, and such other bodies as the London University, knew that there was a demand in the City for speakers, singers, and players, they would be prepared to give assistance. So the spiritual forces of London would be mobilised and the blow at the spiritual life of the country be warded off.

Lord Crawford, representing the Society of Antiquaries, said it was almost incredible that this generation, with its great and growing love of what was beautiful, should voluntarily see how far it could emulate, in the destruction of City churches, the Great Fire of London. What was now proposed to be destroyed represented practically all that was noblest and most sincere in British architecture which followed the catastrophe of the Fire.

Mr. John Bailey, speaking as Vice-Chairman of the National Trust, said it was impossible to conceive that the measure for the destruction of the City churches would be carried through both Houses of Parliament, having regard to the popular opposition it had excited. If the process of demolition were allowed to begin in London, it would certainly extend elsewhere. Therefore, the process should be opposed and stopped in London.

A preliminary committee was formed to carry the resolution as quoted above into effect.

Sir Aston Webb, P.R.A., was prevented from attending by illness.

NEW THAMES BRIDGE.

The Secretary of the Institute has addressed the following letter to the London County Council:—

1 November 1923.

The Clerk,

The London County Council,
County Hall,
Westminster Bridge Road, S.E.

SIR,—In view of the proposals that have recently been revived for the construction of a St. Paul's Bridge, the Council of the Royal Institute of British Architects wishes to reiterate its considered opinion that there is a real necessity for a bridge at Charing Cross.

My Council desires to place on record its conviction that the London County Council should direct its policy and financial commitments towards the construction of a bridge at Charing Cross, which is urgently wanted in order to relieve the traffic over Westminster and Waterloo Bridges. The construction of such a bridge would, in addition, provide several years' work for a great number of men.

My Council also desires to enter a strong protest against any contribution from public funds by the London County Council towards the cost of the approaches to St. Paul's Bridge, which, in its opinion and apparently in the opinion of the Corporation of the City of London, as twice expressed at recent

meetings of the Court of Common Council, is not wanted. Indeed, the Council of the Royal Institute of British Architects believes its construction would involve a serious waste of public money. On the other hand, the moment seems opportune for co-operation between the Government, the London County Council and the Corporation for the purpose of building at Charing Cross a magnificent bridge which would be one of the glories of the Metropolis, and assist greatly in solving the very urgent problems of traffic and unemployment.

I am, Sir,

Your obedient Servant,

IAN MACALISTER,

Secretary.

Legal

NIXON v. ERITH URBAN COUNCIL.

A case interesting to those engaged in Urban Housing matters under the Addison scheme was decided by Mr. Justice Bailhache* on 15 October, and is in contrast to that reported in the *Journal* of 20 October last.

A Quantity Surveyor, Mr. Ernest D. Nixon, F.S.I., sued the Erith Urban Council to recover £1,150 13s. 3d. for the preparation of Bills of Quantities. The Local Council purposed to build 79 pairs of houses, and their Architect was instructed and authorised to employ a Quantity Surveyor.

Memorandum No. 31, at that time circulated by the Ministry of Health, governed the position, and it was not pleaded that the architect exceeded his authority in agreeing to this scale.

Unfortunately, there was no Contract under seal between the Quantity Surveyor and the Urban Council, and the Local Authority on this ground disputed the claim under the Public Health Act, 1875, Section 174, which provides that "Every Contract made by an Urban Authority whereof the value or amount exceeds £50 shall be in writing and sealed with the Common Seal of Such Authority."

The Judge said he wondered whether this matter could be accommodated in any way, and Counsel for the defendants replied he could not agree to any terms without the consent of the Ministry of Health, and he was aware that the Ministry depended upon a decision in this case to decide a number of cases.

Mr. Justice Bailhache in his judgment said:—"Therefore, there being no contract under seal, I am obliged to find that, although this gentleman has done the work, and the Council have had the benefit of his services, he cannot recover. I should like to say I am sorry that my suggestion that some arrangement should be come to was not accepted, because obviously this gentleman ought to be remunerated. . . . As it is, there must be judgment for defendants, with costs."

*Précis contributed by W. E. Watson [F.],
Barrister-at-Law.*

* A full report of Mr. Justice Bailhache's judgment may be consulted in the Institute Library.

TOWN PLANNING EXHIBITION AT OLYMPIA.

22 NOVEMBER—1 DECEMBER.

The arrangements are now practically complete relative to the Town Planning Exhibition which will be held at Olympia from 22 November to 1 December, in connection with the International Commercial Motor Transport and Roads Development Exhibition organised by the Society of Motor Manufacturers and Traders. When approached by the Society responsible for the Exhibition with the request that a representative Town Planning Exhibit should be organised, it was at once recognised by the three organisations co-operating in the arrangement of the exhibit, viz., the National Housing and Town Planning Council, the Garden Cities and Town Planning Association, and the Town Planning Institute, that a public service of great value would be rendered.

The Committee find that the exhibits already promised are so numerous that it will be necessary to make a selection, as the exhibits are greatly in excess of the space available.

The range of exhibits will cover several sections, comprising:—

Section 1.—The Civic Survey, covering statistical information necessary for the complete study of present conditions, and to assist in formulating a Town Plan, or future extensions of an existing town.

Section 2.—Plans, Photographs and Models illustrating Town Planning Schemes under Town Planning Acts, British and foreign.

Section 3.—Road Forms, Plans, Photographs and Models of Arterial Roads, Road and Street Design, Parking Spaces in Streets, Road Junctions, Parking Stations for char-a-bancs, Traffic Centres, Petrol Filling Stations, Tree Planting and Conservation.

Section 4.—Greater London—Traffic Problems generally.

Section 5.—City Development, British and Foreign.

Section 6.—Regional or Joint Town Planning.

Section 7.—Zoning.

Section 8.—Parks, Open Spaces and Athletic Grounds. Plans, etc., of Town Planning work generally have been furnished from Regional Committees and important towns in the following foreign countries:—Austria, Czecho-Slovakia, Denmark, France, Germany, Holland, Hungary, Sweden, U.S.A.

BRITISH EMPIRE EXHIBITION.

"COUNTRY LIFE" COMPETITION.

Country Life offers prizes amounting to four hundred guineas for designs for (a) a Dining Room and Hall, (b) a Bedroom, to be built, decorated and furnished as part of the Applied Arts Exhibit at Wembley next year. The Jury of Award will include Sir Edwin Lutyens, R.A., Miss Ellen G. Woolrich, Sir Lawrence Weaver, Mr. P. Morley Horder and Mr. Norman Wilkinson. Full particulars of the competition were published in *Country Life* of 20 and 27 October.

EXHIBITIONS

EXHIBITIONS.

EXHIBITION OF PAINTINGS AND WATER-COLOURS BY GERALD MOIRA.

Mr. Moira will always command the admiration of people in sympathy with spirited painting. The exhibition of his work at the Beaux-Arts Gallery, Bruton Place, is a reminder that a man of his calibre can be, not only an excellent professor—as he has been for many years, even though he is so no longer—but an artist of sensitive leanings and, above all, an accomplished technician.

It is pleasant to notice the character of his latest paintings, easel or mural. It is now bolder, and the clever tricks of former years seem to drop out more and more in the search for permanent essentials.

A welcomed stride forward separates the "Bathing from the Jetty" (13) from "The Wool-combing Shed" (22). In the former, conception and rhythm alike have a "gusto" of rare promise. It will be interesting to see how it will shape in its final stage as a mural painting. Going by this sketch, it should make a truly decorative appeal.

G. H.

THE GOUPIL GALLERY SALON.

The Goupil Gallery Salon is always one of the most interesting of the autumn picture exhibitions, and this, the thirteenth exhibition of the series, would seem to be even more interesting than usual. It contains the work of more than two hundred exhibitors, English and French, and also includes some dead masters, such as Puvis de Chavannes (an early *Pietà*), Daubigny, Boudin, Degas and Courbet; and sculpture by Eric Gill, John Tweed and others. The effect of the exhibition is one of vital and vivid expression, freedom and variety in technique and colour, in which French influences dominate. Lucien and Camille Pissarro, Henri Le Sidaner, Henri Martin, D. Y. Cameron, Walter Sickert, Howard Somerville, Alexander Jamieson, Sisley, Patrick Adam, Orlando Greenwood, Laura Knight, William Rothenstein, and Walter Bayes are among the exhibitors. The names suggest the freedom or virtuosity in treatment which characterises the exhibition as a whole.

BRITISH EMPIRE EXHIBITION, 1924.

EXHIBITION OF ARCHITECTURE.

At the request of the authorities of the British Empire Exhibition, the Royal Institute of British Architects have undertaken, with the assistance of the Architecture Club, to arrange an Exhibition of Modern Architecture at Wembley.

The Exhibition will be open from 19 May to 28 June 1924, and will consist of photographs and models of buildings erected within recent years from the designs of living architects. Space has been allotted to the Dominions and Dependencies Overseas.

A Joint Committee of Organisation under the chairmanship of Mr. Maurice E. Webb, F.R.I.B.A., is already at work.

IAN MACALISTER,

Secretary R.I.B.A.

ARCHITECTS AND ADVERTISING.

To the Editor, JOURNAL, R.I.B.A.

SIR,—The subject matter of Mr. Easton's letter in the JOURNAL for August makes one wonder why members of the R.I.B.A. should be permitted to exhibit their names on these notice boards at all. A few years ago the Council considered this practice "undesirable," and the Council still maintains that "an architect does not publicly advertise." This statement seems to be in conflict with the sanctioning of advertising in a most obvious form.—Yours faithfully,

J. W. H. FARROW [F.].

PRESENTATIONS TO THE INSTITUTE LIBRARY.

GREENWICH HOSPITAL DRAWINGS.

Among the recent accessions to the Library are 35 sheets of drawings of Greenwich Hospital, deposited on permanent loan by Mr. A. W. Smallwood, C.B.E., the Director, on behalf of the Governors of the Hospital.

They include a plan of the hospital attributed to Sir Christopher Wren—this was exhibited at the recent bi-centenary exhibition—seven other early plans of various dates; seven drawings of the King Charles block by John Yenn, Surveyor to the hospital in 1788; two measured drawings of the interior of the Chapel by James Stuart dated 1782, and a set of four measured drawings of the River Front by H. Cummings made in 1857.

AN EARLY BOOK ON SURVEYING.

LEIGH (VALENTINE).—The most profitable and commendable Science, Of Surveying of Landes, Tenementes and Hereditamentes . . . Whereunto is also annexed . . . a treatise, of the measuring of all Kindes of Landes, etc.

B.L. Imprinted for Andrewe Maunsell, in Paules church-yarde at the signe of the Parrett, 4th Lond. 1578 (without pagination).

This edition, presented to the Library by Mr. W. F. Hedges [F.], appears to be the small quarto published in 1578. At some date the cover was removed, the volume has been cut down, making it an octavo. The copy presented to the Library is defective; it (as does also the British Museum copy) lacks the example in tabular form of the Manor of Dale at the end of the 3rd rule, and the table at the end of the volume for the purpose of simplifying calculations for those readers who do not like "sommen." "Now if ye like not yourself to caste this somme, and all such like sommes, ever when ye have the length, and breath of all the Figures aforesaid, or any other like. Enter the Table following, for your expedition, and the contents will appear." The volume is covered with parchment engrossed on both sides, and is the earliest book on surveying in the Library.

The Garden Cities and Town Planning Association has recently published three leaflets, containing in a handy form information which is being asked for in many quarters. They are (1) on Town Planning, (2) on Public Utility Societies, and (3) on the Chamberlain Housing Act of 1923.

Obituary

E. J. BENNETT [A.].

Edmund John Bennett [A.] was born at Gravesend in 1857 and died on 2 November 1923.

He was articled to Messrs. Habershon and Pite, and was for some time in their branch office at Newport. He passed the R.I.B.A. Examination and was elected an Associate in 1887.

He was a member of the Science Committee, and took a great interest in questions connected with Portland cement, in which he did some useful work in getting cement put up in sealed bags of fixed weight for convenience in mixing concrete in due proportions.

Mr. Bennett was my valued assistant for seventeen years, and afterwards started in practice at Gravesend, where he was highly esteemed. His principal works are as follows:

Woodlands, Gravesend, for Geo. Wood, Esq.

The Market, Gravesend.

The Cookery Schools, Gravesend.

The Technical Schools, Gravesend.

The Public Library, Gravesend.

St. Faith's Church, Gravesend.

House at Felixstowe for the Right Hon. A. H. D. Acland.

Housing Scheme, Gravesend.

Mr. Bennett took a sincere pleasure in his work, and the buildings erected from his designs are all distinguished by his personal touch, and are full of honest workmanship. His two sons are both Associates, and will carry on his practice.

He was an excellent photographer and always brought back from his continental holidays studies which he printed with great skill, producing pictures of artistic interest.

H. D. SEARLES-WOOD [F.].

THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY, NATIONAL HEALTH INSURANCE.

The Architects' and Surveyors' Society is a society operating under the National Health Insurance Acts, and was formed with the support of the Royal Institute of British Architects, the Surveyors' Institution, the Architectural Association, and the Quantity Surveyors' Association, and the Presidency is held in alternate years by the Presidents of the Royal Institute of British Architects and the Surveyors' Institution. Leading members of the two professions have given the Society their active support by becoming Honorary Members and in many cases accepting office.

Membership is confined to those employed in the offices of architects, surveyors, in allied professions (draughtsmen, clerks, typists, etc.), who come within the scope of National Health Insurance—i.e., those whose salary is less than £250 per annum, and whose ages are between 16 and 70.

Forms of application and Insurance Cards will be sent, and any questions regarding Insurance will be gladly answered by the Secretary, 36 Victoria Street, S.W.1, to whom all communications should be addressed.

THE R.I.B.A. AFFIX.

The Council of the Royal Institute desires me to call attention to the fact that the use of the R.I.B.A. affix or of any affix suggesting membership of the R.I.B.A. by those who are not members of that body is illegal, and that if any cases are reported to the Council legal proceedings will be taken.

IAN MACALISTER,
Secretary R.I.B.A.

7 November 1923.

CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE.

The School has made a considerable advance in numbers from last year. There are 14 new students beginning the full course (including one lady student from Girton) and 3 additional students taking the course for the Special Examination in the History of Art. The total number of students in the School is now 33. It is interesting to note that the new students include Mr. C. Lorimer (Christ's), son of Sir Robert Lorimer, A.R.A., Mr. G. L. Auldjo Jamieson (Trinity), Mr. L. J. Batten (Clare), son of Mr. John D. Batten, and Mr. C. Nicholson (Jesus), son of Mr. William Nicholson.

THE LIGHTING OF PICTURE GALLERIES AND MUSEUMS.

Mr. Hurst Seager's paper on this subject, which was published in the JOURNAL on 13 January 1923 has been translated into Polish and French. Mr. Seager has received several letters from architects showing that the question of lighting is being closely studied.

THE CHADWICK LECTURES, LONDON, 1923.

Major Harry Barnes delivered on the 9th inst. the first of a series of three Public Lectures on "Hygiene and Architecture" at the Royal Society of Arts, John Street, Adelphi, on "Preventive Hygiene—Health and Town Planning." He will deliver the remaining two lectures of the series on 16 and 23 November on respectively "Preventive Hygiene—Health and Building," "Remedial Hygiene—Health and the Hospital." The lectures begin at 8 p.m.

Major Harry Barnes was elected an Alderman of the London County Council on 23 October.

Mr. Percy J. Waldram [Licentiate] has presented to the Institute Library two copies of the *Illuminating Engineer*, containing the Paper by Messrs. P. J. Waldram and J. M. Waldram, read before the Illuminating Engineering Society on 27 March on "Window Design and the Predetermination of Daylight Illumination," which describes the methods which have enabled the daylight illumination of interiors to be predicted accurately under varying conditions.

Board of Architectural Education

PORTFOLIO OF MEASURED DRAWINGS OF OLD DUTCH WORK IN SOUTH AFRICA.

The Cape Institute of Architects have sent a portfolio of measured drawings of old Dutch work in South Africa for inspection by the Board of Architectural Education. The drawings were submitted in competition for the Cape Institute of Architects' Measured Drawings Prize. The Board of Architectural Education were impressed with the high standard of the work, and Professor C. H. Reilly, a member of the Board of Architectural Education, has written the following appreciation of the drawings:—

"The Cape is fortunate among other parts of the Dominions in having a fine traditional architecture of its own. It is an architecture of great breadth and humanity, strong and unaffected, yet showing evidence in the richness of its baroque detail of a hearty appreciation of the good things of life. It is a tradition which should make, and we know does make over there, for comfortable, sane and happy new work. This being so, the Cape Institute of Architects is to be very heartily congratulated not only on establishing a measured drawings prize to foster its study, but on publishing in reproductions of a reasonable size the best of the work submitted for its prize. May it continue its publication and make it accessible to us over here until all the good colonial work has been measured and recorded. In so doing, especially if South African students can produce many sheets of drawings equally good and of subjects equally desirable to those that have recently been sent to the Institute, they will not only do a great service to their own country, but lay us all under their debt. For nothing could be more delightful or stimulating than a whole series of richly moulded doorways, complete with their pilasters and curvilinear fanlights, like the three or four examples drawn by Mr. F. W. Mullins and Mr. F. N. Glennie. They whet our appetite. Let us hope we shall soon see many more equally interesting and good.

"The long building, like some fine range of Georgian stabling, 164 feet long, the old wine cellar at Groot Constantia, which Mr. Glennie has also measured, is a remarkable building. Only a fine full-blooded race is capable of handling baroque motifs without vulgarising them, and only such a race could conceive so magnificent a wine cellar. It is a staid massive looking building with pedimented central feature and a single range of small round arched shuttered windows, but the baroque detail is there in the curved panels of the doors and in a happy plaster composition of cherubs, grapes, and wreaths which fills the central pediment. If there are more wine cellars like this in the Cape may we have them too!"

R.I.B.A. ARCHIBALD DAWNAY SCHOLARSHIPS, 1923.

In accordance with the terms of the will of the late Sir Archibald Dawnay, the Royal Institute of British Architects have awarded one Scholarship of £50 per annum to

Mr. R. W. Donaldson, Liverpool University, and two Scholarships of £25 per annum each to Mr. R. H. Turner, Liverpool University, and Mr. A. E. Cameron, Architectural Association. Mr. C. H. Hutton, Liverpool University, who was awarded a Scholarship of £25 for 1922-1923, has been granted a renewal of his Scholarship for 1923-1924.

The Scholarships are intended to foster the advanced study of construction and the improvement generally of constructional methods and materials and their influence on design.

R.I.B.A. MEDAL FOR SCHOOLS OF ARCHITECTURE.

The R.I.B.A. Board of Architectural Education Medal for the best set of drawings submitted by post-graduate students exempted from the R.I.B.A. Final Examination, at the Exhibition recently held, has been awarded to Miss I. M. Chambers, of the Architectural Association. Miss Chambers will receive the Medal at the Annual Presentation of Prizes at the R.I.B.A. The drawings prepared by Mr. C. H. Hutton, of Liverpool University, received high commendation.

THE BRITISH SCHOOL AT ROME.

Rome Scholarship in Architecture, 1924.

The Faculty of Architecture of the British School at Rome have granted permission to the following to take part in the preliminary competition for the Rome Scholarship and Henry Jarvis Studentship in Architecture of 1924:—

Mr. Charles T. Bloodworth (5th year student, University of Liverpool).

Mr. D. L. Bridgwater, A.R.I.B.A. (5th year student, University of Liverpool).

Mr. Richard W. Briggs, B.A. (Manchester), A.R.I.B.A. (Lecturer in Architecture, University of Manchester).

Mr. Donald Brooke, B.Arch. (Liverpool), (Architectural Assistant).

Mr. Leo Durnin (5th year student, University of Aberdeen).

Mr. Wilfrid B. Edwards, B.Arch. (Liverpool), A.R.I.B.A. (Architectural Assistant).

Miss Amy M. Hargroves (Architectural Assistant; late student University of London).

Mr. Leonard C. Howitt, A.R.I.B.A. (5th year student, University of Liverpool).

Mr. John H. L. Owen (5th year student, University of Liverpool).

Miss Elsie Rogers, B.A. (Manchester), (Student).

Miss Frances T. Silcock (4th year student, University of Liverpool).

Mr. H. Spencer Silcock (5th year student, University of Liverpool).

Mr. Marshall A. Sisson, B.A. (London), (Student, University of London).

Mr. A. Malcolm Stewart (5th year student, University of Aberdeen).

Mr. Herbert Thearle (4th year student, University of Liverpool).

Mr. Frederick E. Towndrow, A.R.I.B.A. (Architectural Assistant; late student University of London).

Mr. Francis X. Velarde (5th year student, University of Liverpool).

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

NOTES FROM THE MINUTES OF THE COUNCIL MEETING, 15 OCTOBER 1923.

EXAMINATIONS.

The following certificates of "Second Examinations" approved by H.M. Board of Education were accepted as the standard of general education required of applicants for the Probationership R.I.B.A.:—

The Higher School Certificate Examination of the Oxford and Cambridge Schools Examination Board.

The Higher School Certificate Examination of the Oxford Delegacy for Local Examinations.

The Higher School Certificate Examination of the Cambridge Local Examinations and Lectures Syndicate.

The Higher School Certificate Examination of the University of Bristol.

The Higher Certificate Examination of the University of Durham.

The Higher School Certificate Examination of the University of London.

The Higher School Certificate Examination of the Northern Universities Joint Matriculation Board.

The Higher Certificate Examination of the Central Welsh Board.

The five-year (B.Arch.) course at the School of Architecture, McGill University, was recognised as exempting from the R.I.B.A. Final Examination under the usual conditions.

MEMBERSHIP.

The applications of 21 candidates for the Fellowship and 30 candidates for the Associateship have been approved.

REINSTATEMENT.

Mr. C. F. Whitcombe has been reinstated as an Associate.

CITY CHURCHES.

Mr. H. M. Fletcher [F.] was appointed to represent the R.I.B.A. at a meeting held in the Mansion House on 2 November to consider a scheme for the extended use of the City Churches by lay speakers, musicians and singers.

HOUGH END HALL, MANCHESTER.

It has been decided to support the efforts of the Preservation Committee.

WHITGIFT HOSPITAL.

A grant of ten guineas has been made towards the expense of opposing the Croydon Corporation's Bill.

Competitions

EASTLEIGH: NEW ASSEMBLY HALL AND EXTENSION TO COUNCIL HALL.

Members and Licentiates of the Royal Institute of British Architects must not take part in this Competition because the Conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

IAN MACALISTER,
Secretary.

Notices

THE SECOND GENERAL MEETING.

The Second General Meeting (Ordinary) of the Session 1923-24 will be held on Monday, 19 November 1923, at 8 p.m., at 1, Wimpole Street, W.1, for the following purposes:—

To read the Minutes of the First General Meeting (Ordinary) held on 5 November 1923; formally to admit members attending for the first time since their election.

To read the following Paper: "The Rebuilding of Ypres," by G. Topham Forrest [F.].

BUSINESS MEETING, 3 DECEMBER 1923.

An election of members will take place at the Business General Meeting, Monday, 3 December. The names and addresses of the candidates (with the names of their proposers), found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election, are as follows:—

AS FELLOWS (21).

ALLNER: JAMES [A. 1909], 91 High Street, Poole; Kingscote, Sterte, Poole. Proposed by Samuel J. Newman, J. Arthur Smith, S. Tugwell.

CONDER: ALFRED ROWLAND, P.A.S.I. [A. 1902], 42 Cecile Park, Crouch End, N.8. Proposed by James J. S. Naylor, Bruce Dawson, Alfred Conder.

DRYSDALE: GEORGE [A. 1911], 17 Buckingham Street, Adelphi, W.C.2; 18 Horbury Crescent, Notting Hill Gate, W. Proposed by Leonard Stokes, And. N. Prentice, F. W. Troup.

FRANCIS: ERIC CARWARDINE [A. 1915], St. Tewdric, near Chepstow. Proposed by E. Guy Dawber, Detmar Blow, E. B. Hoare.

GODWIN: WILLIAM HUBERT [A. 1914], Bank Buildings, Kidderminster; Dowles, Bewdley, Worcestershire. Proposed by Edwin F. Reynolds, W. H. Bidlake, J. Coulson Nicol.

GREENAWAY: FRANCIS HUGH [A. 1891], Parliament Mansions, Victoria Street, S.W.1; 34 Ladbroke Gardens, Notting Hill, W.11. Proposed by Sir Aston Webb, Sir Edwin Cooper, H. V. Lanchester.

HATCHARD-SMITH: WILLIAM HORNBY [A. 1914], 11 Haymarket, S.W.1; Charlwood, Epsom. Proposed by Sir Aston Webb, P. L. Waterhouse, J. Hatchard-Smith.

HEPWORTH: PHILIP DALTON [A. 1912], 7 Gray's Inn Place, W.C.1; 30 South Eaton Place, S.W. Proposed by Herbert Baker, H. V. Lanchester, Professor A. E. Richardson.

HILL: OLIVER [A. 1921], 23 Golden Square, W.1; 19 West Eaton Place, S.W.1. Proposed by H. P. G. Maule, C. E. Varndell, R. Atkinson.

HUTT: HARRY [A. 1895], 164 Friar Street, Reading; 29 College Road, Reading. Proposed by W. Roland Howell, Edward Warren, H. Whiteman Rising.

MARKHAM: JOHN HATTON [A. 1905], "Elmside," Marlborough Hill, Harrow. Proposed by Fredk. R. Hiorns, Professor F. M. Simpson, T. Frank Green.

MARSHALL: CHARLES JOHN [A. 1887], Balvaud, Burdon Lane, Cheam, Surrey. Proposed by H. D. Searles-Wood, Francis Hooper, J. W. Stanley Burnmaster.

MAYSTON: ARTHUR RICHARD [A. 1891], 49 Chiswell Street, E.C.1; 57 Church Crescent, Church End, Finchley, N.3. Proposed by Max Clarke, Ralph Knott, W. A. Forsyth.

MORTON: RALPH HENRY [A. 1898], North-Eastern Bank Chambers, South Shields; Westoe, South Shields. Proposed by R. Burns Dick, Charles S. Errington, John Hall.

NOTICES

NEWBERRY : JOHN ERNEST [A. 1889], Parliament Mansions, Victoria Street, S.W.1 ; 1 Flanders Road, Bedford Park, W.4. Proposed by Sir Edwin Cooper, H. V. Lanchester, James S. Gibson.

NEWTON : WILLIAM GODFREY, M.C., M.A.(Oxon.) [A. 1913], 4 Raymond Buildings, Gray's Inn, W.C. ; 11 Gray's Inn Square, W.C. Proposed by Arthur Keen, Paul Waterhouse, J. A. Gotch.

SHARP : ANDREW [A. 1902], 73 King Street West, Toronto ; 296 Avenue Road, Toronto, Canada. Proposed by F. S. Baker, Frank Darling, Victor D. Horsburgh.

SULLIVAN : LEO SYLVESTER [A. 1908], 158 Fenchurch Street, E.C.3 ; "Barrow," 5 Montana Road, Wimbledon, S.W.20. Proposed by Keith D. Young, H. V. Lanchester, Basil M. Sullivan.

UNSWORTH : GERALD, M.C. [A. 1920], 38 Sackville Street, W.1 ; Shirkllars, Petersfield. Proposed by Thos. E. Colclutt, And. N. Prentice, Herbert Read.

WILSON : GEOFFREY CECIL [A. 1910], Bank Chambers, 32 Strand, W.C.2 ; 6 Brent Villas, Hendon, N.W.4. Proposed by Sydney Tatchell, E. Guy Dawber, Ralph Knott.

WOOD : DOUGLAS, O.B.E.(Mil.), F.S.I. [A. 1902], 25 Sackville Street, W.1 ; "Hawthorndene," Gordon Avenue, Stanmore. Proposed by E. F. M. Elms, Raymond Unwin, F. E. Pearce Edwards.

AS ASSOCIATES (30).

ALEXANDER : THOMAS MACKELVIE [Special Examination], 6 Prince Alfred Road, Wavertree, Liverpool. Proposed by T. E. Eccles, Charles W. Harris, Laurence Hobson.

BILLIMORIA : HOMI FRAMJEE, B.Arch.(Liverpool) [Passed five years' course at Liverpool University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], Station Avenue, Wellawatta, Colombo, Ceylon. Proposed by Professor C. H. Reilly, Maurice E. Webb, and the Council.

BLACK : KENNETH EASTY [Special War Examination], 61 Hornsey Lane, Highgate, N.6. Proposed by C. Stanley Peach, W. A. Forsyth, E. Stanley Hall.

BUCHIA : SHAPURJI NASARWANJI, B.E.(Civil) [Special Examination], Dady House, Wadia Street Corner, Tardeo, Bombay, India. Proposed by the Council.

BUSH : SYDNEY POYNTZ [Special War Examination], Assistant Government Architect, Public Works Department, Secretariat, Rangoon, Burma. Proposed by R. G. Hammond, E. J. Pullar, T. O. Foster.

CLARK : RICHARD JOHN BOND [Final Examination], 24 Lannoweth Road, Penzance. Proposed by Jas. T. Cackett, Charles S. Errington, and the Council.

CLIST : HUBERT ARTHUR [Special War Examination], 10 Westbourne Square, W.2. Proposed by Robert Atkinson, E. Stanley Hall, Walter R. Jaggard.

DAVIDSON : ARTHUR EDWIN [S. 1914—Special War Exemption], 2, 146 Queen Street, E., Toronto, Canada. Proposed by Professor C. H. Reilly, Professor S. D. Adshead, and the Council.

DEUCHAR : CHARLES CUNNOLD [Special War Examination], Public Works Department, Union Buildings, Pretoria, South Africa. Proposed by J. Lockwood Hall, Ernest M. Powers, and the Council.

DODDINGTON : WILLIAM [Special Examination], 70 Bousfield Road, New Cross, S.E.14. Proposed by Professor Beresford Pite, Bernard Dicksee, Stanley Hamp.

EAL : WILLIAM HENDERSON [Special War Examination], 26 Blessington Street, St. Kilda, Victoria, Australia. Proposed by Walter R. Butler, Rodney H. Alsop, and the Royal Victorian Institute of Architects.

FEARN : STANLEY WALTER [Special War Examination], 156 Willis Street, Wellington, New Zealand. Proposed by William Turnbull, Wm. Crichton, F. de J. Clere.

FOREMAN : LESLIE ROBERT [Special War Examination], 123 Hollingbury Road, Brighton. Proposed by S. B. Caulfield, Basil Oliver, H. P. G. Maule.

HALL : LESLIE WILLIAM [Special War Examination], 8 Leggatts Way, Watford, Herts. Proposed by T. P. Bennett, J. Campbell Reid, A. Whitford Anderson.

HALLIDAY : FRANKLYN LESLIE [Special War Examination], 14 John Dalton Street, Manchester. Proposed by Isaac Taylor, Francis Jones, Percy S. Worthington.

HAUGHTON : VIVIAN PALMER [Special War Examination], P.O. Box 406, Wellington, New Zealand. Proposed by Wm. Crichton, James Hector McKay, P. H. Graham.

IGGLESDEN : SIDNEY DIXON [Special War Examination], 23 Constantine Road, Hampstead, N.W.3. Proposed by T. P. Bennett and the Council.

MASEY : RICHARD JAMES [Special War Examination], 20A Maple Road, Anerley, S.E.20. Proposed by Robert Atkinson, E. Stanley Hall, Stanley Hamp.

MAY : ARTHUR JOHN [Special Examination], 31 Allington Road, Southville, Bristol. Proposed by Robert Atkinson, E. Stanley Hall, Gilbert H. Jenkins.

MILLIGAN : THOMAS WILLIAM [Special War Examination], Rhodes Buildings, Cape Town, South Africa. Proposed by W. Hawke, Franklin K. Kendall, Albert J. Thompson.

MOFFAT : JOHN ARTHUR CARTER [Special War Examination], 19 Natal Bank Chambers, Durban, Natal, South Africa. Proposed by Albert J. Thompson, Franklin K. Kendall, and the Council.

MONK : SYDNEY GEORGE [Special War Examination], 56 St. Albans Road, N.W.5. Proposed by T. P. Bennett, Alfred Cox and the Council.

PARHAM : ARTHUR DOUGLAS [Special Examination], Public Works Department, Colombo, Ceylon. Proposed by Austin Woodeson and the Council.

RIDING : RICHARD ARTHUR FIELDING [Special Examination], 57 Longridge Road, Earl's Court, S.W. Proposed by Professor A. E. Richardson, Leonard Martin, Arthur Bartlett.

ROSS : WILLIAM [Special Examination], 137 West Regent Street, Glasgow. Proposed by John Watson, David Salmond, Wm. B. Whitie.

STERRETT : JOHN EDWIN [Special War Examination], 21 Kenilworth Avenue, Walthamstow, E.17. Proposed by Robert Atkinson, David Barclay Niven, Herbert Wigglesworth.

TOY : SIDNEY, F.S.A. [Special Examination], 29 Essex Street, Strand, W.C. Proposed by W. D. Carde, W. H. Ward, Alexr. G. Bond.

TRENGROVE : WILLIAM HENRY [Special War Examination], 140 Hereford Street, Christchurch, New Zealand. Proposed by Wm. Crichton, James Hector McKay, William Turnbull.

WALKER : HUGH AITKEN HUTCHISON, M.C. [Special War Examination], 909 Church Street, Pretoria, South Africa. Proposed by J. Lockwood Hall, Ernest M. Powers, and the Council.

WILSON : JOHN GODDARD [Special Examination], Public Works Department, Union Buildings, Pretoria, South Africa. Proposed by J. Lockwood Hall, Ernest M. Powers, John Waterson.

AS HON. FELLOW (1).

BURNHAM : THE RT. HON. VISCOUNT, C.H., M.A., LL.D., D.Litt., 13 Bryanston Square, W.1. Proposed by the Council.

AS HON. ASSOCIATE (1).

KENYON : SIR FREDERIC GEORGE, K.C.B., M.A., D.Litt., Director and Principal Librarian at the British Museum, W.C. ; Kirkstead, Godstone, Surrey. Proposed by the Council.

Members' Column

THE UNIVERSITY OF MANCHESTER SCHOOL OF ARCHITECTURE.

Applications are invited for the post of Lecturer in Architecture and Master in Design. Commencing stipend £400 per annum.

The actual teaching time will be 24 hours per week and the holder of the appointment may carry on private practice. The Lecturer will be required to take up his duties on 1 January 1924.

Applications, accompanied by two testimonials and two references, must be sent not later than 28 November 1923 to the Internal Registrar, from whom further particulars may be obtained.

MR. JAMES GRAY.

MR. JAMES GRAY [A.] announces that he is now practising at 140, Princes Street, Edinburgh.

MESSRS. GIBB AND SMITH.

MR. EDWIN SMITH [A], P.A.S.I., A.M.I.Struct.E., has entered into partnership with Mr. Thomas Gibb, M.S.A. The firm will practise as Gibb & Smith, Architects and Surveyors, at Post Office Chambers, Port Talbot (phone 70), and Borough Chambers, Neath (phone 329).

MR. ERIC L. BIRD.

MR. ERIC L. BIRD [A.] has commenced practice and has opened an office at 22, Great Russell Street, W.C.1. Telephone No. Museum 3473.

TO LET.

TO LET.—Well-lighted Room in Architect's Suite in Temple; vacant Christmas or earlier; rent, £55 inclusive.—Reply Box 1523, c/o Secretary, R.I.B.A., 9, Conduit Street, W.

APPOINTMENTS VACANT.

ARCHITECT wanted for a mining firm in the North to superintend cottage building schemes. Age 30 to 35. Experience in laying-out and developing sites is essential. Salary £600 per annum. Applications, stating age, qualifications, experience and references, should be addressed to Box 3003, c/o Secretary, R.I.B.A., 9, Conduit Street, W.1.

GENTLEMAN required as assistant with a view to partnership in provincial city about two hours north of London. Reply, stating experience, etc., Box 1903, c/o Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

APPOINTMENTS WANTED.

ARCHITECT'S ASSISTANT shortly disengaged, at present assisting M.S.A., A.R.I.B.A., City Architects. Sketch plans, working drawings, details, measuring existing buildings, levelling, draft specifications, etc., with good general office routine. Reply Box 8023, c/o Secretary, R.I.B.A., 9, Conduit Street, W.1.

LICENTIATE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9, Conduit Street, W.1.

MEMBER'S DAUGHTER, experienced as private secretary, type-writing, shorthand, French, trained in architect's office, 9 years with well-known solicitor, desires post as private secretary in architect's office.—Apply Box 2410, c/o Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

A.R.I.B.A. seeks re-engagement as draughtsman or surveyor in London (whole or part time). Designs, specifications and superintendence of work-in-progress; special knowledge of factories and banks and the London Building Acts; wide London experience; accustomed to take charge of office; reasonable terms.—Apply Box 2403, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

JUNIOR ASSISTANT desires engagement, temporary or otherwise. Any district. Competent draughtsman, details, chiefly domestic work.—Box 2432, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

MUCH EXPERIENCED ASSOCIATE in practice desires to collaborate with another in West End as manager in return for nominal remuneration and use of office or by some other arrangement.—Apply Box 7023, c/o Secretary R.I.B.A.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary, R.I.B.A., 9 Conduit Street, W.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary, R.I.B.A., 9 Conduit Street, W.

Minutes I

At the First General Meeting (Ordinary) of the Session 1923-1924, held on Monday, 5 November 1923, at 8.30 p.m.—Mr. J. Alfred Gotch, F.S.A., President, in the Chair. The attendance book was signed by 35 Fellows (including 17 Members of the Council), 29 Associates (including 5 Members of the Council), 4 Licentiates, 1 Hon. Associate and a large number of visitors. The Minutes of the meeting held on Monday, 25 June 1923, were taken as read, confirmed and signed as correct.

Mr. H. E. Box, Associate, attending for the first time since his election, was formally admitted by the President.

The Secretary announced that the Council had nominated for election on 3 December, 21 Candidates for Fellowship, 30 Candidates for Associateship, 1 Candidate for Honorary Fellowship, and 1 Candidate for Honorary Associateship.

The names of these candidates, having been published in the JOURNAL, were taken as read (see pp. 655, 656).

The President delivered the Inaugural Address of the Session.

On the motion of the Rt. Hon. Lord Riddell, seconded by Mr. Sydney Smith (Chairman of the Kettering Urban District Council), a Vote of Thanks to the President was passed by acclamation.

The President briefly expressed his acknowledgments.

The President presented to Mr. W. Curtis Green [F], A.R.A., Vice-President, the R.I.B.A. Bronze Medal and Diploma for the best London Street Frontage completed in the year 1922.

Mr. Curtis Green briefly expressed his thanks.

The President unveiled and formally presented to the Royal Institute the portrait of Mr. Paul Waterhouse, Past-President, painted by Sir William Orpen, R.A. Mr. Waterhouse expressed his thanks to the meeting and to Sir William Orpen.

The meeting closed at 9.45 p.m.

LOST.

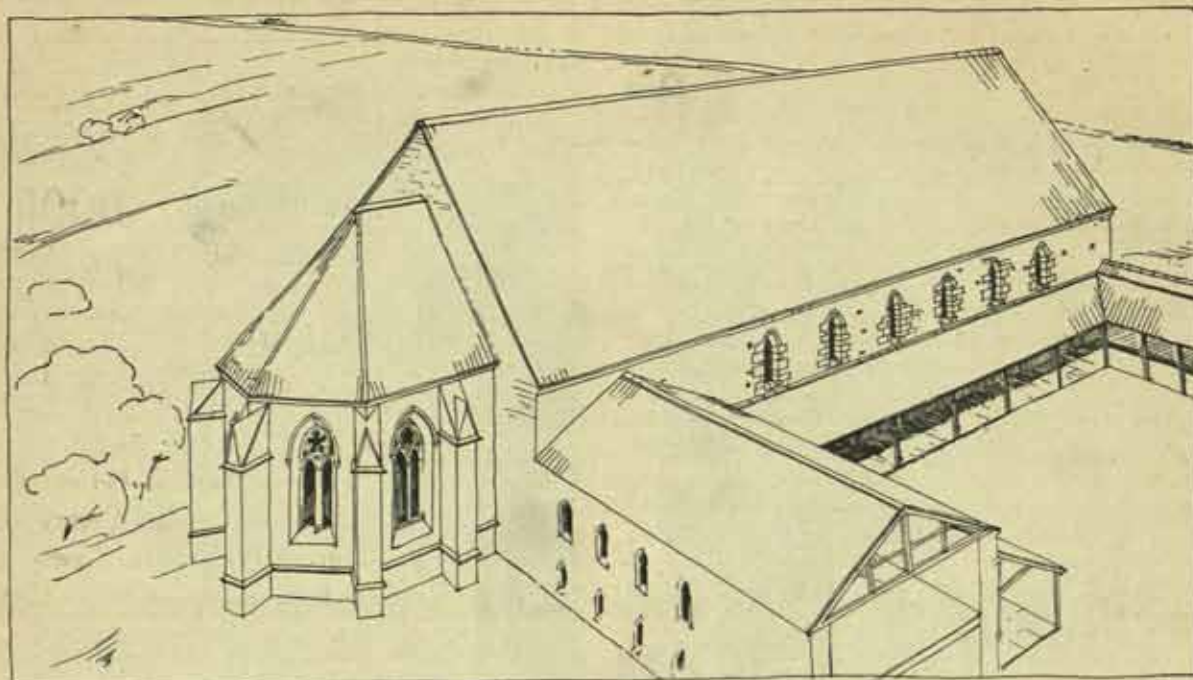
At the opening General Meeting held at the Royal Society of Medicine, on Monday, 5th inst., an umbrella with a dark malacca handle, belonging to Mr. Walter Cave, was taken away and another one left in its place.

Mr. Cave will be glad if his umbrella can be returned to the R.I.B.A. and exchanged with the one now in the Secretary's Office.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.



SKETCH RESTORATION OF THE CHURCH AT ISOVA.

Frankish Architecture in Greece*

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SINCE the Roman Empire was divided between East and West, Greece has lain upon the border line. It has produced no architecture or art of its own, but has taken its art from its neighbours. This has been in the main Byzantine, yet a Western strain has constantly intermingled with the principal stock. The Frankish conquest of 1204 introduced definite Gothic features. At least two of the buildings of Elis, the Monastery of Isova and S. Sophia at Andravida, must have been designed and partly built by Western craftsmen, and part of the Church of S. Paraskevé at Chalkis shows unmistakable Western workmanship. All through Greece, too, we find buildings whose architecture shows the influence of Gothic models intermingling with the craftsmanship of the Byzantine builders.

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The drawings and photographs of the buildings in Achaia were made along with the late Herr Adolph Struck, of the German Archaeological Institute in Athens. He unfortunately died in the year following, and the working up of the whole material was undertaken by the present writer.

As might be expected from its geographical position, Italy is the source of most of this Western art. As the families of the first Frankish conquerors died out their places were taken by Italians, and even from the earliest days of the Latin conquest the craftsmen whom the conquerors brought with them seem to have come from Italy, if we judge them by the character of their work.

In a foreign art, sporadically introduced, we cannot expect to find a very definite development. Gothic was always a foreign style in Greece. It came with the conqueror, with him it passed away leaving only a few battered remains. The Frankish rulers, too, seem very easily to have adopted Greek ways. Few of their churches show the Western plan, most are arranged to suit the Orthodox ritual and only show their Frankish origin in a scrap of carving, a pointed arch, or a bay of

For the historical material particular acknowledgment must be made to two books: *The Latins in the Levant*, by Mr. William Miller (John Murray, London, 1908), and *The Princes of Achaia and the Chronicles of Morea*, by Sir Rennell Rodd (Edward Arnold, London, 1907). To cite these authors on each occasion when information was drawn from their pages would have been wearisome, especially as the object was architectural rather than historical, but the greater part of the historical notes, not otherwise noted, is drawn from these two books.

rib vaulting. It would seem that the Franks did not cling with any affection to the Latin Church, or that the Latin Church adapted its ritual to a more Orthodox model.

The study of the buildings is rendered difficult by the lack of even approximate dates. Isova, fortunately, we can date with some certainty, for it was built after the Conquest, was burnt in 1264 and never reoccupied. It must, therefore, have been built about the first quarter of the thirteenth century. Most of the buildings have to be dated by stylistic characteristics, difficult to determine in a mixed style. It must also be remembered that a very great deal of building was done during the Turkish domination. Castles and forts particularly were erected at this period all over Greece, the older fortresses were rebuilt or repaired, and indeed almost all the castles now standing on the old Frankish sites seem to be Turkish or Italian building of the seventeenth or eighteenth centuries.

M. Enlart has studied the "Levantine Gothic" in Cyprus,* and has classified it into general periods which are of value in considering the similar work of Greece. He finds four periods:—

1. From 1209 to 1280. Pure Gothic, inspired by Northern France, as at the Castle of Kerynia and the east end of Nicosia Cathedral.

2. From the middle of the thirteenth to the middle of the fourteenth centuries. Gothic inspired by Champagne and the Midi, as at the Cathedral and at St. George of the Latins in Famagousta.

3. A short period showing the influence of the Midi, but inferior to the last.

4. The end of the fourteenth and the fifteenth centuries. A period of decadence. "On y revient à la construction et à la décoration de l'époque romane." A mingling of Gothic and Byzantine. Rib vaults are heavy, domes and pointed barrel vaults are found after about 1360, angles are finished with a torus or shaft columns are heavy, circular or octagonal, and vaulting is frequently carried on corbels.

The "construction romane" apparently refers particularly to the pointed barrel vaults, which closely resemble those of the early Romanesque churches of southern France.

In Greece such vaults are found in Castel Tornese, in churches at Monemvasia and elsewhere. It may be suggested that the pointed arch and pointed barrel vault are characteristic of Turkish building, and that these features in the Levant were derived rather from contemporary Eastern models than from the Romanesque of Europe.

Important Gothic remains are found also at Rhodes and in Syria. They as well as the remains in Greece appear to follow the general lines laid down by M. Enlart.

* *L'Art Gothique en Chypre*. C. Enlart. Paris, 1899.

The monastery church of Our Lady of Isova is in building and in architecture purely Gothic. At S. Paraskevē, at Chalkis in Eubœa, the remains of the earlier Byzantine basilica have been re-used in the later Gothic church, and this church shows signs of Byzantine builders. Sta. Sophia at Andravida is in design and detail of very pure Gothic, but the masonry is in part Byzantine.

The monastery church at Blachernai, in Elis, is a Byzantine church with an addition of southern Italian Gothic, and shows Western influence throughout in plan and in detail. At Gastouni, in Elis, is a Byzantine church with a Gothic doorway. At Chalandriza, in Achaia, are a number of churches which show Gothic influence, and near Athens the little "Amorphé ecclesia" has two bays of rib vaulting in the side chapel. These buildings will be considered in the present paper.

In addition to these, the Castle of Geraki, in Laconia, is in large part the original mediæval stronghold; its churches, though Byzantine in plan, have pointed arches decorated with Western mouldings, and in one of them is a fine southern Italian Gothic tomb.*

Leake tells us that at Karitena he saw a Gothic ruin, but it seems to have disappeared since his day, and further search would probably discover more in other parts of Greece.

But the buildings now to be discussed are probably enough to show the character of the work introduced by the Latin conquerors, and its effect upon the native art of the country.

THE MONASTERY OF OUR LADY OF ISOVA.

On the western bank of the River Alpheios, in Arcadia, above where it is joined by the Ladon, stand the ruins of the Benedictine monastery of Our Lady of Isova, close to the little village of Vizipardi. When Leake visited the site in 1830 they were locally known as "palati," the palace, and this name is still applied to them.

The history of the abbey is short. It was founded by William de Villehardouin in the first quarter of the thirteenth century, and burnt by the Greeks in 1264. The account is given in *Le Livre de la Conquête de la Principauté de la Morée*: † "le jour suivant ils arrivèrent dans la plaine de Caritena et passèrent la nuit sur le rive du fleuve (l'Alphée). Le lendemain ils partirent et arrivèrent dans la contrée de Leodora. Ils descendirent tout droit le long de la rive de l'Alphée. Un bataillon de Turcs vint les rejoindre à Isova. Ils y brûlèrent le monastère d'Isova. Voyez quel énorme péché."

We are told that when, shortly afterwards, the

* *Annual of the British School at Athens*. Vol. XII. 1905-1906. "Laconia: The Fortresses."

† Buchon edition, p. 162.



FIG. 1.—ISOVA. THE BUTTRESSES AT THE S.W. ANGLE



FIG. 2.—ISOVA. INTERIOR, EAST END OF NORTH SIDE



FIG. 3.—ISOVA. EXTERIOR, EAST END OF NORTH SIDE
B 2



FIG. 4.—ISOVA. PISCINA IN THE LARGE CHURCH



The ruins have been visited by various travellers.

* *Travels in the Morea*. W. M. Leake. London, 1830. Vol. II, p. 87.

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THE MONASTERY CHURCH OF OUR LADY OF ISOVA, GREECE

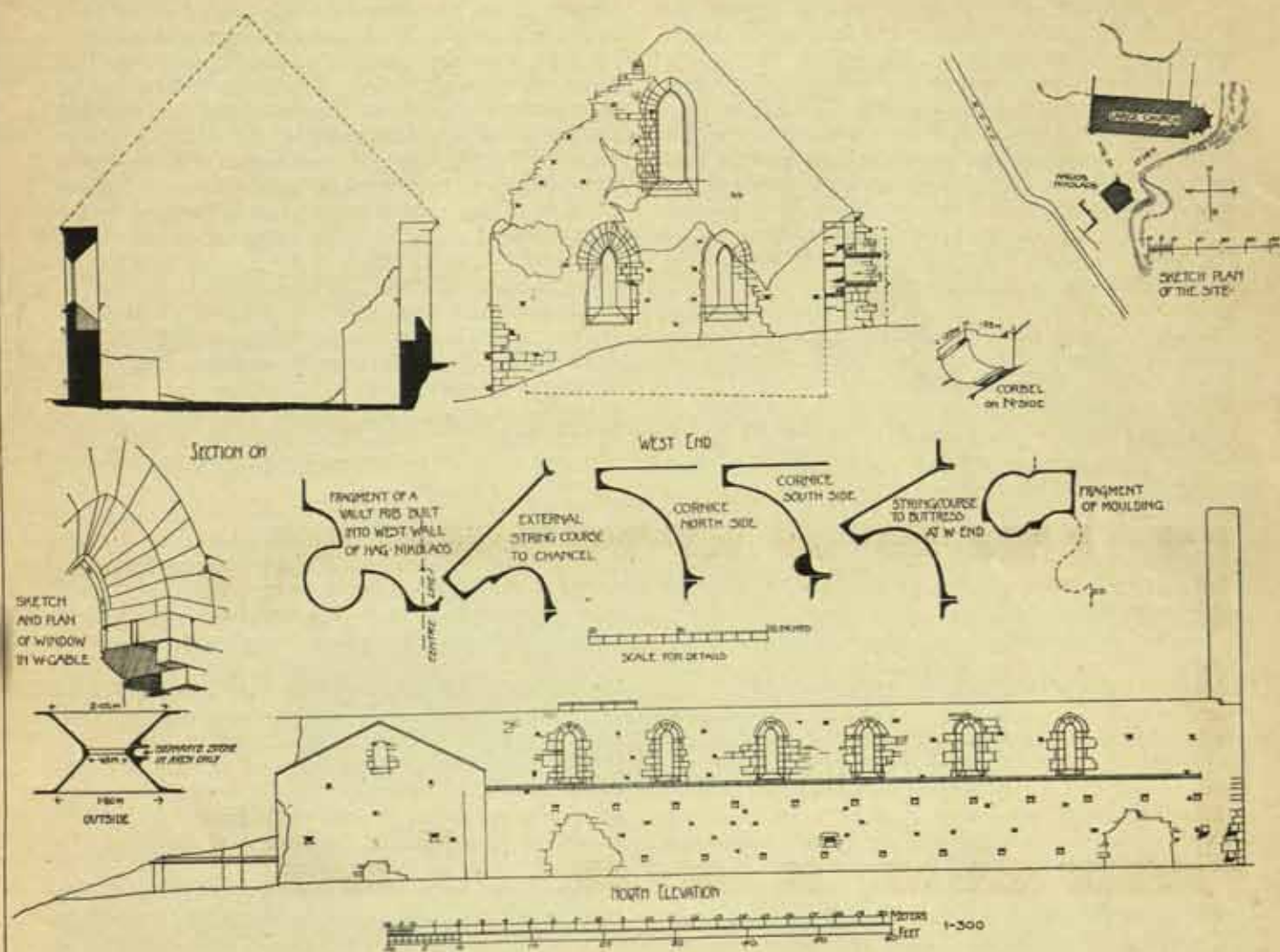


FIG. 6

These sketches seem to be the origin of the "tracery windows overlooking the Alpheios" which are mentioned in the guide books, for there is no reason to suppose that any tracery windows were standing in recent times.

The large church is an oblong hall 39.75 m. long by 14.80 m. broad, terminating to the east in a narrower chancel of two bays and an octagonal apse with deep angle buttresses. (Fig. 6.) Corbels in the interior show that the nave was divided into nine bays.

The bay at the west end and the two bays at the east are unlighted; the remaining six are lighted by single lancet windows. There is no trace of any division into nave and aisles, and the roof was evidently in a single span.

The side walls are some 7.50 m. high on the inside, and were crowned by a moulded wall-head cornice. The ground has risen considerably round the church, so that on the outside they now appear much lower than they were originally.

The large western gable is the part best preserved. It is pierced by three lancet windows deeply splayed both inside and outside. The slots for a metal grille still remain, and there is a very small rebate. The wall is 1.30 m. thick, of good rubble with large well cut stones to the window jambs and arches, and is dotted with numerous putlog holes. (Fig. 6.)

At the south-western angle are two cross buttresses with stringcourses and sloping gabled heads. Between them the angle of the wall is corbelled forward with a trefoil "trompe" and terminates at the top in the putt stone of the gable. On this a carved head and shoulders can still be discerned. (Fig. 1.) There is no present sign of a coping, and it is not possible to say whether the gable was coped, or whether the roof was carried over it with a verge.

On the south side the sills of three windows remain, sufficient only to show that, like the gable windows, these were deeply splayed on both sides. All other cut stones have disappeared, but the rubble piers of the wall between still stand. Near the east end a deep gap, extending to the ground, probably marks the position of a door.

The north side is better preserved. A short fragment of the wall-head cornice is still in position, and the windows are perfect. They are single lancets with the splay on the inside very much deeper than that on the outside, and with a small rebate. (Fig. 2.) Like the gable windows, they have had metal grilles, for which the holes are still visible.

On the outside the windows rest on a splayed string course. Below this is a double series of moulded and checked corbels which must have supported the wooden roof of a cloister walk. In the lower part of the first and seventh bays rough gaps through the wall mark the position of the doors which connected the cloister and the church. The position of this cloister and of the monastic building is shown by the butts of a wall at the west end, and by the traces of a gabled building at the east. (Fig. 3.)

At each side of the end bay, in the interior and close to the chancel, is a niche. That on the south side is covered by a moulded arch set with a delicate flower ornament, and enclosing fragments of cusping. These, when completed, form a canopy of two trefoil arches surmounted by a quatrefoil. The niche is about 18 inches deep, and has all the appearance of a piscina. (Fig. 4.)

Of the niche on the north side only the fragment of a carved capital is left. A hole has been pierced through it into the buildings beyond, destroying the arch and the other side of the niche. (Fig. 5.)

Very little of the chancel remains above ground, but the foundations can still be traced. There is a splayed and moulded stringcourse on the part still standing against the higher walls, but no trace of the windows which must have filled the octagon apse.

A fragment of moulded stone was, however, found near by, built into a wayside fountain. (Fig. 5.) It is evidently Gothic, and appears to be part of the tracery of a two-light window of the normal European thirteenth century type—two uncusped lights surmounted by a cusped cinquefoil. There is only one possible position for such a feature, and we may safely conclude that the apse was lighted by one or—more probably—by three traceried windows. The mouldings suggest that the cinquefoil was glazed and that the lancets were unglazed. Taken in conjunction with the form of the nave windows, this would indicate that the windows throughout the church were unglazed and protected only by metal grilles with the exception of the tracery heads in the apse, which were possibly filled with coloured glass.

Careful search was made for further fragments, and a piece of filleted scroll moulding was found. It is more elaborate than any other moulding in the church, but evidently comes from it. A fragment of a vaulting rib was also found built into the wall of S. Nicholas. It can only have come from the large church, and indicates that—as we should expect—the chancel was covered by a rib vault.

On the inside, between the windows of the nave, are the corbels which supported the trusses of the wooden roof. No traces were found of any intermediate supports, though wooden columns may have been used, as in many of the French mediæval barns, which have nave and aisles under one slope. The width of the nave—12.62 m.—is, however, not too great for a single span. There are still large pine trees in the valley of the Alpheios, and in mediæval times wood was more abundant in Greece than it is to-day.

The monastery of Our Lady of Isova, therefore, consisted of a hall church, roofed in wood and terminating in a polygonal vaulted choir lighted by tracery windows. As indicated by the position of the niches, the sanctuary extended into the nave.

The church had possibly one door on the south side entering into or close to the sanctuary, and two doors entering from the cloisters on the north side. The monastery buildings were on the north side, attached to the east end of the nave, and probably formed two sides of a square. The west side of the cloister was separated from the outer world only by a wall.

The arrangement is Western and Benedictine. The small extent of the living buildings suggests a small community, and the absence of any congregational door suggests a community isolated and having little to do with the people of the neighbourhood.

The architecture is purely Gothic, of the type which we should expect at the date of the building, about 1220. It may be noted that the pointed arches are all constructed with key blocks, but this is often done in Italian Gothic. The most elaborate effort is that dis-

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played in the cross buttresses at the south-west angle. This is the only corner standing entirely free, and was evidently selected for particular display. To judge from the scanty remains, the choir also must have been fairly elaborate.

It is evident that the buildings were designed and carried out by Frankish craftsmen; there is no trace, in ornament or in masonry, of any Byzantine influence.

Travellers have described the building as "English" or "French" in appearance. It is, in fact, of a simple thirteenth century Gothic which might be found almost anywhere in France or Italy. It is the

same construction as those of Isova, and the hall nave, without transepts, is not uncommon in Italy.†

THE CHURCH OF ST. NICHOLAS AT ISOVA

About 20 m. to the south of the monastery is the little Church of S. Nicholas, an interesting contrast to the older building. (Fig. 7.) A fragment of Gothic vaulting rib built into the west wall shows that when it was built the monastery was already in ruins, and it is probable that many other fragments of the monastery went to its construction, although they cannot now be identified.



FIG. 7.—S. NICHOLAS, ISOVA, FROM THE S.E.

pastoral surroundings and the austere simplicity of the details which have so irresistibly suggested an English abbey to visitors.

The Hotel Dieu, at Tonnerre, in France,* is a very close parallel. It is a hall church, about 18 m. wide, covered with a wood roof and lighted by double lancets in the side walls. The apse is polygonal, the choir in two bays and vaulted in stone. It differs from Isova in having side chapels. The main ridge is carried straight over the apse, and is there surmounted by a wooden fleche.

The details of Isova can be paralleled in the Gothic churches of Southern Italy. The Cistercian Abbey of Fossanova, built in 1208, resembles Isova closely in general style. At Casamara are pointed windows of the

The building is square in plan, terminating to the east in three segmental apses, of which the centre one alone shows on the exterior. (Fig. 7.) The walls are of rubble, mixed with brick, and crowned by a heavily moulded stone cornice. A fallen block on the north side shows that here was some slight attempt at brick patterning. The windows are lancet, covered with pointed arches cut from a single stone. They have a small splay on the outside, on the inside deeply splayed sides and sills and flat lintels. The windows of the apses are circular headed. That to the centre apse has been originally in two lights, and was possibly the window sketched by Leake. (Fig. 11.)

The interior was divided into nave and aisles by

* *Monuments Historiques*, III, pl. 43.

† L. Enlart, *Architecture Gothique en Italie*. Note particularly the infirmary at Fossanova.

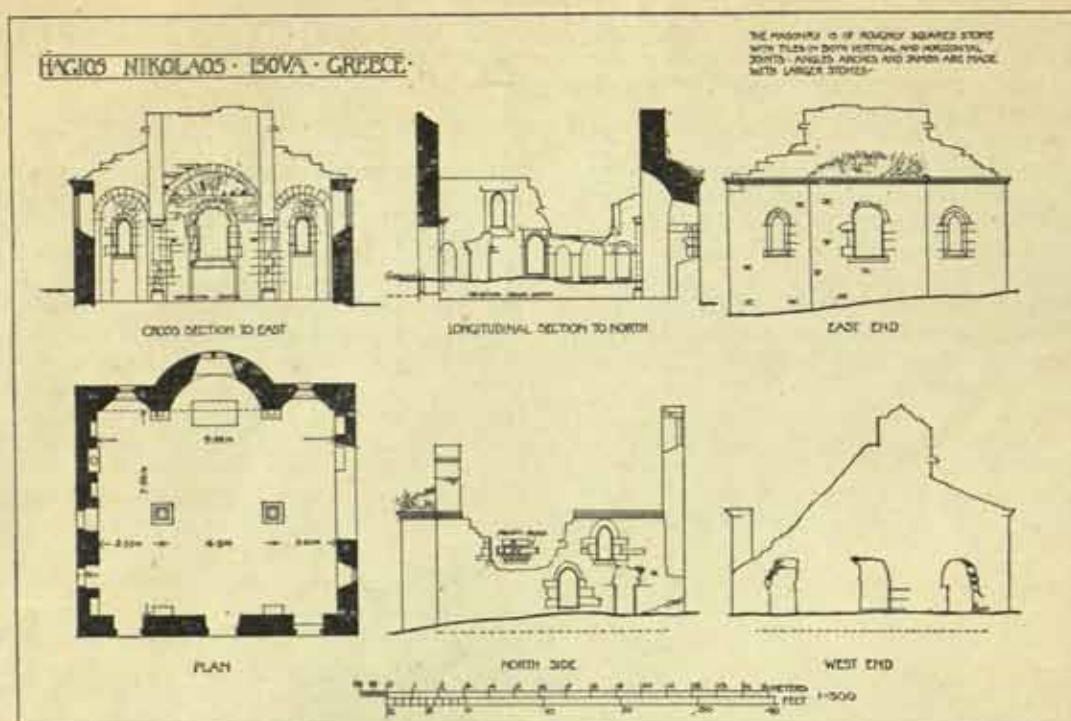


FIG. 8

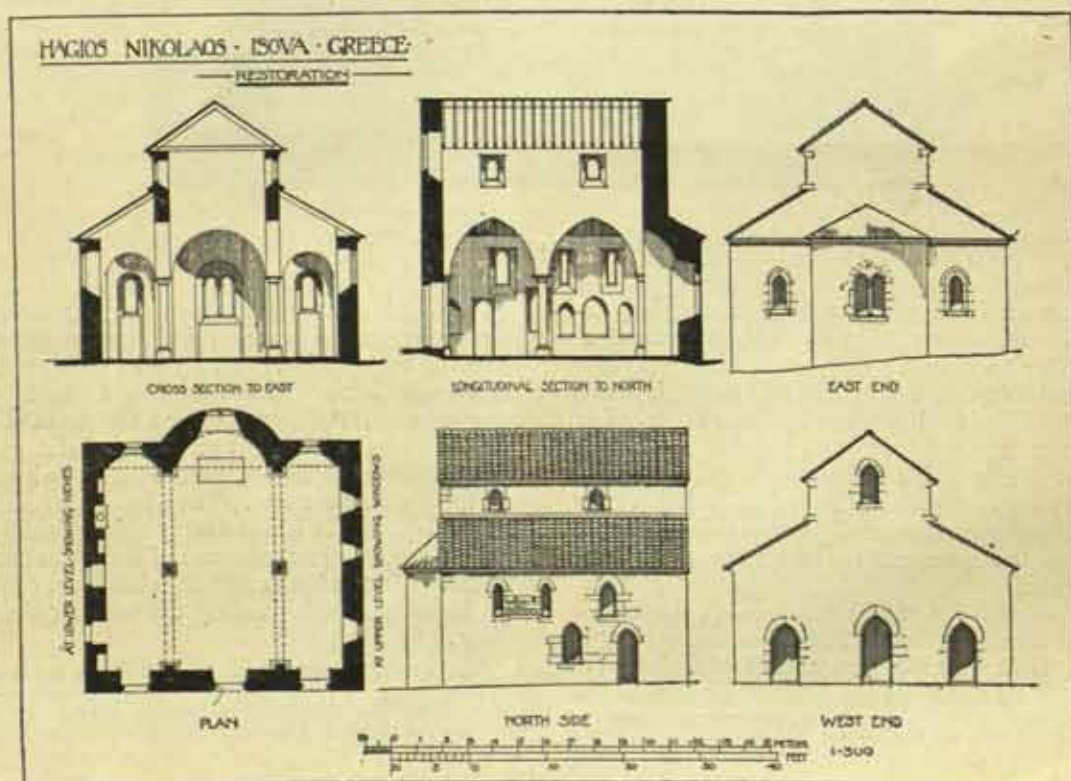


FIG. 9

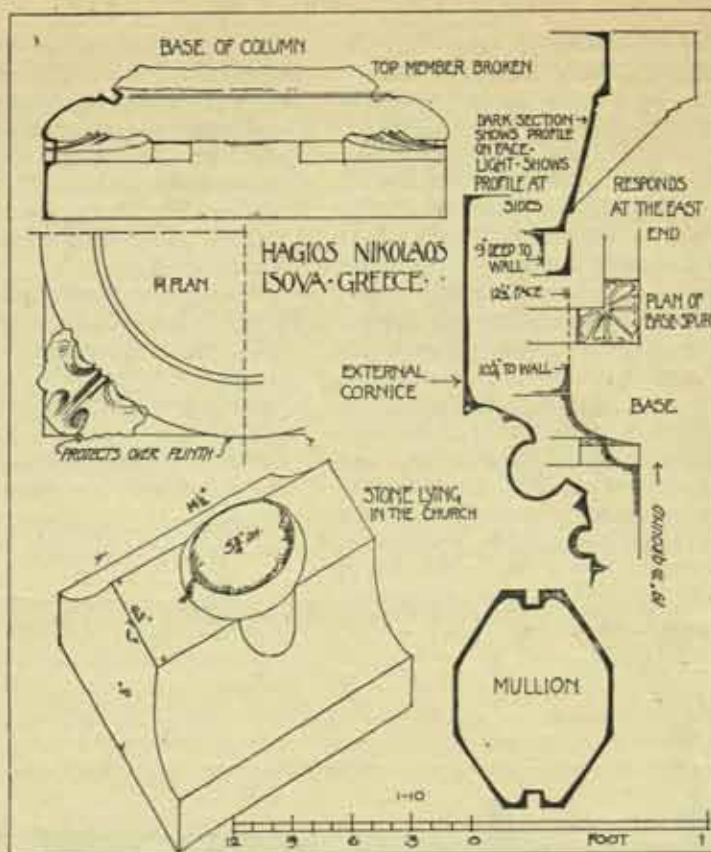


FIG. 10



FIG. 11.—S. NICHOLAS, ISOVA. INTERIOR OF EAST END

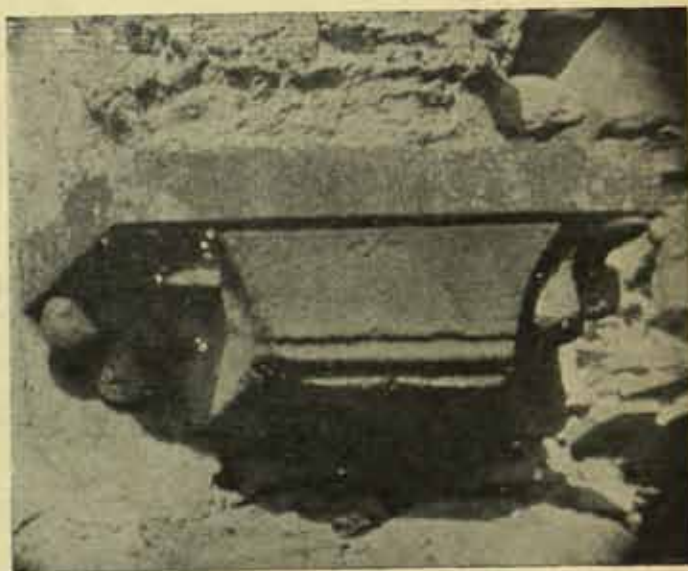


FIG. 12.—S. NICHOLAS, ISOVA. RESPOND AT W. END, S. SIDE

arcades of two arches on each side. Of these only the imposts against the end walls and the bases of the two columns now remain. These bases are of pure thirteenth-century Gothic type, the flat Attic base with carved angle spurs. (Fig. 10.) So thoroughly Western are they that one is inclined to believe that they came from some part of the monastery, though there does not seem to be any place for them in the church itself. The bases to the responds are moulded with a double cavetto and also have spurs. The respond pilasters are square and their capitals are widely splayed in rather a Byzantine manner. Those at the west end are carved at each side below the square abacus with rough, crocket-like leaves. (Fig. 12.)

The remains are sufficient to warrant a restoration which shall be more than an effort of imagination. The nave arches have been shown pointed, in sympathy with the use of the pointed arch in the windows, and a single clearstorey window has been shown above each. (Fig. 9.) The church should be compared with that of S. Sozomène given by Enlart.* This has similar nave and aisles, terminating in three apses, and has simple pointed arches to the nave arcade.

* *L'Art Gothique en Chypre*, p. 195.

S. Nicholas is an interesting mixture of Gothic and Byzantine forms. The square plan, the triple apses, the brick and rubble masonry are Byzantine. The nave and aisles, the pointed arches, the piscinæ at the east end, the absence of any architectural division for an eikonostasis, and the character of the mouldings are all Gothic. The bases probably came from an older building, but the remaining mouldings seem to have been cut for this building.

Nothing is known of the history of S. Nicholas. Possibly it was built to appease the anger of Our Lady of Isova or to establish a counter-influence to the sanctity of the ruined Frankish monastery. It belongs to the fourth period. M. Enlart places S. Sozomène in the fifteenth century, and to the same period belongs also S. Nicholas. It was probably built about a century and a half after the destruction of the monastery.

THE CHURCH OF S. PARASKEVÉ AT CHALKIS.

Chalkis, or Negripont, to give it the name by which it was known throughout the Frankish domination, was an important city and the seat of a bishopric long before the Conquest. In 1199 Alexius III granted free

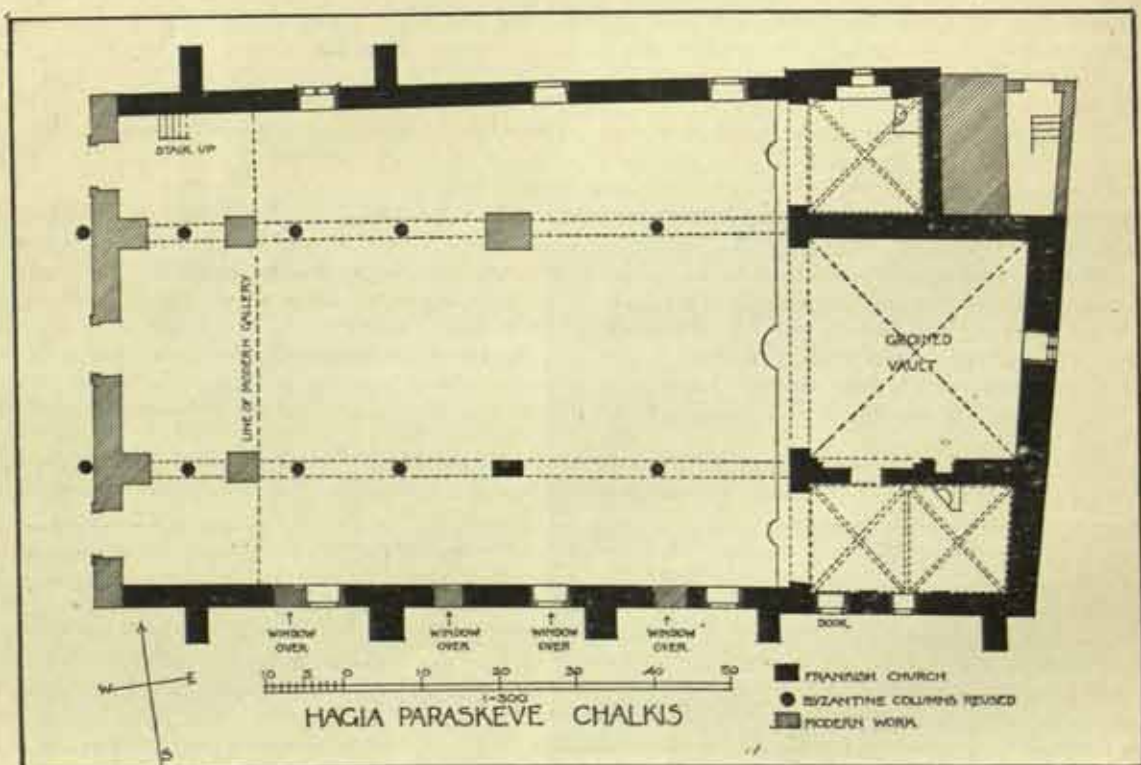


FIG. 13.

FRANKISH ARCHITECTURE IN GREECE

trade in the island of Eubœa to Venice, and thus early began the Venetian power in the city.

In the feudal subdivision of the mediæval state of Athens a suffragan bishopric was established here, and at about the same time the Franciscan friars, under Benedict of Arezzo, made a settlement which is mentioned frequently in the history of the island.

Under Frankish rule it was an important city and fortress, as it controlled the strait between Eubœa and the mainland, a strait so narrow as to be spanned by a bridge. It was at first under a divided rule, but it is evident that the Venetian Bailie was from the first one of the most important rulers, and in time the island and its capital became one of the most important of the Venetian colonies in the Levant. The Venetian quarter of the city was fortified in 1303 by Francesco Dandolo, and to this day the greater part of the walls remain. The winged lions of St. Mark which crowned the gates are in the city museum (Fig. 15), though, by an act of vandalism, the famous castle on the bridge has been destroyed.

Sanudo tells us: "In Candea, Negroponte and other islands . . . although these places are subject to the Frankish sway and obedient to the Roman Church, yet almost all the inhabitants are Greeks and inclined to that sect." This goes far to explain many of the peculiarities of the Levantine Gothic, both in plan and in construction. As we shall see, the one remaining Frankish Church of Negripont conforms in plan to the Roman form.

The city was besieged and taken, amid scenes of indescribable horror, by Mohamed II in 1470. It was accordingly never under Byzantine rule after the Conquest, and here, if anywhere, we may hope to find remains of Western art.

S. Paraskevè is a large church with nave and aisles covered with wooden roofs and terminating in a square sanctuary flanked by chapels which open into the aisles. (Fig. 13.) The eastern part is vaulted in stone. The columns in the nave, with their capitals, have been re-used from an early Byzantine basilica, of about the fifth century, and the nave itself so closely resembles in proportion that of a basilica as to suggest that not only the columns, but also the foundations were re-used when the present church was built.

The west wall is clearly modern. In front of it, in line with the internal nave arcade and in just the position which they would occupy were an extra bay added to the church, stand two Byzantine columns with Ionic capitals and heavy impost blocks. On the face of the impost is a wreath enclosing a monogram, now quite broken away.

In the interior the western end is filled by a modern gallery. This rests on square piers which cut through the older arcading. If these piers were removed we

should have an arcade of three pointed arches, resting upon Byzantine columns. This part of the building looks exactly as though the present front and gallery had been built around the two west arches of the old nave, leaving the first column still standing outside and the second one still supporting fragments of the arches between the pier and the west wall.

The capitals are of fifth century workmanship, Ionic, Corinthian and wind-blown acanthus, irregularly distributed. (Fig. 14.)

Above the nave arcade is a range of four arches resting on square piers with a small splayed abacus moulding. The first arch is small and round headed; the remaining three are larger and pointed. Immediately above these is a small stringcourse which is continued round the interior, then a clearstorey space, unpierced by any windows save in the gables where modern tracery windows have been inserted.

The second range of arches suggests side galleries, but of these there is now no trace. The aisle walls on the south side have a range of upper windows now built up, one in the second bay, two in the third bay and one in the fourth bay. These again suggest that at one time there were side galleries.

The south aisle wall also shows on the exterior what seem to be three built-up doorways, one in each complete bay. They are covered by lintels, above which are pointed relieving arches. It is difficult to understand the original purpose of so many doorways. The north aisle wall is covered with plaster, and it was not possible to trace any altered features in it. Neither inside nor outside were any signs of clearstorey windows.

Returning to the interior of the nave, the arcade, just described, ends midway up the nave against an oblong rectangular pier. Beyond this are two large pointed arches supported on a single Corinthian column on each side. There is no upper arcade. The arches throughout are plastered and unmoulded. The walls are crowned at the top by a splayed and bracketed cornice. On this rests a heavy triangular wooden roof whose tie beams are supported by richly moulded brackets. It seems to be the original mediæval roof. (Figs. 16, 17.)

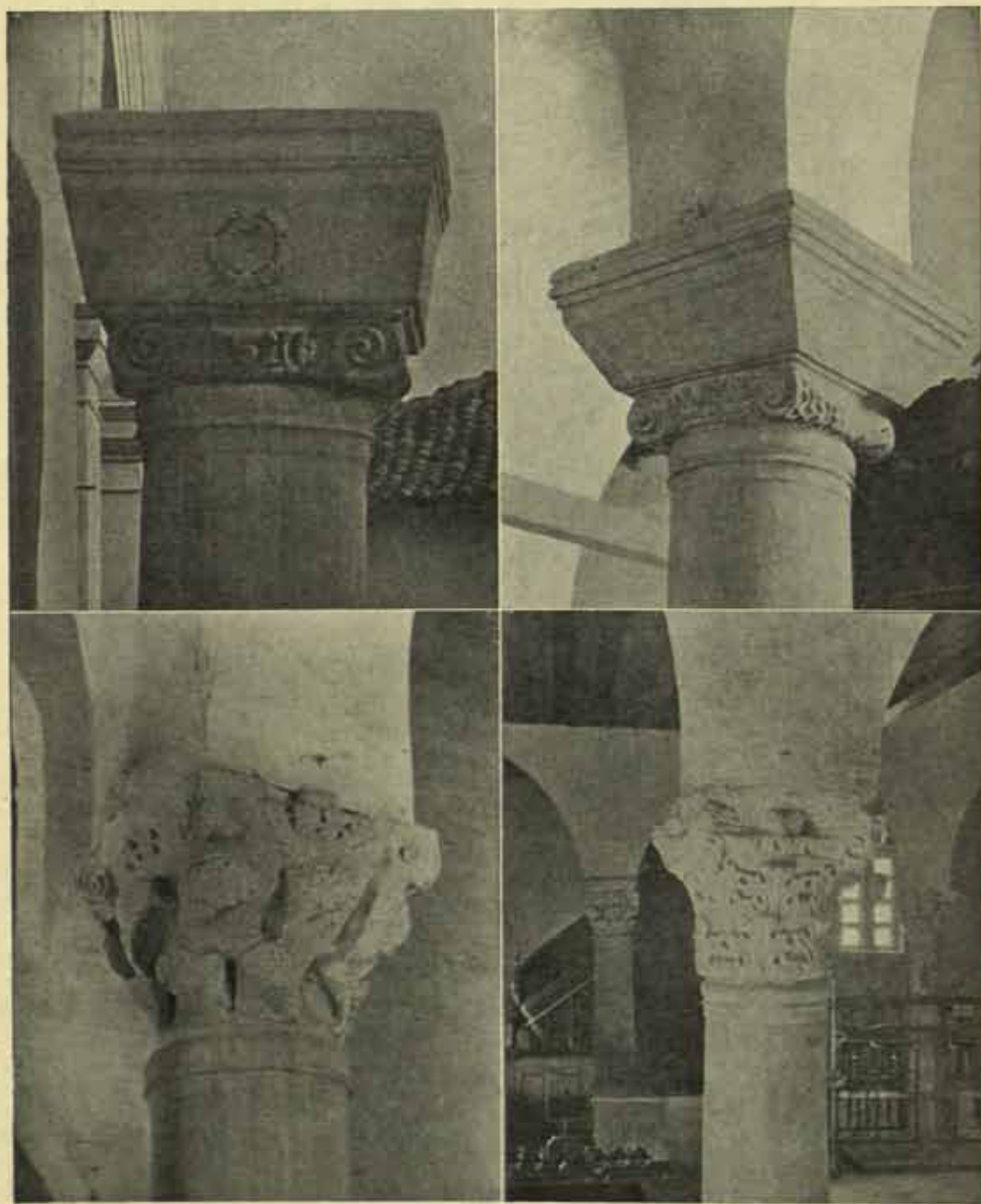
The aisles are covered by plain lean-to roofs.

Across the nave, just below the springing of the larger arches, and connecting the piers which terminate the smaller nave arches, is a timber beam. It does not at present fulfil any apparent purpose.

The present building seems to indicate at least three stages of building. Firstly, a basilica with side galleries, built possibly on the model of the older Byzantine basilica, but with pointed arcades—to this period belong the built-up windows of the aisle walls. Secondly, the extension eastwards with larger arches,

COLUMN OUTSIDE AT W. END

THIRD CAP. FROM W. END



SECOND CAP. FROM W. END, N. SIDE

CAP. AT W. END, S. SIDE

FIG. 14



FIG. 15.—CHALKIS. LION OF VENICE IN THE MUSEUM



FIG. 16.—CHALKIS. S. PARASKEVÉ: THE NAVE, LOOKING E.



FIG. 17.—CHALKIS. S. PARASKEVÉ: THE NAVE, LOOKING W.



FIG. 18.—CHALKIS. VAULT OF S.E. CHAPEL

when the galleries were removed, and, thirdly, the modern west wall and gallery built across the old church.

The nave opens into the eastern sanctuaries with three plain pointed arches, a large one to the nave and smaller to the aisles. The sanctuary is square and covered by a slightly domed groined vault. On the north side the sanctuary wall is unbroken, on the east are three square windows, apparently modern, and on the south a partially built-up pointed arch leads to the side chapel. Beside this is a pointed niche, enclosing an arch with flat trefoil cusping. Walls and arches are all at present plastered.

On the north side of the sanctuary, but not communicating with it, is a square chapel covered by a domed rib vault with heavy roll-moulded ribs. These are partly broken away at the top and, as the plaster is also broken away, we can see that the vault is really a masonry saucer dome. The ribs are mere ornamental additions to the Byzantine construction.

The chapel on the south side is in two bays covered by quadripartite rib vaults of purely Gothic form. (Figs. 18, 19.) The ribs are all of the same section, a plain large torus with an octagonal springing course

above the capital. This finish we shall meet again at Andravida. There are wall ribs, but no ridges. The crown of the cross arch and the intersections of the diagonals are marked by well carved foliage bosses, rosettes on the diagonals, a twining vine leaf on the cross arch.

The ribs rest on brackets carved with Gothic foliage of late thirteenth-century character. Vine, oak and an arrow-head lily leaf can be distinguished. The workmanship is very fine, and the brackets, as well as the bosses, must be from the hand of a skilled Western craftsman. They are probably the finest Gothic carvings in Greece, and are still very perfect. (Fig. 21.)

On the south side of the chapel, enclosing the small square window, and obliterating one of the brackets, is a double splayed pointed arch in a square frame, with two small interlacing bosses in the spandrels. The bracketed capitals on which the outer splay rested have been cut away. This structure is evidently later than the chapel, and is a monument of some kind whose purpose is now lost.

On one side of a somewhat similar arch in the north chapel is a white marble tablet with a cable moulded border. It bears the inscription :—

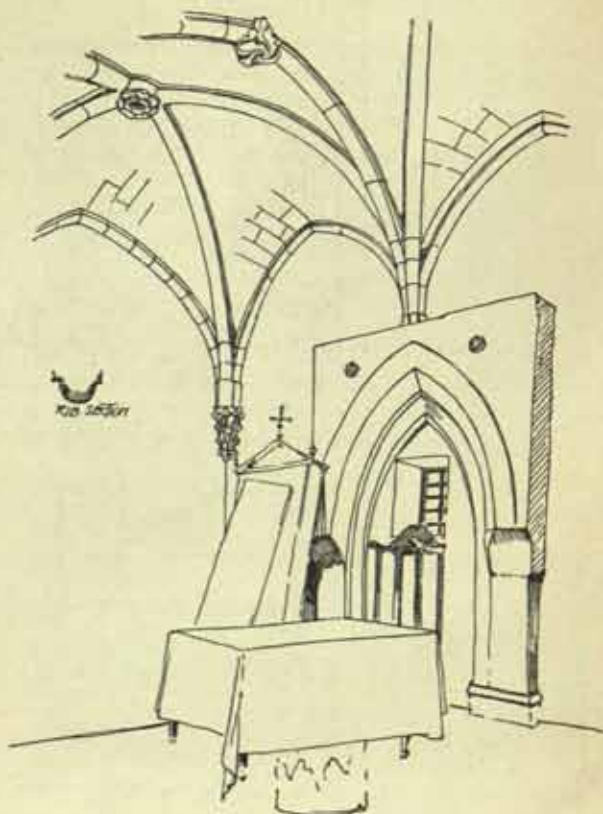


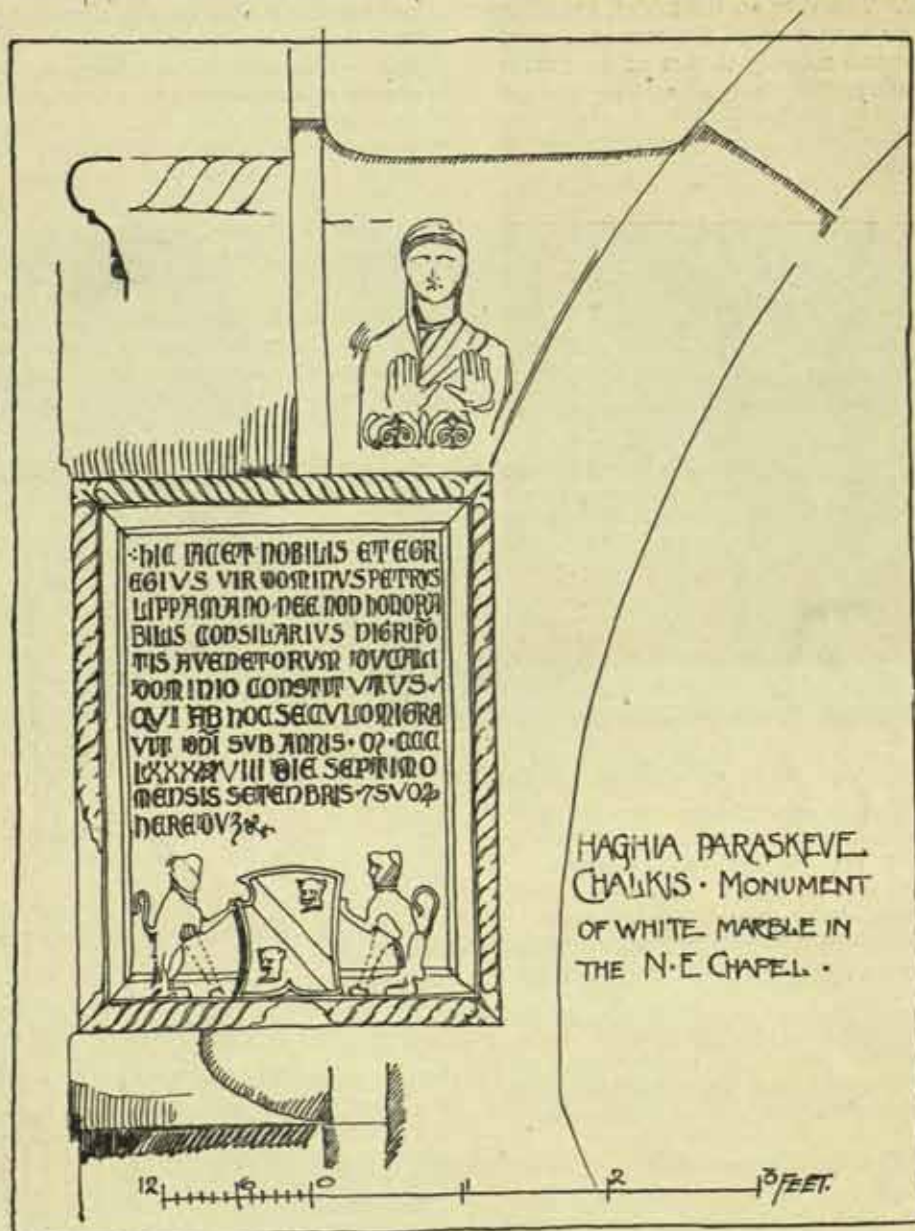
FIG. 19.—CHALKIS. SKETCH OF S.E. CHAPEL

FRANKISH ARCHITECTURE IN GREECE

... HIC JACET NOBILIS ET EGR | EGIUS VIR DOMINUS
PETRUS | LIPPAMANO NEC NON HONORA | BILIS CON-
SILIARIUS NIGRIPO(N) | TIS A VENETORUM DUCALI
DOMINIO CONSTITUTUS- | QUI AB HOC SEculo MIGRA

head and shoulders, with both hands spread to the front, resting on a short piece of Byzantine leaf moulding.

Although it has no connection with S. Paraskevè, a small terra-cotta fragment in the museum is of interest



HAGIA PARASKEVE
CHALKIS. MONUMENT
OF WHITE MARBLE IN
THE N.E. CHAPEL.

FIG. 20

VIT D()NI SUB ANNIS M.CCC. | LXXXVIII DIE
SEPTIMO | MENSIS SETENBRIS . . . SUO . . . HEREDU . . .

Below is a shield bearing a bend between two lions' heads couped with two lions sejant as supporters. (Fig. 20.)

Above the tablet, in the spandril of the arch, is a

as being Gothic. It measures only some 5½ inches by 5 inches, and shows in relief a cusped and crocketed ogee arch head surmounted by square cusped tracery. It is evidently early fourteenth-century work.

But for its re-used columns the nave of S. Paraskevè is simple Italian Gothic, the southern side chapel is

the richest piece of pure Gothic work in Greece, the northern chapel is Byzantino-Gothic of the later type, and the sanctuary shows Gothic only in its pointed arches. We have no evidence as to when or how the church was built. The date on the tablet, 1398, must be a century later than that of the southern chapel, but might correspond roughly to that of the northern chapel and sanctuary.

The square sanctuary end is not uncommon in Italy. The sanctuary was evidently built for the Latin rite, and we are reminded of Sanudo's description: "Although these places are subject to the Frankish sway and obedient to the Roman Church, yet almost all the inhabitants are Greeks and inclined to that sect." In construction at least we can see the Byzantine methods creeping into the Gothic form.

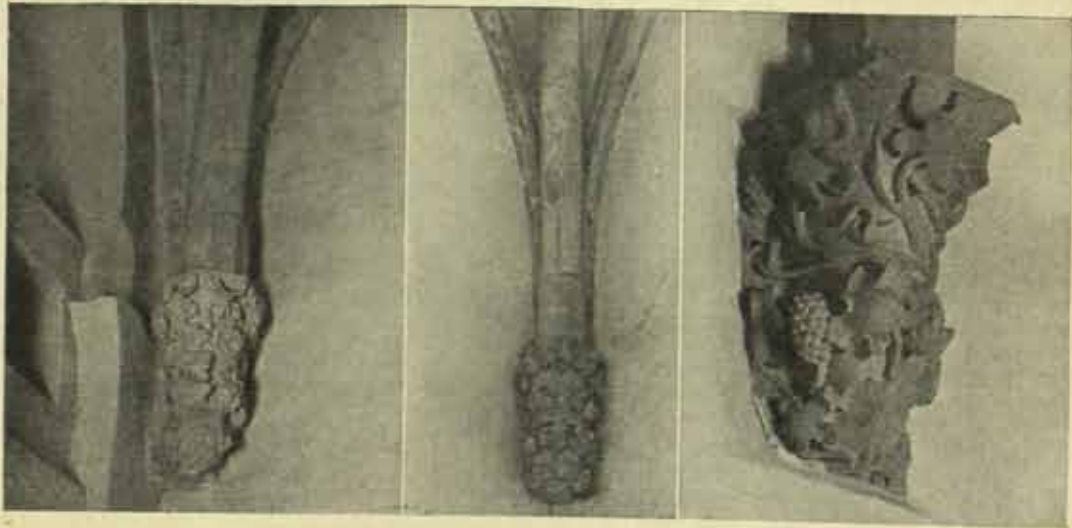


FIG. 21.—CHALKIS. S. PARASKEVÉ : CORBELS FROM S.E. CHAPEL

(To be continued.)

Notes on Maternity and Infant Welfare Centres (Paris)

BY ERNEST G. THEAKSTON [F.], HENRY SAXON SNELL PRIZEMAN 1923

ALTHOUGH in recent years much thought has been given to the planning of Maternity Homes and Infant Welfare Centres, we are in England only on the threshold of this subject as far as the development of a type plan is concerned. It has, therefore, been thought that in this report it would be useful to give some notes describing the purpose of the institutions visited in France, method of administration with the reason thereof, and many points which at first sight may not appear of much importance in developing a plan—though of interest—but which on further and closer investigation may prove to be of value. If these notes awaken interest, or tend to add to the store of knowledge in detail connected with this complex subject, they will have served their purpose and carried out the wishes and endeavour of the generous donor of the prize.

To create a plan embodying the requirements of a highly technical subject, it is necessary to study that subject in detail, and if possible find out not only the requirements, but the reasons for them, and the purpose of the experimental investigation that has been going on. It is with this object that this Report on Maternity and Infant Welfare Centres in Paris has been prepared, in order that suggestions may occur, and that points may be raised for consideration.

Acting on the advice of Dr. Katherine Gamgee, Assistant Medical Officer of Maternity and Child Welfare, County Borough of Kingston-upon-Hull, who has studied this subject in Paris, it was thought that a visit to the French capital to investigate the methods in vogue would be of some interest and value to those studying this question.

France, impoverished financially at the moment, cannot build as she would wish, but child welfare is being developed on systematic lines and progressive methods of training and investigation are put into practice. In order to gain a full knowledge of the work carried on, it was decided to visit first the large hospital, "La Maternité," for this is the headquarters or the mainspring of all the maternity work done in Paris. This institution is open to all, and every branch connected with maternity work is carried on here.

This great hospital, now the premier school of midwifery in France—and France has always been pre-eminent in obstetrics—receives some 6,000 cases annually. It is the centre for the most highly developed and complete course—theoretical and practical—that can be given to midwives. The buildings date back so far that it is astonishing to find such modern arrangements in plan. Everything is done on a very large scale, but yet there is an absence of that "institution" atmosphere which is often felt on entering large hospitals. It is placed right on a busy thoroughfare, with a simple arched entrance at the angle which leads into a shady garden with fine old trees, with the administration office to the left hand and a high brick wall on the right. Immediately on entering the noise and racket of the street seem to disappear. The

French know the value of trees and use them. There is a great absence of that sun-baked, wind-swept feeling so often found at our English institutions, with their hard-paved glaring paths, scanty flower-beds and treeless yards.

Perhaps the most interesting building here is the special block of out-buildings, "Pavillon Budin," named after Dr. Pierre Budin, the obstetrician, who in 1892 originated infant consultations. This building is for premature infants, a special department in itself. The wards are large, for thirteen beds and thirteen cots, and great stress is laid on the point that mother and child should not be separated. The babies' cots are arranged down the centre of the ward. There is a special room for feeding, and a large shelf along the wall is provided for the reception of the infants during feeding. Premature children require warmth, and the building is kept at a high temperature, as are most of the maternity and welfare centres in France, a point for consideration, as English homes are rather on the cold side. The plan is of the ordinary type, but the central internal badly ventilated corridor seems hardly to commend itself to modern planning. It is a one-storey building.

The general hospital buildings are well equipped, considering the age of the building, and there is a good operating theatre with large accommodation for student midwives. A new building is being erected for a special receiving ward, arranged in a detached block. Receiving the patient is one of the most important points at a maternity home or hospital, and its importance cannot be too greatly emphasised. In Paris great attention is given to this in order to avoid the risk of contagion, as maternity patients are more than ordinarily susceptible to infection. The new building will be near the entrance and isolated; examination and bath will be performed here, and the "infectious case" removed to the isolation wards at once.

A pupil midwife takes a two-year course, completing it by competitive examinations in theory and practical work, and receiving a maternity diploma. Every branch of the subject is dealt with, and it is perhaps the greatest training school in the world in ante-natal and obstetric work. Perhaps one of the most striking features is that the institution is self-contained and, as it were, under one roof; the efficiency in administration is apparent, and the absence of overlapping tends to strict economy.

HOSPICE DES ENFANTS ASSISTÉS.

This charitable organisation, founded by Saint Vincent de Paul "for the care of the bodies and souls of the poor abandoned children," is now no longer a religious institution: its work being carried on by the State. Occupying the fine old monastic buildings, so well laid out, it has a charm very like our own Foundling Hospital, and this is the foundling hospital of Paris. The doors are open day and night, and a large proportion of the children that come here are the children of unmarried mothers. There are five classes of admission, viz.:—

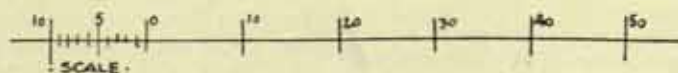
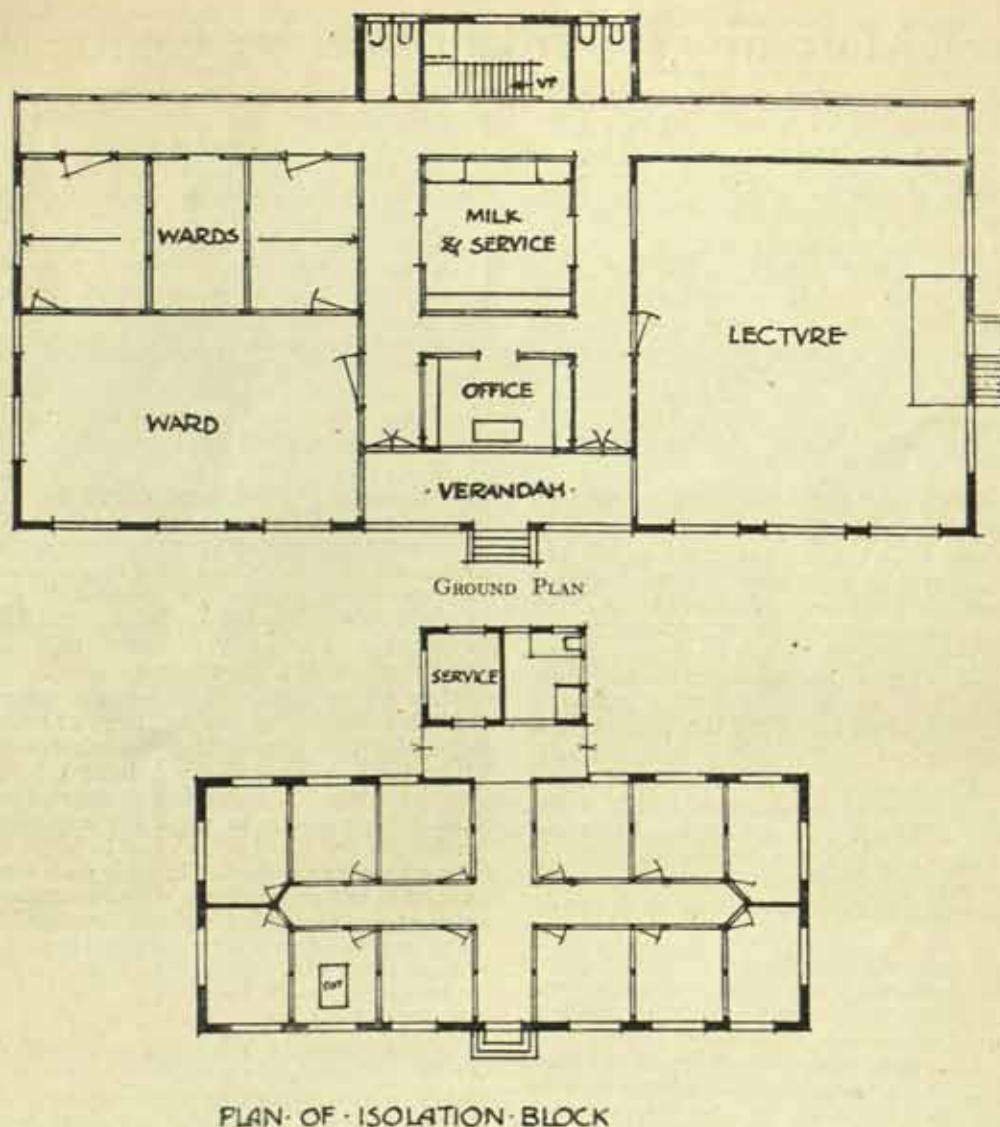


FIG. 1.—PAVILLON PASTEUR

- (1) Temporary boarders, those that are without a home at the moment owing to their parents being in prison or hospital.
- (2) Abandoned children and orphans.
- (3) Children that have been ill-treated and sent there by direction of a magistrate.
- (4) Youthful criminals generally awaiting the children's tribunal trial. These are housed in special quarters—"Quartier des Séparés."
- (5) Certain children coming under none of the above headings but admitted under special circumstances.

The admission of abandoned children should be clearly understood, for it is performed with the utmost care and kindness, and it is important to observe the great work the State is performing in taking possession of these children. As already mentioned, the doors of this institution are always open, and the attendant on duty is always "a woman." If the child is younger than seven months, the mother is warned that certain questions will be asked her in the interests of her child, but that she need not answer them, and no enquiry will be made. The attendant then carefully explains to the mother that if from want and poverty she is forced to abandon her child, help will be

MATERNITY AND INFANT WELFARE CENTRES

forthcoming, and that immediate remittance can be made if she will keep the child. She is warned also that it means final abandonment if she abandons. Admission is immediately effected if the mother wishes it. If the child is over seven months, careful and prompt enquiries are set on foot before admission takes place.

It has been necessary briefly to explain these matters in order to understand fully the work that is carried on here, for they are dealing with children drawn from almost all classes of society directly or indirectly.

The enormous scope offered here for those studying research will easily be appreciated when we observe the work being carried on by Professor Marfan and his assistants.

Professor Marfan holds the Chair in Child Welfare in the Faculty of Medicine of Paris, and is also director of the École de Puériculture of the Franco-American Foundation. He attends the institution every day from 9 a.m. to 12 noon. His chief theatre of operation is



FIG. 2.—HOSPICE DES ENFANTS ASSISTÉS.
ENTRANCE COURT

Pavillon Pasteur—plan of which is shown (Fig. 1)—a convenient building, but by no means considered the last word in planning. A large number of students attend the lectures and work in the hospital attached, for in the institution they deal with all illnesses, as well as research work and child welfare. The hospital is laid out, adjacent to the institution buildings, in the usual form in separate small blocks for various contagious diseases. The observation block is interesting, being divided into a series of glazed cubicles, "boxes," as they prefer to call them at the hospital. There are two, three or four cots in each box, a weak point as contagious diseases may develop. The isolation block, which the plan illustrates, is planned on the same "box" principle, but with one cot in each box. Each cot faces the corridor, and through the glazed screen the nurse in attendance can observe with freedom without entering unnecessarily. Various diseases are nursed—diphtheria, fever, etc.—in the same isolation block, with apparent success. Measles and whooping cough have a separate block.

The photographs (Figs. 2 & 3) show the entrance courtyard of the institution. The large verandahs built up in front of

the wards form sheltered sun-rooms for the children, and on the top gallery only sunblinds are provided for use in hot weather. The semicircular windows to the façade on the right give light to a beautiful room, originally the old convent chapel, now the Crèche des Enfants. It is used for the youngest infants, and the tiny cots are arranged in lines along this stately room with its panelled walls, interesting ceiling, historical oil paintings and polished floor; there are several pieces of valuable old furniture and a beautiful fireplace.

The rooms under the large ward provide school-room, dining-room with long wooden tables and metal platters, and exercise rooms. There is a fine old oak staircase leading to the dormitories and ward over. Two large blocks form the wings at the rear, the boys on one side and the girls on the other. The court between these blocks is laid out formally, and again the pollarded trees flank the grass on either side of the court.



FIG. 3.—HOSPICE DES ENFANTS ASSISTÉS. ENTRANCE COURT,
SHOWING CONVENT CHAPEL, NOW CRÈCHE DES ENFANTS

There are two large annexes outside Paris, one at Antony for 250 children over two years of age, and one at Chatillon-sous-Baumeux for seventy children aged one to two years. The healthy children under four years are drafted out to the country and boarded in suitable homes.

The great value of such centrally co-ordinated work is apparent, and the work done at this institution is of the highest value to the nation, and the benefit to scientific research can hardly be estimated.

L'ÉCOLE DE PUÉRICULTURE DE LA FACULTÉ DE
MÉDECINE DE PARIS,
4, RUE DESNOUETTES, PARIS.

This large centre for infant welfare work—"Franco-American Foundation"—is housed in wooden buildings, which during the war formed a military hospital. Recognising the importance of saving child life in 1919, the French, with American co-operation, converted this hospital soon after the Armistice into a welfare centre, and it will be seen on reference to the plan (Fig. 4) that a very complete and useful building has been arranged on

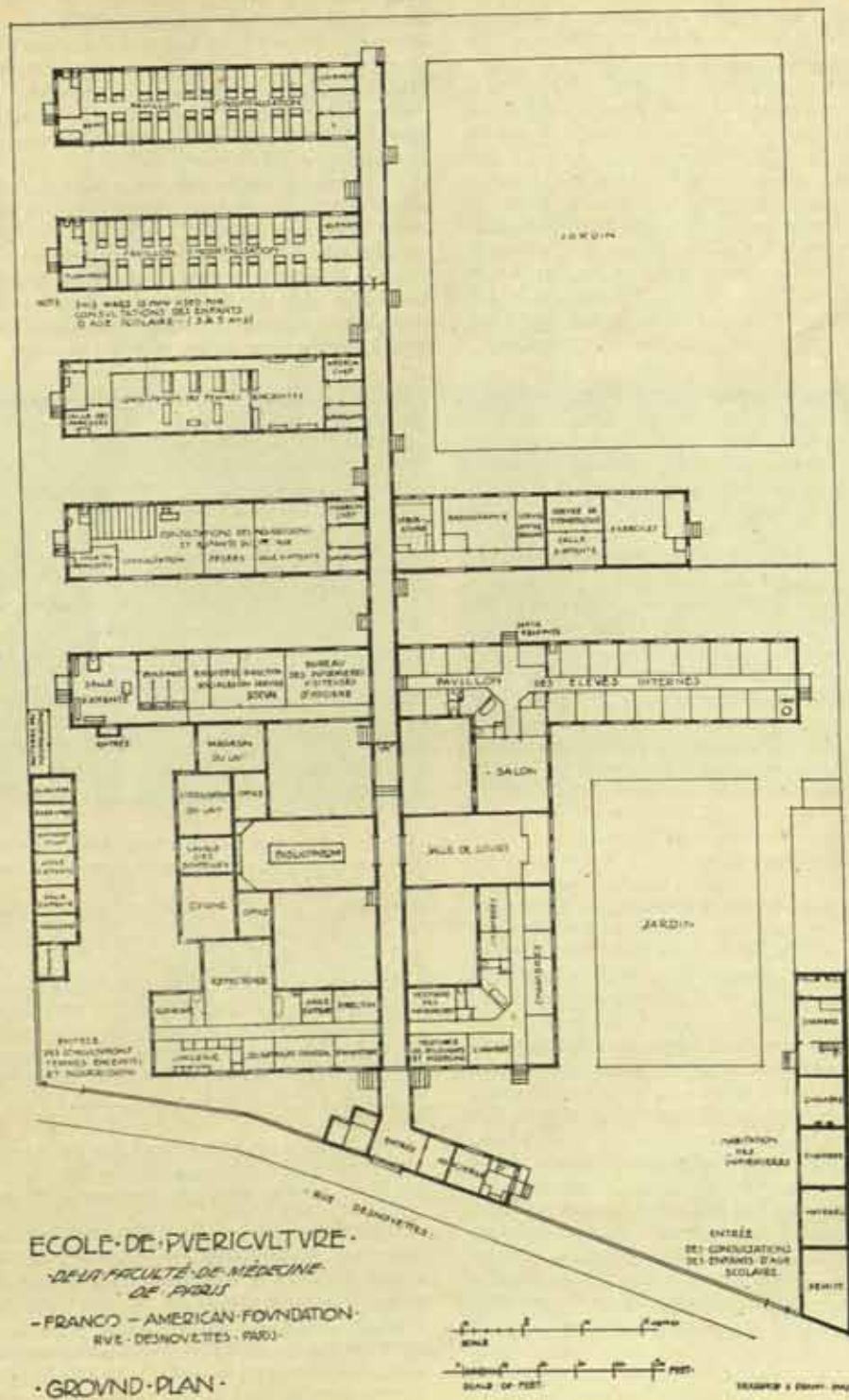


FIG. 4

MATERNITY AND INFANT WELFARE CENTRES

up-to-date lines. The buildings are mostly of wood on concrete foundations, and as the directrice, Mdle. Greiner, pointed out, had the advantage of being temporary and experimental.

This centre covers a large area of Paris, and it is necessary to understand the work it has to perform to appreciate fully the planning. There is a staff of visiting nurses who find out cases, follow up and keep in touch with them; thus at the present time they have records of 6,400 families. The whole family history is recorded, and careful charts and indices are kept of all the cases. Every endeavour is made not to lose sight of the cases when once they are registered, and therefore it is necessary to provide accommodation for this record department. Consultation and inspection are provided for the children up to the age of fifteen years. A simple example will explain the method adopted. The visiting nurse brings the mother before confinement to the institution: the child is born, and a record made; and as soon as mother and child are considered ready and the conditions are deemed suitable, they return to their home. Regular attendance at the clinic for mother and child for the doctor's inspection is arranged, and the visiting nurse who has the case in charge *always* attends these consultations. The resident maternity pupils and district visiting nurses who are at the institution at the time also attend, and occupy the raised seats on the right of the doctor. The child is stripped and placed on the table, and the doctor makes a careful and thorough examination, explaining and demonstrating the case fully and completing the record to date, and giving any necessary instructions as regards feeding and management. These visits become less frequent as the age of the child increases. If, as the child grows up, it is found that the chest is not developing properly, exercises are ordered, and a special room is provided for these exercises and drill, and the child has to attend these classes. Cases of tuberculosis, or a tendency thereto, are detected at a very early stage, and the necessary cure is begun or the child is removed to a home for treatment as the doctor decides. Isolation accommodation may be required; X-ray apparatus is provided; provision is made for ophthalmic treatment and dentistry. There is a special department for examination of pregnant women, equipped with tables for minor operations, such as misplacement, etc.

The milk depot is a special feature of this institution, and deals with the difficult problem of efficient supply in a satisfactory manner. The milk department has ample accommodation allowed, as shown on the plan, and the sterilisation is most carefully performed. To overcome the obvious difficulty incurred by the mothers living at a distance from the centre in fetching the daily supply, a scheme was tried for supplying the dairies with bottled sterilised milk, and the dairymen were paid a small sum for fetching it. The dairymen, when they appreciated the reasons for the use of the sterilised milk and the importance of child welfare, patriotically offered to fetch the supply and collect and return the bottles free of charge, and they have been doing this now for some time. The scheme has proved a success, both dairymen and mothers being anxious to obtain a regular supply. The babies' "feed" is dealt with in the same manner in small bottles. The mother can go to the nearest dairy to

her home and obtain an adequate supply daily. The bottles are returned dirty, and are sterilised at the institution under proper supervision. Each bottle has a proper china top efficiently sealed down.

The nurses' department is another feature that is worthy of attention. A new "pavillon" has been attached, as shown on the plan, giving accommodation for twenty-four nurses, and a sitting-room is provided. Nurses from other districts, or the provinces, can stay at the institution and attend the lectures, and receive special instruction, a special dormitory being provided for their accommodation. Each nurse has a separate cubicle, adequate but very simple, and they are provided with meals with the staff nurses at extremely moderate rates, a plain and simple dinner costing but three francs. As these nurses and the visiting nurses may arrive at any time during the day or night, a meal is always in readiness, and it is remarkable that in so small a kitchen as that provided so much work can be done, but the excellent order maintained and the French efficiency in this department are perhaps the only reasons why such compactness and economy in space are possible.

A library is provided. This is not a recreation room, but for study and for reference to standard works. The lecture hall is provided with desks, each having a fixed arm-rest serving as a writing table on the right-hand side for taking notes during the lectures.

The lectures are always given by specialists, and the visiting nurses, pupils and provincial nurses attend. The French do not provide lectures for the mothers, but prefer the nurses and sisters to be well informed, and to give advice.

The plan is essentially suitable for the methods and management of this institution in particular, and it is worth a good deal of close study and thought. From a practical working point of view there is much to be said for the separate department system. The absence of noise and confusion is most noticeable, and transit without disturbance can very easily be performed.

Mdle. Greiner specially drew attention to the increasing number of patients that an institution on these lines must incur, and is already of opinion that they have proved here that the size of the district should be as small as is possible. Also, that the centre should be built for a certain number, and not enlarged for an increasing area; but that the area should be reduced. This suggests that the smaller institution, complete and compact, can do the work more efficiently than the larger one.

POUPONNIÈRE, BOULOGNE-SUR-SEINE.

There is a special interest in this institution for those studying infant welfare.

The "Pouponnière" (this term is used by the French for all residential homes for babies, and is in general use—the babies are often referred to as "poupons") is situated in the suburb of Boulogne-sur-Seine, the building being a typical French villa, adapted and fitted up in the best manner for the purpose. The institution is under the direction of Dr. Raoult von d'Heuqueville, the visiting physician, who considers the building somewhat inadequate, and in no way ideal. Here again the most suitable building to hand has been secured and adapted

to the purpose, so that the main object in view—the development of child welfare—may not be delayed. Pleasantly situated on a corner site, with an open garden sheltered by trees, the house, which in pre-war days was used as a girls' school, has been cleverly rearranged for its new purpose. (Fig. 5.)

This Pouponnière only receives healthy babies, about thirty to forty in number. Each infant on admission, after strict medical examination, is kept for one month in quarantine under observation. This observation ward is arranged at the top of the house, entirely cut off, and each child has its separate cubicle, formed with glazed partitions. There are, in addition to the observation quarters for new-comers, rooms for "suspects," and a small infirmary for those definitely taken ill. The main wards are arranged so that they are entirely separate from the wing housing the new-comers.



FIG. 5.—LA POUPONNIÈRE, BOULOGNE-SUR-SEINE.

The lofty rooms of the French houses with their French casement windows, provided they have the right aspect, lend themselves very well to the adaptation of small wards, and here they have been finished in white enamel throughout, including all fittings. Each little cot has been separated from its neighbour by wooden slatted partitions about 5 feet 6 inches high, and above each cot is a small cupboard containing the infant's complete toilet necessities, and there is also a clean white overall for the use of the nurse. The ideal of "one nurse for one baby" is, of course, impossible, but it is a strict rule of this establishment that the nurse shall use the overall belonging to the child she is attending, and the reason for the separating partition is that each child's complete outfit shall be kept separated from the others. Every precaution is taken throughout to avoid contagion, and every visitor has to remove his overcoat and don a white overall before visiting the wards. The results are absolutely satisfactory, the mortality practically nil, and the health generally excellent.

The bathroom adjoining the wards is instructive. Along one side runs a broad, flat lead sink about 2 feet 6 inches wide and 6 inches deep in place of a bath, pro-

vided with two loose cork slabs. The water supply is from a large nickel tap with flexible tube and douche spray. The soap is in powder form, and supplied by pressing a lever on a metal box of tap-like form adjacent to the water supply. By this means it is impossible for the same soap to be used for more than one child; also by washing the child by spraying at the sink, the water immediately runs away, and there is no chance of two children having the same water.

Again, a special feature is the arrangement for the supply and distribution of milk. A special department provides for the sterilising of the milk for five to ten minutes, bottling and cooling. Hardly any dried milk is used in Paris. The individual feeds are made up under the doctor's prescription; there is no extern department as at the Franco-American Foundation. There is a laundry with special apparatus for sterilising all baby-linen, and a shoot from the upper floors conveying the linen direct to the laundry.

Dr. d'Heuqueville has published a very interesting book, *L'Élevage en Commun des Nourrissons les Pouponnières*,* well illustrated, which gives a great deal of information on the subject generally, and also of his special Pouponnière at Boulogne-sur-Seine, showing the plans and view of the building.

The four institutions briefly described in these notes serve to illustrate the main examples of the administration dealing with this subject; there are many other institutions in and around Paris which are worth attention and study. L'Institut de Puériculture de Strasbourg, a new building, has special interest, with its open terrace or corridor for the cots.

During my visit to Paris inspecting these institutions I met with every kindness and courtesy from the hospital officials and staff in charge, who were always ready to help me when a difficulty arose and were most willing to give information. It is necessary when visiting France on an expedition of this kind, as in other countries, to see many officials, and there is a good deal of formality to go through before admission is obtained, which takes up much time, but little real difficulty arises provided one has letters of introduction. Hospital officials have to be on their guard against the merely curious, and they are acting in a very generous manner when allowing a stranger to inspect and often remain on the premises so long, making notes, measuring and taking photographs, which necessarily causes a certain amount of inconvenience, however careful the visitor may be.

In conclusion, I would express my sincere thanks to the various officials, doctors, matrons and students who placed their services at my disposal and so fully explained everything and rendered such valuable assistance. Especially I would thank Dr. Gamgee, for her advice; Professor Marfan, Paris; Mademoiselle Mossé, Matron at La Maternité Hospice, and Mademoiselle M. Bertrand; Mademoiselle Greiner, Matron at École de Puériculture; and the Directrice, Pouponnière, Boulogne-sur-Seine.

* A copy of this book is now in the R.I.B.A. Library.

Review

CARDIFF CASTLE: ITS HISTORY AND ARCHITECTURE. By John P. Grant, A.R.I.B.A. Published by William Lewis (Printers), Ltd. 1923.

The city of Cardiff is justly proud of its civic building. It has good reason also to be proud of its Castle, which, founded in the Norman times, has by a succession of building and alteration linked up the ages. It has had its fortunes and misfortunes. It dominated the great Roman road which ran into the heart of Wales; it was destroyed by Owen Glyndwr; rebuilt and remodelled in one century and another; it has passed into the hands of its present owner, the Marquis of Bute, to whose enterprise and judgment, as also to those of the preceding Marquis, much of its present glories are due. The story has been set forth in this well ordered little hand-book by Mr. John P. Grant, who has dedicated it to the present owner. And it is a worthy dedication, for the excavations and research carried out in the recent years have revealed the great interest which attaches to the site, that of the large Roman camp covering six acres and more through which N. and S. a branch of the Via Julia ran. The wall surrounding this camp was incorporated in the successive building, and we realise that the Castle presents a land-mark that goes back to that great period of civilisation. Its history culminates in the important works carried out by William Burges in the seventies of the last century, yielding us so characteristic an example of his genius. The period of Gothic revival has passed, perhaps never to return. The torch of mediæval romance, the light from which was shed far and wide by the novels of Walter Scott, has flickered out. The schoolboys are now few who can respond to the glow of *Ivanhoe* and *Kenilworth*. But such warmth was reflected in the works of Burges, E. W. Godwin and J. Pritchard, a quality that removes such efforts far from the academic representations with which the period is studded.

Unsuited as this spirit often was to modern requirements, this criticism is not so applicable in the handling of a work which presents so many features of an honourable descent. Among which may be noted the Roman walling already alluded to, the Norman Keep, the thirteenth-century Black Tower and the Octagon Tower of the fifteenth century, together with the Banqueting Hall. The illustrations which are provided possess unusual interest, since they comprise reproductions from drawings by Paul Sandby and Rowlandson, which give full expression to the Castle's picturesque claims in the eighteenth century. Photographs of some interiors show the vigour and resource of Burges, their designer. Mr. Grant is to be in every way commended on the production of his little work.

C. J. TAIT [F.].

The City Churches

The following letter from the President of the Institute (Mr. J. Alfred Gotch) was published in *The Times* on 9 November:—

"The threatened demolition of a number of the City churches has been considered by the Council of the Royal Institute of British Architects, and I have been authorised to state publicly that the R.I.B.A. protests against the proposal to demolish any of the City churches and pledges itself to do all in its power to prevent the demolition in the capital of the Empire of buildings which are of great historic value and artistic interest."

At a meeting of a full session of the Church Assembly on 16 November, the Archbishop of York (presiding), before the Assembly resumed its consideration, on the revision stage, of the Union of Benefices and Disposal of Churches (Metropolis) Measure, 1923, announced that a memorial had been received from the Lord Mayor and the City Corporation expressing the opinion that the Measure should not be proceeded with, for the reasons set out in the report of the Committee, attached to the memorial, which was adopted by the Court of Common Council.

Lord Hugh Cecil, in moving that the several clauses of the Measure be considered for revision, said that the members in charge did not propose that the Assembly should come to a final decision at the present session on the controversial matters raised. They were anxious for the appointment of a small committee of consultation for the purpose of meeting the principal critics of the Measure with a view to coming to some agreement in regard to the points in dispute. At the next session it was hoped that if the opposition was not altogether satisfied there would be opportunity for a debate on points still outstanding between them and their critics, and a further revision stage in order to try to reach agreement. If it was impossible to get agreement they could then have a discussion on the motion for the final approval of the Measure and decide either to pass it or to reject it.

The various clauses of the Measure were then considered in turn.

On Clause 4, dealing with the constitution and powers of the Bishop's Commission, the Rev. J. H. J. Ellison moved an amendment to sub-section 10, which provided that if the Commissioners should report, after investigation of a certain case, that it was undesirable that a scheme should be framed, and that no further proceedings should be taken, nothing should prevent the Bishops from appointing another Commission in respect of the proposals referred. Mr. Ellison's amendment provided that an interval of five years should elapse before the appointment of a second Commission.

Prebendary Sharpe seconded.

The Bishop of London said that whilst such an action as the appointment of a second Commission immediately would not be perpetrated by a Bishop who was not mad, he was willing to support the amendment if Mr. Ellison would make the period three years instead of five.

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Mr. Ellison assented to this, and the clause as amended was agreed to. A similar amendment was also carried in regard to Clause 6.

Lord Hugh Cecil moved a number of amendments to some of the remaining 16 clauses, all of which were agreed to, and the clauses and the schedules were passed.

Lord Hugh Cecil then moved that the Measure be recommitted to an appointed committee of not more than 12 persons, and that it be an instruction to the Standing Committee, in appointing this committee, that they select only members generally in sympathy with the purport of the Measure. He said they did not want to go over again the work of a Grand Committee, but to have a small committee to attend to the work of drafting, and to come, if possible, to an agreed settlement with the opposition. The public outside were making a profound mistake in supposing that they were setting up for the first time the machinery for the union of benefices and the disposal of churches. The machinery for this was already in existence, and what they were doing was to set up machinery which they thought would be better than that in existence to meet difficulties which often arose. At present, benefices could not be united or churches disposed of without the consent of the patron or vestry. It needed hardly any argument to show that a better plan was to set up an impartial authority which would hear both sides and come to a reasonable conclusion. That was the plan suggested in the Measure.

The Rev. A. G. B. Atkinson moved an amendment instructing any committee appointed so to amend the Measure as to provide for the better safeguarding of ancient churches and Church treasures, especially in the City of London. He said that Lord Hugh Cecil wished to meet all the objections of the critics, but he could not reconcile that with the proposed composition of the committee. It was not advisable to bias the committee in one direction if they wanted to consult critics. He rather thought the object was to get rid of "tiresome Mr. Ellison," a sort of "Cecil's purge," to get only those of the right faith on the committee. He did not think it would help the Bishop of London's work in the City of London to have a committee of one particular complexion. The only interpretation put upon that in the City would be that the iconoclastic zeal of the Bishop of London was not abated. It was regrettable that there was this cleavage between Art and the Church and between clergy and artists.

Lord Hugh Cecil again emphasised that the proposed committee was intended to be what might be called a negotiating committee.

Lord Parmoor moved to Lord Hugh Cecil to withdraw the second part of his motion containing an instruction to the Standing Committee.

Prebendary Sharpe, seconding this, also asked Mr. Atkinson to withdraw his amendment.

The Dean of York said he was perfectly certain that the Assembly was unanimously anxious that the great value, not only to the City of London, but to the whole country, from the point of view of art and beauty, of some of its priceless buildings should be always recognised and have full importance given to them. He thought that ought to be emphasised, because there was an impression outside that the Assembly was not giving adequate attention to that aspect of the subject.

The Bishop of London said that to his mind some of their City churches were the glory of the world, and he would rather resign than that such a church as that of St. Bartholomew the Great should be touched.

Lord Hugh Cecil said he was willing to withdraw his instruction so long as it was understood that the committee was to be a negotiating committee. The motion for the appointment of a committee was agreed to.*

With reference to the decision of the Assembly the following letter from Mr. A. R. Powys, the Secretary of the Society for the Protection of Ancient Buildings, appeared in *The Times* on 19 November:—

"The decision reached by the National Assembly this afternoon to refer the Union of Benefices and Disposal of Churches measure back to committee for reconsideration will be probably approved by all your readers. If the revised measure confines its intentions to improving the spiritual service of the City of London, it will be generally welcomed. While it retains any clause which makes it possible for a small section to satisfy their desire to raise money by the sale of the site of any one of these churches, the measure will certainly meet with the opposition, not only of societies like the one for which I write, but also of the majority of Londoners and of most people throughout the Empire who care for the ancient and beautiful things of the Church."

Sir Banister Fletcher, referring to the decision of the National Assembly, writes in *The Times* of 22 November: "The decision as to the fate of the City churches is postponed, but there is no finality about it. It is hardly even an armistice, but merely a period for further inquiry that has been reached, and more specious proposals may be evolved. Those of us who claim that these threatened churches are the City's heritage, not to be bartered away, must now be awake and alert to parry any fresh form of attack. We must continue our efforts and do our utmost to make sure that the case for the churches so ably advocated by *The Times* is met, not by 'insufficient safeguards,' but by a final recognition that they must be left untouched and their use developed for the weekday workers of the City."

The London City Churches, a pamphlet which has just been compiled and issued by the London Society, in the hope of arousing greater public interest in these historic buildings, can be obtained from the publishers, Messrs. T. Fisher Unwin, Ltd., 1, Adelphi Terrace, W.C.2, price 1s.

INSTITUTE OF ARCHITECTS OF NEW SOUTH WALES AND THE R.I.B.A.

Mr. Charles Rosenthal, the President of the Institute of Architects of New South Wales, writes on 24 September, in reply to a letter addressed to him by the President of the Institute:—

"Your letter was laid before our Council and before the members as a whole at our last general meeting. I now write to assure you that you may rely on the fullest measure of co-operation on the part of this Institute with the parent R.I.B.A. We feel that united effort will mean much for our profession generally throughout the Empire."

* From *The Times* report.

The Architect and Town Planning

The Council of the Royal Institute desire to call the attention of all Members and Licentiates to the following Memorandum which has been prepared by the Town Planning Committee of the R.I.B.A.

The need for architects to interest themselves in Town Planning, and, as far as possible, to associate themselves with Town Planning proposals and procedure in the towns within which they practise, is very urgent.

With the impetus that has been given to Statutory Town Planning since the passing of the Act of 1919 practically every town in England, with a population of 20,000 and over, is undertaking Town Planning. Many smaller towns and rural areas are doing likewise.

But not only should architects study the problems involved, and associate themselves with the making of these Statutory schemes, either by acting as consultants to councils or as representing architectural interests, but they should also, in cases where towns are developing and where no Town Planning scheme is being prepared, urge on the making of a scheme.

It might, perhaps, be useful to enumerate some of the mistakes that are likely to occur when a town is developed without proper planning.

Frequently there is no sort of co-ordination between the proposals of different owners. It is nobody's business to bring about co-operation, and, as a result, some streets lead nowhere, others take wrong directions, and, generally, no direct communication is secured.

Streets when widened are not made wide enough and buildings require to be pulled down and set back many times over. Buildings are erected in positions that Town Planning proposals would show to be unsuitable, and where they are likely to be eventually obstructive, necessitating the constant deflection of streets from their proper course.

The conditions that should be observed in designing a modern road for purposes of motor traffic are overlooked, and, as a result, streets are constructed with dangerous corners of too restricted widths, without reference to the safety of the pedestrian, and without preserving a necessary line of vision.

In well-prepared Regional and Town Planning schemes, lines of communication between towns are improved and bye-pass roads are constructed round old villages so as to allow of safe and rapid communication by motor be-

tween distant points. Bye-pass roads should also be constructed to avoid the costly widening of old streets originally designed for a limited wheel traffic.

Town Planning should assist in the preservation of buildings that are worth preserving, and should ensure that new bridges and buildings on important sites are of good architectural character and suited to their site.

Town plans should fix the building lines and should determine the width and character of streets.

In the design of roads it is all important that the road, when completed, shall not only afford the best transport facilities, but the completed thoroughfare should be a satisfactory one from the architectural point of view.

The following principles are of general application :—

1. Every town has an individuality and special features of its own which should be expressed in its plan.

2. Natural features of beauty and interest, such as hills, woods, important trees, streams and pools, should not only be preserved, but their existence should be emphasised and they should be regarded as important determining factors in the making of the plan.

3. Main lines of transit should take the direction required, always with reference to the contours of the land.

4. The element of design—the art of combining many units in proper relation and proportion—is just as essential to success in planning a part of a town or suburb as it is in planning a large building; mere geometrical planning is insufficient.

5. Long straight streets, when adopted, should have a definite objective.

6. Lines of sight should in general be restricted to what the eye can easily take in. All views should as far as possible be framed in a suitable setting.

7. The grouping and arrangement of the principal buildings and open spaces should be studied with a view to securing good architectural compositions, and no scheme of planning can be regarded as satisfactory unless there is a sufficiency of open spaces.

To ensure that the foregoing points are observed, it is essential that Local Authorities should obtain the best professional advice, and it is very desirable that Councils should have an architectural adviser to work in collaboration with the engineer and surveyor. It is only in this way that the many aspects of Town Planning can be adequately dealt with and the best results secured.

THE R.I.B.A. ALFRED BOSSOM TRAVELLING STUDENTSHIP.

1. The Subject set by the Jury for the R.I.B.A. Alfred Bossom Travelling Studentship is as follows :—

A company is formed for the purpose of developing an island site 150 ft. by 100 ft. in the business quarter of a first-class provincial town of not less than 400,000 inhabitants.

The student is required to name the town and the position of the site and to submit a scheme as architect to the Company which complies with the following conditions :—

(a) He is to state the annual value of the site.

(b) The property is to be developed to the best advantage, say, as a store, shop, offices, banks, etc., and the capital expended must be such as with its revenue will appeal to the public under current conditions. The capitalisation of the Company being stated in outline.

(c) Local rates to be stated.

(d) The height is to be left to the student, but is not to exceed 100 feet to the springing of the roof, but there may be two floors in the roof.

(e) The Model Bye-Laws of the Ministry of Health or similar enactment must be assumed.

(f) Promotion and legal expenses to be estimated at £2,000.

(g) Central heating must be provided.

The scale of plans, elevations and sections is to be $\frac{1}{16}$ in. to 1 ft. No perspective drawing will be allowed, and no repetition of plans or elevations is required. Drawings may be lightly tinted in monochrome.

The report accompanying the plans must deal with the approximate cost of building and the financial return of the whole scheme.

2. Associates of the Royal Institute who have not passed through one of the schools included in the competition are required to deliver their designs and reports (in competition for a Silver Medal) at the Royal Institute not later than 5 p.m. on Monday, 1 December 1924.

3. Schools of Architecture included in the competition are required to announce that Monday, 1 December 1924, is the closing date for the local Silver Medal Competitions. The local Juries should meet as soon as possible after 1 December 1924. The Silver Medal designs and Reports must be submitted to the Royal Institute not later than 5 p.m. on Wednesday, 31 December 1924.

4. In the case of schools not recognised for exemption from the R.I.B.A. Final Examination, the local award of a Silver Medal is subject to the approval of the Jury for the Gold Medal and Studentship.

(Copies of this Programme may be obtained free at the R.I.B.A., 9 Conduit Street, London, W.1.)

NOTES FROM THE MINUTES OF THE COUNCIL MEETING, 5 NOVEMBER, 1923.

THE CITY CHURCHES.

It was decided to issue a public protest against the threatened demolition of City churches.

PRESERVATION OF PLACES OF NATURAL BEAUTY OR HISTORIC INTEREST.

It was decided to join the Royal Academy, the Society for the Protection of Ancient Buildings and the Society of Antiquaries in sending to the Chancellor of the Exchequer a proposal for exempting the owner of any places of natural beauty or of historic interest from Schedule A. of the Income Tax chargeable upon that property, provided that he keeps the property in such repair as will prevent decay and allows reasonable access to members of the public who wish to enjoy the beauties of the place or to appreciate its historic interest.

ROYAL COMMISSION ON FIRE BRIGADES AND FIRE PREVENTION.

It was decided to appoint a joint Committee of members of the Practice and Science Standing Committees to collect and collate reports from the Allied Societies on the Report of the Royal Commission on Fire Brigades and Fire Prevention and to advise the Council as to any steps which it may be desirable to take in connection with the Report.

LAY-OUT AND TOWN PLANNING COMPETITIONS.

It was decided to take steps to arrange an early conference of representatives of the Town Planning Institute, the Town Planning Committee R.I.B.A., and the Competitions Committee R.I.B.A., to consider and report to the Council R.I.B.A. upon the whole question of Town Planning and Lay-out Competitions.

ILLEGAL USE OF R.I.B.A. AFFIX.

It was decided to publish a note annually in the R.I.B.A. JOURNAL and the professional Press calling attention to the

fact that the use of the R.I.B.A. affix or of any affix suggesting membership of the R.I.B.A. by those who are not members of this body is illegal, and that if any cases are reported to the Council legal proceedings will be taken.

THE CHARTER AND BYE-LAWS COMMITTEE.

Mr. Maurice E. Webb was appointed as an additional member of the Committee.

ROAD ACCESS TO THE LONDON DOCKS.

It was decided to communicate with the Port of London Authority and the Minister of Transport to the effect that the Royal Institute is glad to note the probability of the above improvement, and will be glad to be assured that the work is likely to be proceeded with during the winter, especially in view of the employment that might be provided.

UNDERCUTTING OF FEES.

Under the provisions of Bye-law 24 a member was severely censured for quoting fees lower than those prescribed by the R.I.B.A. Scale in competition with other architects for an appointment under a public body.

COMPETITIONS.

A Licentiate was expelled for taking part in a Competition which had been banned by the R.I.B.A.

R.I.B.A. EXAMINATIONS.

(a) *Probationership*.—It was decided to accept chemistry as an alternative to physics, mechanics, or higher mathematics in the qualifications for the probationership.

(b) *Town Planning*.—It was decided to institute a special examination for members of the Royal Institute leading to a diploma in Town Planning.

(c) *Final Examination*.—The Board of Architectural Education reported to the Council that the following students of recognized schools exempted from the Final Examination had passed the Examination in Professional Practice:—

Brooke, Donald.	Hirst, Harold.
Chambers, Isabel M.	Hutton, C. H.
Coia, J. A.	Hyslop, C. G. C.
Crickmay, George H.	Knight, C. R.
Ferguson, James D.	Musker, Doris.
Fry, E. Maxwell.	Raafat, Mohammed.
Harrison, Edith Gillian.	Sutherland, T. Scott.
Higham, E. H. H.	Vallis, R. W. H.

(d) *R.I.B.A. (Archibald Dawson) Scholarships*.—The Board of Architectural Education reported to the Council that the following awards had been made:—

One Scholarship of £50 per annum to Mr. R. W. Donaldson, Liverpool University.

One Scholarship of £25 per annum to Mr. R. H. Turner, Liverpool University.

One Scholarship of £25 per annum to Mr. A. E. Cameron, Architectural Association.

A renewal for the year 1923-1924 of the Scholarship of £25 awarded in 1922 to Mr. C. H. Hutton.

(e) *R.I.B.A. (Henry Jarvis) Studentship at the Architectural Association*.—The Board of Architectural Education reported that they had approved the award of the Studentship of £50 to Mr. Arthur Edwin Cameron.

MEMBERSHIP.

(a) The nominations of 21 candidates for the Fellowship and 30 for the Associateship were approved.

(b) Mr. F. E. F. Bailey (elected Associate 1879, Fellow 1905) was transferred to the Retired Fellowship.

Notices

THE THIRD GENERAL MEETING.

The Third General Meeting (Business) of the Session 1923-24 will be held on Monday, 3 December, 1923, at 8 p.m., at 9 Conduit Street, W.1, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 19 November, 1923; formally to admit members attending for the first time since their election.

To proceed with the election of the candidates for membership whose names were published in the JOURNAL for 20 October, 1923 (pp. 655-56), and 10 November, 1923 (pp. 30-31).

ELECTION OF MEMBERS.

7 JANUARY, 1924.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 17 December, 1923.

AS FELLOWS (6).

ASHTON: ARTHUR, P.A.S.I. [A. 1920], Clifton Chambers Wood Street, St. Anne's-on-the-Sea; 1 Caryl Road, St. Anne's-on-the-Sea.

BROCKLESBY: JOHN SYDNEY [A. 1905], Long Lodge, Merton Park, S.W.10.

CARUS-WILSON: CHARLES DENNY [A. 1909], The University, Sheffield.

ELTON: PERCIE ION, F.S.I. [A. 1910], District Surveyor for Wandsworth West, Bank Chambers, 85 High Street, Wandsworth, S.W.18; "Carleton," Lightcliffe Road, Palmers Green, N.13.

FRIERE: EUSTACE CORRIE [A. 1890], 1 Lincoln's Inn Fields, W.C.2; The Charterhouse, Charterhouse Square, E.C.1.

HANSCOMB: CHARLES ERNEST [A. 1910], Station Approach, Sanderstead, Surrey.

AS ASSOCIATES (2).

BUTLER: AUSTIN RICHARD [Special War Examination], 84 William Street, Melbourne, Australia.

HALL: ALEXANDER SERGEANT [Special War Examination], 360 Collins Street, Melbourne, Australia.

Competitions

EASTLEIGH: NEW ASSEMBLY HALL AND EXTENSIONS TO COUNCIL HALL.

Members and Licentiates of the Royal Institute of British Architects must not take part in this Competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

NEW LAW COURTS, CAIRO.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

RYDE PAVILION.

The Council of the Royal Institute of British Architects has expelled a Licentiate for taking part in the above-mentioned Competition, which had been banned on the ground that its Conditions were not in accordance with the Regulations of the R.I.B.A.

ASSOCIATESHIP OF THE R.I.B.A.

The Board of Architectural Education desire to draw attention to the following decision of H.M. Board of Education with reference to Technical Teachers' Qualifications:—

ARCHITECTURE.—H.M. Board of Education recognise the Associateship of the R.I.B.A. (if awarded after passing the Examinations of the Institute) as the equivalent to degrees of Universities in Great Britain and Ireland.

Members' Column

CHANGE OF ADDRESS.

MR. CYRIL A. FAHEY [A.] has changed his address to 19 Bedford Square, W.C.1. Telephone: Museum 2420.

APPOINTMENTS WANTED.

ARCHITECT'S ASSISTANT shortly disengaged, at present assisting M.S.A., A.R.I.B.A., City Architects. Sketch plans, working drawings, details, measuring existing buildings, levelling, draft specifications, etc., with good general office routine. Reply Box 8023, c/o Secretary, R.I.B.A., 9, Conduit Street, W.1.

LICENTIATE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9, Conduit Street, W.1.

A.R.I.B.A., at present in temporary engagement, desires permanent appointment, London or Southern home counties preferred. Ex-R.A. Schools student; 20 years' varied experience, including London F.R.I.B.A.'s both classic and domestic work, also three years resident on large public works; recent experience on Bank and Garage work. Small capital available; would consider acquiring partnership in established firm after probationary period. Box 1703, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with considerable experience, would be pleased to hear of an Architect requiring an Assistant with a definite view to ultimate partnership; would be quite prepared to make preliminary arrangements to show suitability.—Apply Box 1911, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

Minutes II

At the Second General Meeting (Ordinary) of the Session 1923-1924, held at the Royal Society of Medicine on Monday, 19 November 1923, at 8 p.m. Mr. J. A. Gotch, President, in the chair. The attendance book was signed by 26 Fellows (including 9 Members of the Council), 35 Associates (including 1 Member of the Council), 8 Licentiates, 1 Hon. Associate, and a very large number of visitors. The Minutes of the meeting held on 5 November 1923 having been taken as read were confirmed and signed by the Chairman.

Mr. G. Topham Forrest [F.], having read a Paper on "The Rebuilding of Ypres" and illustrated it by lantern slides, a discussion ensued, and on the motion of General the Rt. Hon. the Earl of Cavan, Chief of the Imperial General Staff, seconded by H.E. the Belgian Ambassador, and supported by H.E. the French Ambassador, a vote of thanks was passed to Mr. Forrest by acclamation and was briefly responded to.

The meeting closed at 9.45 p.m.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924:—12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.

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BICENTENARY MEMORIAL VOLUME OF SIR CHRISTOPHER WREN, A.D. 1632-1723. PUBLISHED UNDER THE AUSPICES OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS WITH AN INTRODUCTION BY SIR ASTON WEBB, P.R.A., AND A DEDICATION BY PAUL WATERHOUSE, M.A. P.P.R.I.B.A.

A HANDSOME CHRISTMAS PRESENT.

PRESS NOTICES.

Sir Reginald Blomfield, R.A., in *R.I.B.A. Journal*: "This handsome volume, published under the auspices of the R.I.B.A., is a notable tribute to the memory of Wren. . . . Anyone who reads this volume from cover to cover will know pretty well all there is to be known about Wren. It is a good deal more than we know about any other architect. . . . This book is a proof that architects are still moving on the lines laid down by the great reformer who died two hundred years ago."

Mr. Fiske Kimball in the *Journal of the American Institute of Architects*: "At last there is a good book on Wren—Wren the man and Wren the architect. The Bicentenary Memorial volume published under the auspices of the R.I.B.A. is by long odds the best work about him. The older books, indeed, left much to be desired. . . . Now we have a well-rounded work covering with authority the many aspects of Wren's genius. It is written by men who know. The illustrations are far from the usual repetitions of the familiar. . . . For the City Churches there is notably the series of fine old water colours, showing in some cases buildings now destroyed. . . . The illustrations are not merely informative to the practitioner, but give something of a collector's flavour. Numerous old engravings have been reproduced as line cuts in harmony with the text."

"C. H. R." in the *Manchester Guardian*: "This is a notable book, both for its contents and the manner of its production. . . . this great, handsome, and very beautifully printed volume, . . . The general and cumulative view of Wren and his work which this book gives . . . is certainly sufficiently impressive."

Mr. A. R. Powys in the *London Mercury*: "It contains eighteen essays on as many aspects of Wren's life and works. In these circumstances it is surprising to find so little overlapping of subject matter. . . . The book is well produced. The surface occupied by printing in relation to the page is a renewed source of pleasure as each leaf is turned."

Sunday Times: "No handsomer volume has been issued for many years past from the European press than this sumptuous tribute to the memory of the greatest of English architects. The letterpress includes studies of Wren and his work from a large variety of points of view, contributed by writers best qualified to bear testimony to the soundness and brilliancy of his diversified genius as architect, astronomer, biologist, merchant adventurer, scientific inventor, and Member of Parliament. Wren was not only a great Englishman; he was as passionate a lover of London as Samuel Johnson himself, and

If aught of things that here befall
Can touch a spirit among things divine

one may imagine him exulting in the knowledge that all pecuniary profit arising from the sale of this splendid volume will go to the fund established for the purpose of conserving in its pristine beauty the greatest of his achievements, St. Paul's Cathedral. The illustrations of the book are numerous and beautiful, and the entire volume is worthy of its subject and of the generous enthusiasm for the fame of a great artist and great citizen of which it is the outcome."

Observer: "It is sumptuously produced, it is most generously and sympathetically illustrated, and it illuminates the subject in countless ways both for the expert and for the layman."

Morning Post: "The book is a joy in itself. The essays it contains are authoritative (yet never dull), and these and the fine coloured plates and drawings commemorate, incidentally, the group of famous craftsmen, such as Grinling Gibbons, who helped in the creation of St. Paul's—the only cathedral of the first rank which was completed within the life-time of its designer."

Daily Mail: "A worthy monument to the great architect."

Daily Telegraph: "A worthy monument to Wren, so lavishly illustrated that it presents an unexampled pictorial record of his achievement."

The Builder: "We congratulate all concerned on the production of the work, which is a fitting addition to the many recent tributes of admiration of a great man. The volume contains the reproduction of more original documents than have been published in any previous volume."

The Architect: "An attractive and interesting tribute. . . . The book is exceedingly well produced and illustrated."

The Architect's Journal: "The whole immense range of Wren's activities is covered in the memorial volume, which is liberally illustrated, well printed, and altogether sumptuously and fittingly produced."

Editions are issued as follows: SUBSCRIBERS' EDITION, bound in buckram, 5 guineas net; EDITION DE LUXE, limited to 250 copies, bound in vellum, numbered and signed, 8 guineas net.

THE ENTIRE PROFITS FROM THE SALE OF THE BOOK WILL BE DEVOTED TO THE ST. PAUL'S CATHEDRAL PRESERVATION FUND.

The Special Twenty-five Guinea Edition, limited to 50 copies, has only recently been issued.
HODDER & STOUGHTON, LTD.

LONDON, E.C.4



THE CLOTH HALL AND BELFRY IN 1919

The Rebuilding of Ypres

BY G. TOPHAM FORREST [F.], ARCHITECT TO THE LONDON COUNTY COUNCIL

[Read before the Royal Institute of British Architects, Monday, 19 November 1923]

THERE is no name connected with the European War of 1914-1918 which means more to the British people than that of Ypres. It speaks of four long years of agony almost unbearable, of heroism almost unbelievable; and as long as this nation lasts the story of the defence of Ypres will be told and retold with increasing wonder, and the men and women yet to be will claim with pride their descent from those who fought and died in and around the little Flemish city.

Ypres means more to us than we can put into words. A quarter of a million of the best of our youth laid down their lives in its defence, and the place is for evermore sacred ground. As a Canadian writer has said:

"She belongs—her halls and churches, her streets and houses, all her people and all her past, henceforth to us, and those who come after us. She is spiritually as much a part of the British Empire as Vancouver or Toronto."

The men who defended Ypres could not, however, save it from destruction. The Germans, failing in their efforts to capture it, decided to blot it

out. They had no regard either for its history or its buildings—buildings which had come more or less safely through the perils of sack and siege during the long centuries of the history of the town. One of the remarkable things about Ypres is that notwithstanding its troublous history, the great monumental buildings, as well as the more notable of the smaller buildings, were handed down to posterity practically intact. Their destruction was left for the troops of a civilised nation in the twentieth century.

At different times during the war, reports had been published regarding the results of the German bombardment, and, although these made it clear that the ancient buildings were in ruins, those who knew and loved the Ypres of pre-war days, and remembered all that it had come through in past centuries, were hoping against hope that the destruction was not so complete as the reports seemed to indicate.

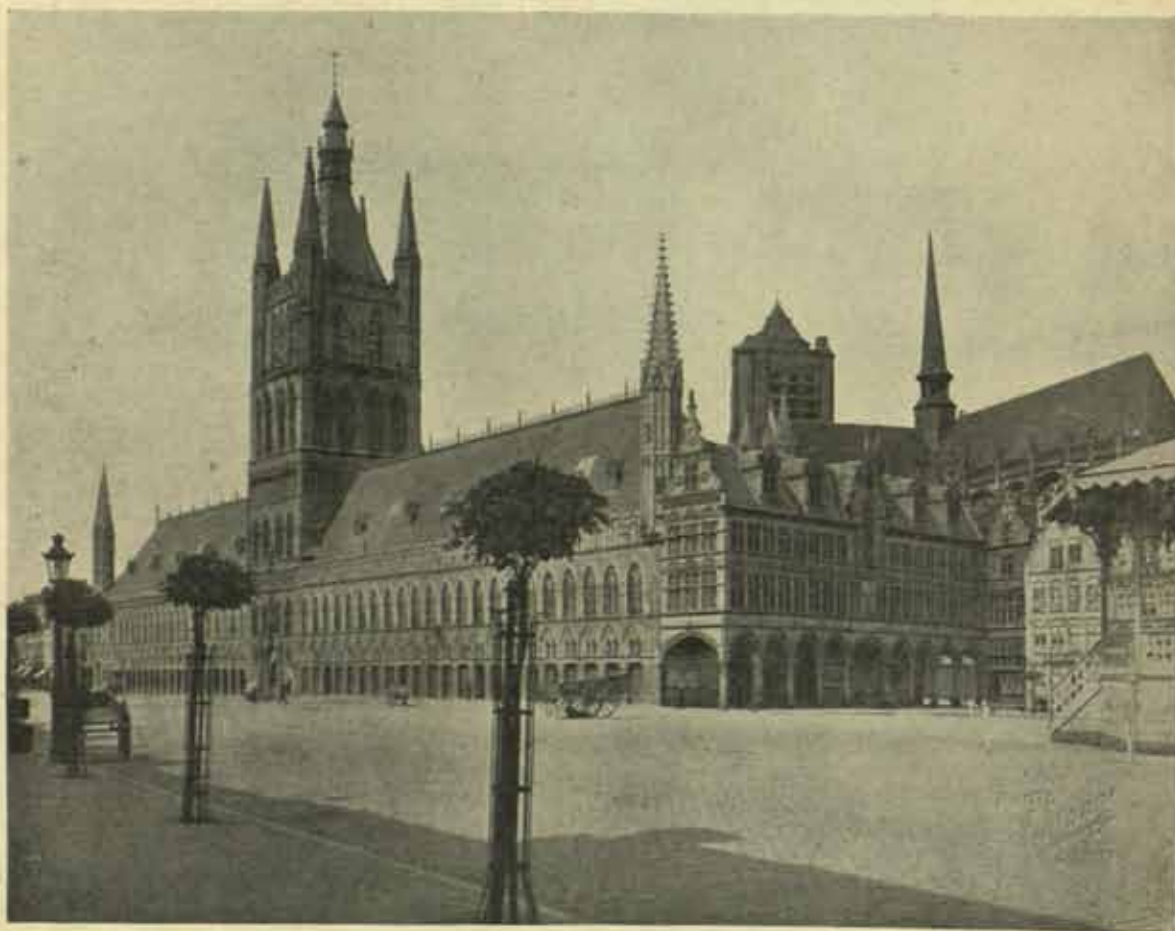
A visit to the city, however, dispelled all such hope; in fact, it was dispelled immediately after leaving the coast, for on every hand there was the

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most appalling evidence of the destructive power of modern gunfire. And yet, as one came towards the city, the picture in the mind was not that of Ypres of 1918, but of the Ypres of the days of peace before August 1914, and we particularly remembered the wonderful group of buildings to the north of the Grand Place. The most notable of

commenced in 1200 and finished in 1230, but the whole building was not finished till a century later. The belfry was about two hundred and thirty feet high, and at the top was the Golden Dragon, the old symbol of the City's liberty.

In olden times the town watchers were stationed on the summit of the belfry in order to watch for



THE CLOTH HALL AND BELFRY IN 1912

these was, of course, the Cloth Hall—that remarkable civic monument of the Middle Ages.

In mediæval times the religious type of building was usually the most important in Continental towns, but this was not so in Ypres, for here the Cathedral Church—itsself a very beautiful building—was completely overshadowed by the Cloth Hall, a building devoted entirely to commerce.

The belfry and east wing are said to have been

the approach of an enemy, and also to give the alarm of fire. The practice of having watchers at the top of the belfry to give the alarm of fire was continued right down till August 1914.

The city archives were also in the belfry, but, unfortunately, most of these were lost. It is said that "charred fragments of innumerable documents were discovered among the wreckage by English officers in April 1915."

THE REBUILDING OF YPRES



THE CLOTH HALL AND BELFRY ON 14 NOVEMBER 1914

The bells and clock dated from the fourteenth century.

The roof covering was of slate surmounted by a crest of carved stonework.

The windows were beautiful in design, in fact the whole building was a most beautiful piece of architecture, and for the work of its kind might well be described as perfect. As a French writer has said :—

"In its dimensions it rivalled the majesty of a cathedral; in the beauty of its lines a Venetian palace; in the richness of its ornamentation the buildings of the Spanish Moors."

Internally there were two floors, the upper being one huge hall between six hundred feet and seven hundred feet in its various ranges, and from thirty to forty feet wide.

It was in this building that great cloth fairs were held, particularly in the thirteenth and fourteenth centuries.

It is thought that originally the waters of the river on which the town stands flowed along one

side of the building, thus facilitating the receipt and despatch of the cloth goods. (Most of the streets to the north of the Cloth Hall are built on a filled-in dock.)

Prior to the war, the upper floor—that is, the principal floor—was used for local annual fairs, Assembly Hall for magistrates, administrative offices and concert hall; and the ground floor was used as a market place. In the Middle Ages the upper floor was used for the display of cloth and drapers' goods, and the ground floor as offices.

At the eastern end of the Cloth Hall stood the Hôtel de Ville. It was erected in the early part of the seventeenth century, probably to the designs of John Sporeman. It was one hundred and five feet long and was built in yellow stone. Its ground floor consisted of an open hall twenty feet wide, supported by columns.

Adjoining the Hôtel de Ville was the charming old-world building known as the Conciergerie.

Immediately to the north of the Cloth Hall stood the cathedral church of St. Martin, the earliest portion of which dated from the thirteenth century. The south porch, with beautiful rose window over, dated from the early fifteenth century. The tower was late fifteenth century.

Among other buildings of note in the town were St. Peter's Church, part of which dated from the eleventh century; St. James's Church, erected in the twelfth century; the Boucherie, the entrance to the upper floor of which was obtained from the beautiful little corner known as Place du Musée; the Templars' House (used as Post Office since 1897), of the same date as the Cloth Hall; the Hospice Belle with its chapel containing paintings of the Belle family from the early fifteenth century; the Nôtre Dame Hospital; the Hôtel de Gand, and the Maison Biebuyck.

When the war came to an end it was found that all these had been destroyed, in fact not one of the four thousand buildings in the town had escaped serious damage and most of them had completely disappeared.

But a wonderful change has taken place. Those who knew Ypres during or immediately after the war, and have been able to visit it recently, find that the town is rapidly being transformed into the Ypres of pre-war days, the Ypres of which the Belgians were so proud. It bears very little resemblance to the Ypres which burnt itself into the memories of our soldiers, but hour by hour it is

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becoming more and more the Ypres which, for the Belgian people, was an inspiring symbol of a glory and a greatness long since passed. When the Belgians think of Ypres, they think of her as she was in the twelfth and thirteenth centuries, when the population was two hundred thousand as compared with eighteen thousand before the war; they think of her, not as a quiet haunt of archaeologists and lovers of the old, but as a great centre of cloth

communities had suffered, and, in addition, all over the country, incalculable injury had been done to roads, railways, telegraphic and telephonic installations, waterworks, and canals.

As soon as the Capital was re-entered, the Government announced that one of the first duties of the country was to consecrate the national energy and resources to the task of helping the devastated regions to make good their enormous losses.



THE CATHEDRAL CHURCH OF ST. MARTIN IN 1912



RUINS OF CATHEDRAL IN 1919

weaving, supplying woollen goods not only to the peoples of France and beyond the Rhine, but also England. They think of her glorious Cloth Hall erected in the days of prosperity; of the great cathedral church of St. Martin; of the Grand Place with its ancient buildings; and of the quiet streets in which were to be found a number of buildings which could only be described as archaeological gems.

And this was the Ypres they set out to rebuild. It should be realised, however, that it was not the only place in which restoration work had to be carried out; nearly two hundred and fifty other

The first stage was to bring in a Bill—which the Chambers passed with enthusiasm—with the object of placing under the patronage of the nation the towns and communities which had suffered.

The town of Ypres, which among all the ruined districts was certainly the one which had suffered most, was, with Louvain and Dinant, those other great Belgian sacrifices, among the first to benefit from this special law.

About the middle of 1919 it was, as it were, adopted by the nation, and was therefore assured of the technical and financial assistance of the State

THE REBUILDING OF YPRES

and of those organisations especially created to assist in the prompt re-establishment of the country.

Thanks to this aid, important provisional arrangements were soon made for housing the necessary public services and the first repatriated inhabitants.

The task, at this time, was most difficult, for means of communication, railways, waterways, and roads, had totally disappeared; transport failed,

Immediately these huts had been erected, the work of clearing the ruins and reconstructing the city was taken in hand, and with such speed has it been pressed forward that at the end of September 1923 one thousand five hundred houses were actually inhabited; two hundred were ready for occupation; and seven hundred and eighty-nine were in course of reconstruction. This gives a total of two thousand four hundred and eighty-



THE CATHEDRAL CHURCH OF ST. MARTIN UNDER RECONSTRUCTION, 1923 (NOVEMBER)

and labour especially was lacking. And yet, notwithstanding all this, within a few months quite a small town of nearly a thousand huts was built in the neighbourhood, on a piece of land which, before the war, had been used as a manœuvring ground for the garrison stationed at Ypres. Part of this temporary village still exists and will only disappear on the completion of the reconstruction works, for it shelters a great part of the working population gathered from all parts of the country for the purpose of rebuilding the town.

nine, which, added to the seven hundred and fifty huts remaining, gives a grand total of three thousand two hundred and thirty-nine buildings since the early part of 1921, for it was not till the beginning of that year that the work of clearing the ruins was sufficiently advanced to allow of a commencement being made on actual building work.

Those who did not see the ruins of the unhappy city on the morrow of the armistice, or during the months immediately following, can form but little



PLACE DU MUSÉE (1914)

idea of the labour and energy required to render the reconstruction possible. The masses of ruins, fallen in disorder, had obliterated almost the very traces of the streets; in fact, in most parts of the town the destruction was so complete that even the foundations had disappeared, and the sites of many of the buildings had been shattered and reshattered.



HÔTEL DE GAND (1914)



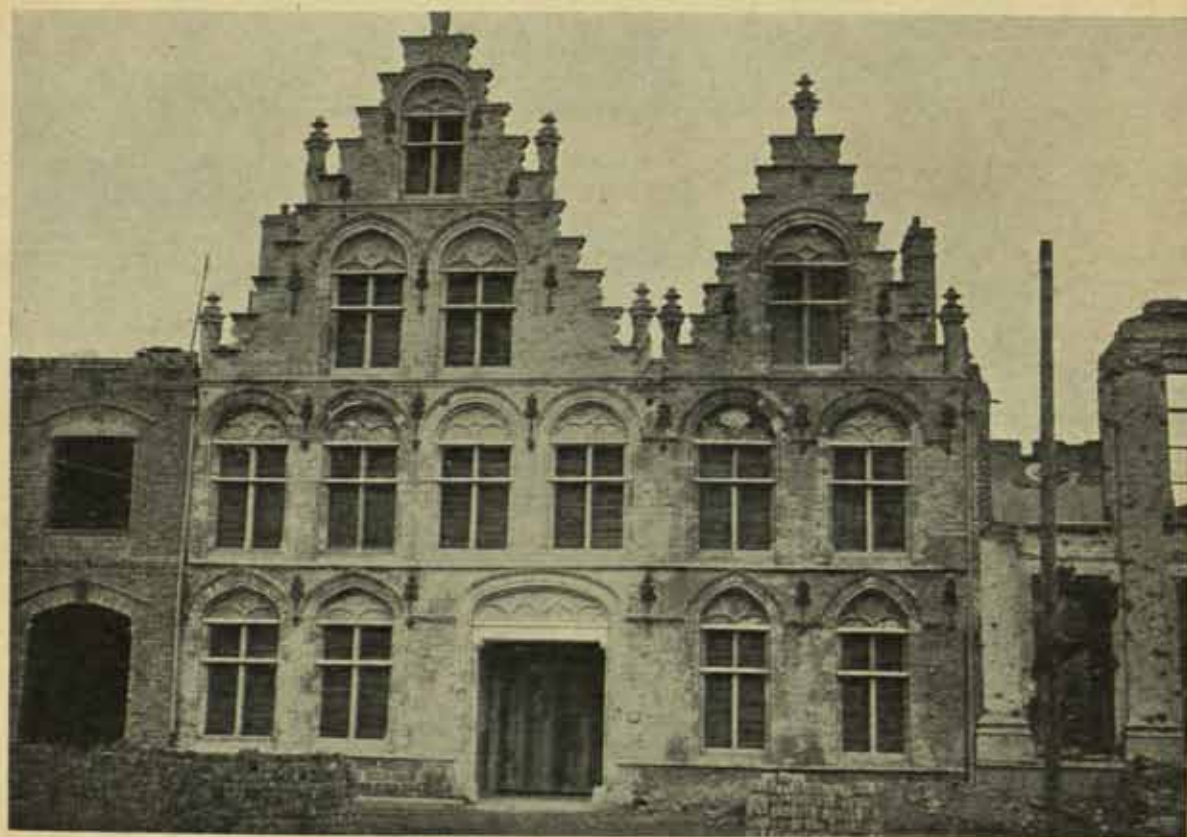
THE TEMPLARS' HOUSE RESTORED (POST OFFICE)
1923

The question as to whether *all* the buildings of note should be reconstructed gave rise at the first to much controversy, for it was thought by many that the principal ruins should be preserved as a witness to the horrors of the Great War. As regards the Cloth Hall, work has been confined to consolidating the ruins, and the question as to whether the building shall be restored has not yet been definitely settled. The authorities have, as a rule, been compelled of necessity to devote the funds available to reconstructions of immediate utility.

THE REBUILDING OF YPRES

Amongst the notable buildings already restored are the Chatellenie, the Hôtel de Gand and the Templars' House. In addition, St. Martin's Cathedral, St. Peter's Church, St. James's Church and the Hospice Belle are being restored. The Boucherie will be commenced next year. The Hospital, which stood at the east end of the Grand Place, is not to be rebuilt, but a new hospital has been erected outside the town.

being that of rebuilding the town exactly as it had been handed down to them from long past generations, the devoted zeal of all authorities and services was first of all bent on the patient and methodical clearing of the ruins; on the herculean task of recovery and classification, stone by stone and brick by brick; on the slow and laborious search for traces of the town's communications, and on the patient uncovering of the water services and



HOTEL DE GAND RESTORED, 1923

Those responsible for restoring the town have given special attention to the reconstruction of schools, hospitals and private buildings. Ypres had schools of various grades, several elementary, a few secondary, and an industrial and fine arts school, and all of them vanished in the great disaster. Most of them, however, are either actually completed or in course of reconstruction.

The task which the people of Belgium set themselves in the presence of the ruined city of Ypres

sewers, both of which had been destroyed and dispersed underground.

At the beginning, and in great measure since, the greater part of all the reconstruction work has been carried out with the financial aid and under the control of the Government. But private enterprise has not been lacking, and is, in fact, taking a constantly increasing share in the work of restoration.

It is exceedingly difficult to discover the names

of those responsible for the carrying out of the work. I should, however, like to mention the name of State Minister Renkin, to whose energy and enthusiasm the decision to restore the town was in no small measure due. Also the name of Mr. R. Verwilghen, latterly the Minister for the Devastated Regions, and Mr. Carl Verwilghen, his brother. Their courtesy and helpfulness have been unbounded in the matter of supplying official

sand people in Ypres. At the end of 1918 not a single civilian was in the place, but at the end of 1919 there were more than two thousand; at the end of 1921 nearly ten thousand; and at the present time there are over thirteen thousand.

One feels certain that before long the town will be completely rebuilt, and that in ten years' time there will be very little evidence of the war, apart from the cemeteries and the memorial to the



NEW GARDEN CITY ESTATE, 1922

figures, photographs and particulars regarding the restoration.

The eighty slides illustrating the lecture and showing Ypres as it was before, during and after the war, and as it is at the present time, indicate something of the magnitude of the undertaking, and at the present rate of progress Ypres will very soon have been completely restored.

The speed with which the work is being pressed forward may also be gathered from the figures relating to the population of the town at various dates. Before the war there were eighteen thou-

missing which is now being erected at the Menin Gate.

It must not, however, be taken for granted that all the buildings in Ypres are being restored exactly as they were before the war. There were in Ypres, as in most of the destroyed towns, certain working-class districts, containing some hundreds of old houses, the reconstruction of which was neither possible nor desirable. They had, however, to be replaced in order to meet the industrial needs of the town. The Government, realising this, did not hesitate to grapple with the problem,



PANORAMIC VIEW TOWARDS THE NORTH IN 1912



PANORAMIC VIEW TOWARDS THE NORTH IN 1919



PANORAMIC VIEW TOWARDS THE NORTH IN 1923 (NOVEMBER)

and in 1919 a most interesting scheme was devised embodying the construction of about two hundred and forty working-class dwellings.

The houses are on two estates. The first consists of about one hundred and forty dwellings of a semi-permanent type. They are carried out partly in wood and partly in brick, and were erected in the year 1921 in the short space of three months.

The other estate is described as a Garden City, and well deserves the name. About one hundred buildings in all have been erected.

We in England who did not suffer in the same way as the people of Ypres, but who, like them,

remarkable. The evident anxiety of all classes of workers to hasten forward the rebuilding is expressed in a most unmistakable way. Their ardent love of home; their great love of country; their affectionate regard for their Sovereign; their devoted attachment to their national institutions—these things constitute the impelling force in all that they attempt and do.

At the end of 1918 it looked as if Ypres would be for ever a great silent mound, a pathetic token of the struggles of the British Army on Belgian soil. Fortunately neither the Belgian people nor their rulers shared that view. The work which



MENIN GATE MEMORIAL. SIR REGINALD BLOMFIELD, R.A., ARCHITECT

lived by faith during the years of agony, were, by the example of their sufferings, made strong to endure. Many of them lost their lives during the earlier bombardments of the town, and in the end those who were left were driven far away from their beloved city, the home of their childhood with all its sacred memories and associations. In their exile they never lost faith, but standing between the old world so dear to them and the new world as yet unborn, they waited in the darkness with their eyes towards the morning, which they knew was bound to break. For them the morning has come, and with it a great confidence and a great resolve to restore their city to something of its ancient glory. The feverish activity with which they commenced and have continued the work is

they have already accomplished shows that the spirit which constrained them to raise the standard against the forces of Germany in August 1914 still prevailed when the time came for deciding whether or not the fallen places should be restored.

It would have been comparatively an easy task to have made a clean sweep of the ruins and to have built in their stead a new city on modern lines, but those who understand the Belgian people, and can gauge all that so fondly attaches it to the past, will realise that such a proceeding would have been but a mutilation, destined grievously to wound again a people who had already suffered too much. No, the people of Belgium decided to attempt what was thought by many to be the impossible,

VOTE OF THANKS

just as they decided to attempt the impossible in 1914, and they resolved to restore the ancient city. In the result they have compelled the admiration of the world—and that not only because of what they have achieved at Ypres, but throughout all the ruined territory in the way of restoring farms, villages, towns, roads, railways, and all that makes for the re-establishment of their country.

Surely they have been well advised to restore the ancient buildings. We all know something of the moral effect of splendid architecture on the life of a people. Who can gauge all that Westminster Abbey and all that Wren's work mean in the life of this country? Who can measure the moral influence of the great buildings of a great past in the life of Italy?

Great buildings are the expression of the greatness of the soul of a people, and their influence cannot be confined to the nation which produces them. It is an influence which passes out to all peoples, and, therefore, the loss of such buildings makes the world the poorer. The world is certainly the poorer for the loss of the Cloth Hall, and

one of the consoling lessons of the war is to be drawn from the fact that the peoples of civilisation rose up in anger at the presence of the force which wantonly destroyed it. The civilised world was filled with horror at the destruction of Ypres, and that horror was expressed by men who were neither archaeologists nor architects: in some strange way they realised that a great wrong had been done, not merely to the people of Ypres, but to the whole of mankind, including the generations not yet born. This, too, explains why so many of us are not at all attracted by the prospect of leaving Ypres in ruins. We wish to see her restored, and, if we at all understand the Belgian people, we are certain that the work shall yet be completed. It is impossible to believe otherwise, and when the Cloth Hall has been rebuilt I sincerely hope that a tablet will be erected on its walls telling in simple words the story of the restoration of the town, and recording in letters cut deep and that cannot fade a word written long ago concerning the rebuilding of another city:—

“The people had a mind to work.”

Vote of Thanks

THE PRESIDENT (MR. J. ALFRED GOTCH, F.S.A.) IN THE CHAIR

The PRESIDENT: I will now ask the Right Hon. the Earl of Cavan, Chief of the Imperial General Staff, who has himself had experience at Ypres, to be so kind as to move a vote of thanks to Mr. Topham Forrest for his most interesting Paper.

The Right Hon. THE EARL OF CAVAN, K.P. (Chief of the Imperial General Staff): Mr. Chairman, your Excellencies, my lords, ladies and gentlemen, I have rarely had a more congenial task. We have listened with intense interest, but something much more than that. I do not know which emotion has moved me most during this hour, that of sorrow and anger mixed, or of the extraordinary strengthening of faith by the recovery of this town. It is perfectly extraordinary, to my mind, absolutely incomprehensible, that the work which Mr. Forrest has described to you has been done. It is indeed a lesson that the will to work is all-important. May I mention just two little notes of personal experience? I regret, rather sorrowfully, that no mention was made throughout the lecture, or at least that I heard, of the ramparts, because the ramparts of Ypres, built many hundreds of years ago, proved absolutely safe against shell-fire, and were the headquarters of very many Brigades and Divisions right through the whole four years. I lived

there at certain periods myself, and I never remember one single casualty happening to anybody when actually inside the cover of the ramparts, either by shell or by gas. I may be wrong; I was not there except for occasional periods, altogether a year or more. But I never heard of a gas casualty, even after gas became one of the regular methods of warfare. I have also a great affection for the hospital, because, as you saw in the photograph, it stood for so long, and sheltered, invariably, my car whenever I had to drive up to Ypres; and, I believe, it continued to shelter the cars of many other general officers whose duties took them up there.

Lastly, may I with all respect most heartily congratulate Belgium on the work she has done and has decided to do? I understand I am to be followed by the Belgian Ambassador, and perhaps it would not be appropriate for him to take credit for what his country has done, but I do ask you all, ladies and gentlemen, to realise that there are not many countries in the world who would have undertaken this colossal task and brought it to the marvellous fruition which you have had indicated in the lecture.

I beg most heartily to move a most sincere and grateful vote of thanks to Mr. Topham Forrest.

The PRESIDENT: I will ask his Excellency the Belgian Ambassador to be good enough to second the vote of thanks.

HIS EXCELLENCY THE BELGIAN AMBASSADOR (Baron Moncheur): I am very happy indeed to second the vote of thanks to Mr. Forrest. With more interest than I can really say, I have followed this very moving account of the destruction of Ypres and the other towns that were in its vicinity. Ypres, as you all know so well, was one of the queens of the western world. Since those times, as economic circumstances changed through the centuries, she had lost much of her activity; but, as Mr. Forrest has so well shown us on the screen, the superb monuments which in 1914 still dominated that lovely city, in their quiet repose, were there as eloquent and imposing testimonies of the splendid populace of bygone times. Ypres, it is true, is really a symbol of German methods. The enemy, exasperated to find himself held for four years before Ypres, vented all his rage on that unfortunate town until he had reduced it to dust. Ypres was destroyed by Germany because at her threshold British heroism and courage stemmed the onrush of the Germans in their march towards the west. Their very ruins, therefore, proclaim the valour of Great Britain, and her name itself enhanced the glory of the illustrious British General who defended her walls. Ypres is the kindling of her country's ashes; she will be once again a smiling town in the peaceful countryside of Flanders, but for ever she will remain a holy place, a sanctuary where dwells the memory of the countless heroes who fell on her soil; a sanctuary also of the friendship which will always unite Great Britain to a grateful Belgium.

The PRESIDENT: We are honoured to-night by the presence of the French Ambassador, and as these pictures must have brought back to our minds the manner in which our own soldiers fought side by side with the soldiers of France, it will give us great pleasure if he will be good enough to say a few words.

HIS EXCELLENCY THE FRENCH AMBASSADOR (Count de Saint-Aulaire): Je m'unis bien volontiers à M. le Président de votre Société et à mon collègue de Belgique pour remercier et féliciter M. G. Forrest de son intéressante conférence, si instructive, dans son élégante précision, si émouvante par les souvenirs et les espérances qu'elle évoque.

Nul sujet ne pouvait être mieux choisi pour nous inspirer l'amour de la paix, en nous rappelant les horreurs de la guerre et pour nous montrer en action les vertus qui les réparent.

La Ville d'Ypres est prédestinée à être, dans toutes les phases de son histoire une ville symbolique et à donner au monde de grandes leçons. Vous savez qu'ayant, au cours des siècles, changé plusieurs fois de

souveraineté et attiré l'élite des pays voisins, elle avait été façonnée par l'amour et par le génie de toute la chrétienté. Ses merveilleux édifices apparaissaient comme d'éblouissantes broderies qui fleurissaient la trame de notre histoire commune et constituaient, entre les mains pieuses de la Belgique, un des trésors de notre patrimoine commun.

La destruction monstrueuse de tant de monuments devenus une partie de l'âme de l'humanité, est une éclatante illustration des méthodes de guerre de l'Allemagne. Permettez-moi de rappeler que la Révolution Française qui ne péchait pas par un excès de mysticisme religieux, a respecté les monuments sacrés d'Ypres. Ils ont été sauvagement anéantis par les hordes de l'Empereur Guillaume qui, dans sa frénésie d'impérialisme, avait cependant annexé Dieu lui-même, qui répétait sans cesse: "Dieu est avec nous" et qui, au nom du Seigneur faisait assassiner ses prêtres et incendier ses temples.

Mais le conférencier que nous venons d'entendre a tourné, avec raison, nos regards vers le présent et vers l'avenir, autant que vers le passé. Il nous a montré, après les dévastations sacrilèges accomplies par l'ennemi, la reconstruction de la ville par un miracle d'énergie. Ainsi la noble Belgique se montre héroïque dans la paix, comme dans la guerre, et donne de nouveau un grand exemple. Ypres était, dans le passé, une épopée de pierre où chantaient les rêves et la foi de nos pères. Par sa résurrection, elle devient une épopée nouvelle, écrite par le travail et la ténacité du peuple belge, et qui proclame sa foi en lui-même et dans l'avenir. En cela, Ypres reste fidèle à son rôle de ville symbolique et ce rôle prend toute sa valeur au moment où on parle tant de la reconstruction du monde. Ypres qui a été sauvé par l'union de tous les alliés; a été reconstruite sans doute parce que la Belgique a confiance que cette union se maintiendra et assurera son avenir. Nous devons suivre son exemple et travailler sur la même base à relever d'autres ruines et à organiser une paix digne de nos communs sacrifices.

The PRESIDENT then put the vote of thanks, which was carried by acclamation.

Mr. G. TOPHAM FORREST [F.] (in reply): Mr. President, your Excellencies, my lords, ladies and gentlemen, I am grateful for the reception which you have accorded to my lecture. Ypres was constantly in our minds during the years of suffering, and when it fell to my lot, as it did on several occasions, after the war had come to an end, to visit Belgium in regard to work in connection with the London County Council with regard to housing, it occurred to me that the people at home would be interested in the changes which were taking place, and I therefore had the pleasure of preparing the lecture which I have had the honour of giving you here to-night.

Frankish Architecture in Greece*—Part II.

BY RAMSAY TRAQUAIR [F.], PROFESSOR OF ARCHITECTURE,
MCGILL UNIVERSITY, MONTREAL

THE CATHEDRAL CHURCH OF STA. SOPHIA AT ANDRAVIDA IN ELIS.

AT the time of the Conquest Andravida was an open town, the largest and most prosperous in the Morea. It was selected by Champlitte as the seat of government, and became the capital of the Principality of Achaia.

Here Geoffrey I de Villehardouin founded the church of St. James as a burial place for his family, and perhaps a little later Sta. Sophia was built as the Cathedral Church of the Bishop of Olena.

St. James has now entirely disappeared, though de Pouqueville saw it in 1805. "A peu de distance de Sainte Sophie je vis une autre église de construction gothique bati par les français, qui fût jusqu'au quinzième siècle la métropole des évêques latins institués peu de temps après la conquête totale de l'Elide par le duc de Montferrat,"†

Pouqueville gives as the bishops of Andravida (Andraviza ou Andravilla):—

"Thomas Rendu de Trepano, 1291.

"Jean Tolar, catalan de l'ordre des frères mineurs, 1342.

"Augustin de Piombino de l'ordre de S. Augustin, 1366."

The ruins of Sta. Sophia still stand beside the railway station of the little village of Andravida, their pointed arches and ribbed vaults forming a strange contrast to the domes of the usual Byzantine churches.

The church is an oblong building 177 feet long by 61 feet broad, with nave and aisles, terminating to the east in a square sanctuary of two bays flanked by square side chapels. The foundations of the nave can still be traced, and a couple of column bases show the lines of the internal arcade. (Fig. 22.) Sir Rennell Rodd writes: "Six of the grey granite columns which supported the arches of the nave were until recently lying on the site, but four of them have now been utilised to form the portico of a church in the neighbouring village of Lekhaina."‡

All the columns have now vanished. The remains are sufficient to show that the church was aisled and was roofed in wood. The extra thickness of the western wall suggests that some extra importance was given to the west front.

The eastern termination alone still stands. It consists, as has been said, in a square-ended chancel of two bays, flanked by side chapels of a single bay terminating the aisles. The northern chapel is at present connected to the chancel by a low arched door,

but this has been cut through at a later time, and originally there was no such communication. Both chapels and chancel are covered by quadripartite rib vaults. (Fig. 23.)

The masonry is for the most part of cut ashlar stone. In part of the chancel south wall tiles have been used in the joints in Byzantine manner. On the exterior the walls have a small splayed plinth, and on the angles are diagonal buttresses with simple sloped offsets. The present roofs are modern. At the north-west angle of the ruins the traces of a minaret, and under the east window those of a mihrab, show that this part of the building was used as a mosque during the Turkish occupation.

Inside the church the ground level has certainly risen. It is at present approximately level at a height of about 3 feet above the outside. The capitals of the side chapels are on the north side about 6 feet, and on the south side about 4 feet below those of the chancel; they are very near the ground, and there are no signs of bases. This suggests that originally the side chapels were level with the aisles, but that the chancel was at a higher level and approached by steps.

The arch between the north chapel and the aisle is higher than that corresponding in the south chapel. The springing of the vault is, however, brought even lower, to about 3 feet from the ground. The windows in this chapel show very clearly the holes in the jambs and sills for metal grilles. Like those at Isova they were apparently unglazed.

The vault ribs, of the usual heavy torus section, descend on to carved capitals with square abaci of distinctly early section. The capitals are carved with leaves of slightly naturalistic character, and the shafts are 7 inches diameter. (Fig. 24.)

The south chapel is similar to the north. The windows are set higher up, and the springing level is about 18 inches higher. On the south wall, beneath the window, is a trefoil-headed niche with a heavy filleted roll moulding. The jambs are broken away, and the present sill seems to have been inserted.

The chancel is in two bays covered with quadripartite vaults without wall or transverse arches. The ribs are of the same heavy section with plain bosses at the crossings. At the springing they come down to an octagonal "tas de charge" of peculiar form, most easily explained by a reference to the sketches. A somewhat similar form has been described in the south chapel

*The first part of this article appeared in the JOURNAL of 24 November.

† Pouqueville, *Voyage de la Grèce*, book XII, p. 566.

‡ Rennell Rodd, *Princes of Achaia*, Vol. I, p. 174.

THE CHURCH OF STA. SOPHIA
AT ANDRAVIDA IN ELIS GREECE

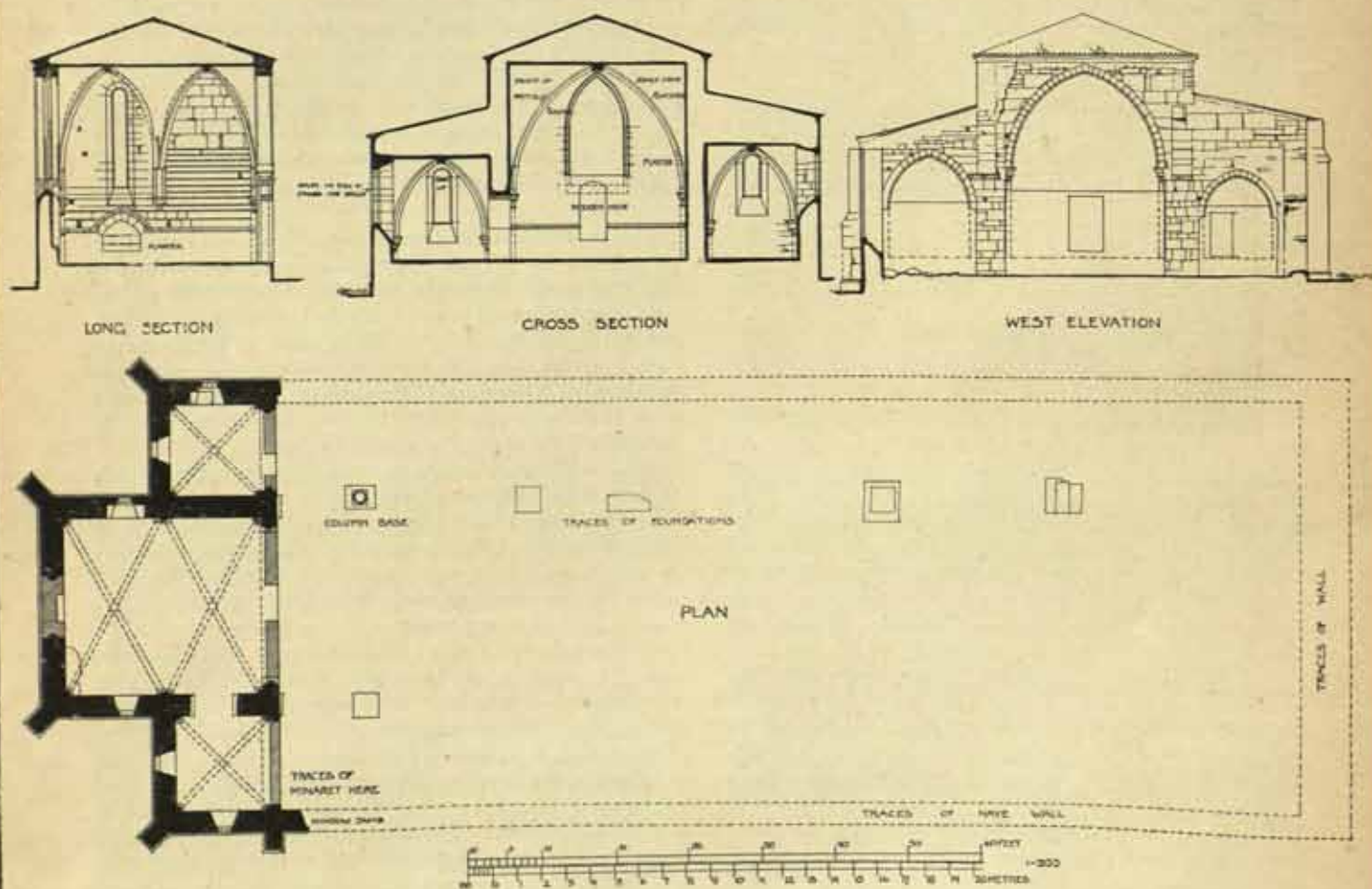


FIG. 22.—THE CHURCH OF STA. SOPHIA AT ANDRAVIDA IN ELIS, GREECE

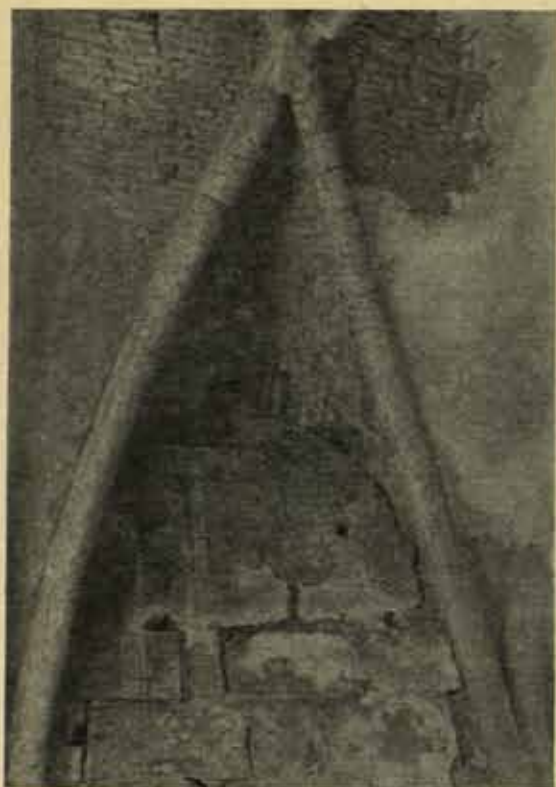


FIG. 23.—ANDRAVIDA, ELIS. VAULT

at S. Paraskevè, Chalkis; and Enlart illustrates forms slightly resembling it from Lapais and from the west porch of Karmi, in Cyprus.*

The details of the cloister at Lapais, dated 1324-39, also show some resemblance to those of Andravida. The church at Karmi is assigned by Enlart to 1358-69.

In the centre the ribs are carried on oblong brackets, of which that on the south side shows a defaced head. At the angles they are supported on shafts. The capitals of these shafts have a simple square and cavetto abacus and are carved with foliage of small pointed oval leaves set on long upspringing stems. The carving is executed with some feeling, and the quality is that of the French thirteenth-century crocketed capital.

The east window is of considerable size with a pointed arch in two moulded orders and an external drip mould. The mouldings are all plain rolls, and the inner order shows a deep reveal to hold the stones of the tracery. This has, of course, long ago disappeared.

About 4 feet 6 inches below the vault springing a scroll moulded stringcourse is carried round, rising in a flat pointed arch over a low niche in the south wall. The niche is 5 feet wide, hardly sufficient for a tomb monument, and was probably an aumbry.

Built into the western wall, and apparently serving as imposts to the original stone arcade of the nave, are two strips of Byzantine carving. A similar fragment is

* C. Enlart, *L'Art Gothique en Chypre*. Paris, 1899. P. 207, Lapais. P. 456, Karmi.

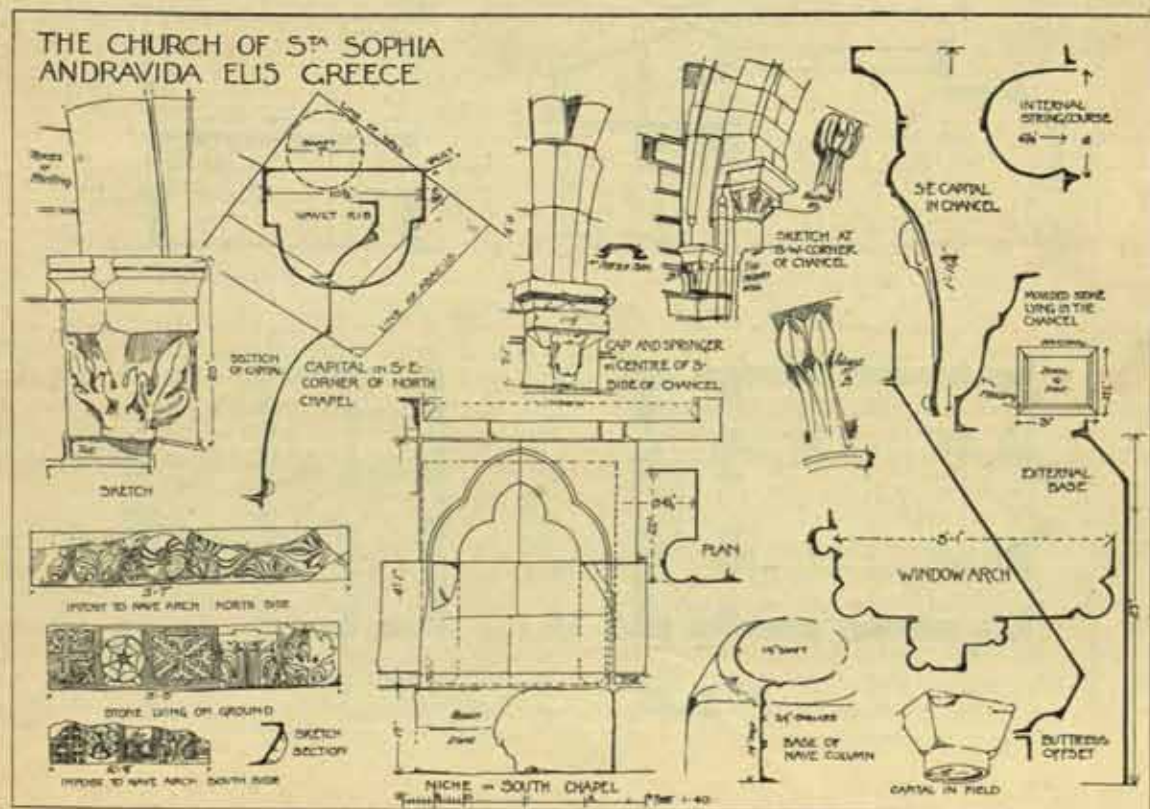


FIG. 24

lying on the ground, and all three seem to be fragments of a marble eikonostasis. They were probably re-used when the church was built. The one remaining base in the nave has a simple rounded basemould on a plinth 14 inches square. It supported a shaft 19 inches in diameter.

The plan resembles that of S. Paraskev  at Chalkis, and can be paralleled in many French and Italian churches of the late thirteenth and fourteenth centuries. The details are distinctly later in character than those of Isova. Particularly the use of the scroll moulding, the diagonal buttresses, the large east window, which probably had several lights and a full tracery head, and the character of the carved foliage, all suggest a date rather in the beginning of the fourteenth than in the thirteenth century. The traces of Byzantine influence are slight, and are, indeed, confined to the use of brick in the masonry of the chancel wall. Here it may be due to later repairs.

Although Geoffrey I de Villehardouin founded the church, the part now standing cannot be his work. William de Villehardouin died in 1278, and the Principality was under Angevin rule until 1376. To judge from its architectural characteristics the present building was built either by William or in the early years of the Angevin rule.

THE MONASTERY CHURCH OF BLACHERNAI IN ELIS.

The monastery of Blachernai stands in a remote corner of north-western Elis, in the midst of fertile lands not far from the castle of Chlemoutzi. It has no history. Though the name recalls the imperial palace of Constantinople, yet there is no historical record to complete the connection. The church is one of the most interesting examples in Greece of the mixed Byzantine-Gothic style, and, as it is still fortunately in use, has preserved most of its architecture undamaged.

The church is easily seen to belong to three definite building periods. Firstly the main church, its architecture Byzantine, influenced by Gothic; secondly the gallery above the narthex, a rich fragment of Angevin Italian Gothic; and thirdly the porch with the room above it, of the seventeenth or eighteenth century. (Fig. 25.)

The church has nave and aisles of three bays terminating to the east in the usual three apsed chambers of a Byzantine church. It is entered through a narthex of three bays.

The eastern apses are of the usual Byzantine type, semicircular inside and of three sides outside. Each is pierced by a single round arched window with stone

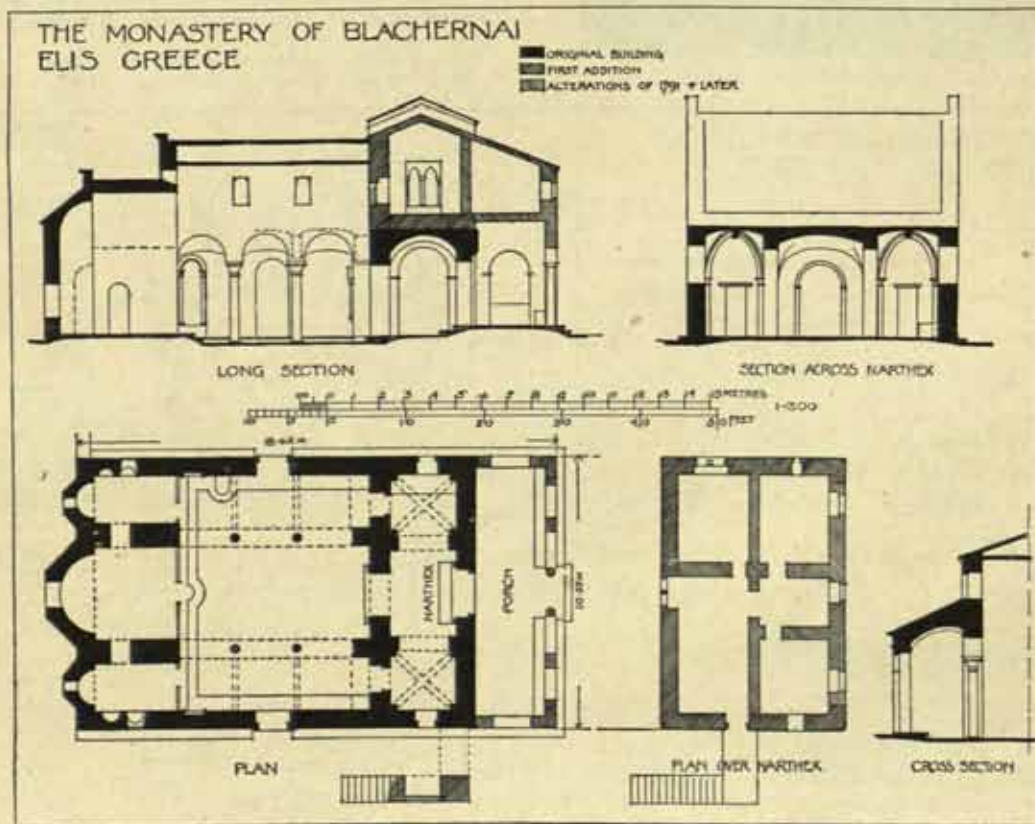


FIG. 25

FRANKISH ARCHITECTURE IN GREECE

dressings. These rest upon a stone splayed sill course made up of older fragments which include a well cut classic leaf and tongue. Above this sill course is a brick dentil, which is carried round the window of the central apse.

The masonry is of large square stones with bricks in both vertical and horizontal courses. Above the central window and carried across one course below the cornice of the side apses is a stringcourse of three bricks, the centre course cut to a dentil. Pattern cut bricks are used irregularly in the upper part of the masonry.

above the central roof of the sanctuary, so that a little window can be pierced through the eastern gable. The ceiling is flat and of wood.

The aisles are divided by very irregular rising cross arches, and covered by an equally irregular flat barrel vault. At each side of the eikonostasis are niches, with shafts, tiny floriated capitals, and moulded semicircular arches. These are for eikons, and niches are found in a similar position in the Diaconissa and in the Church of the Chora at Constantinople.

Similar niches are placed on the ends of the respond

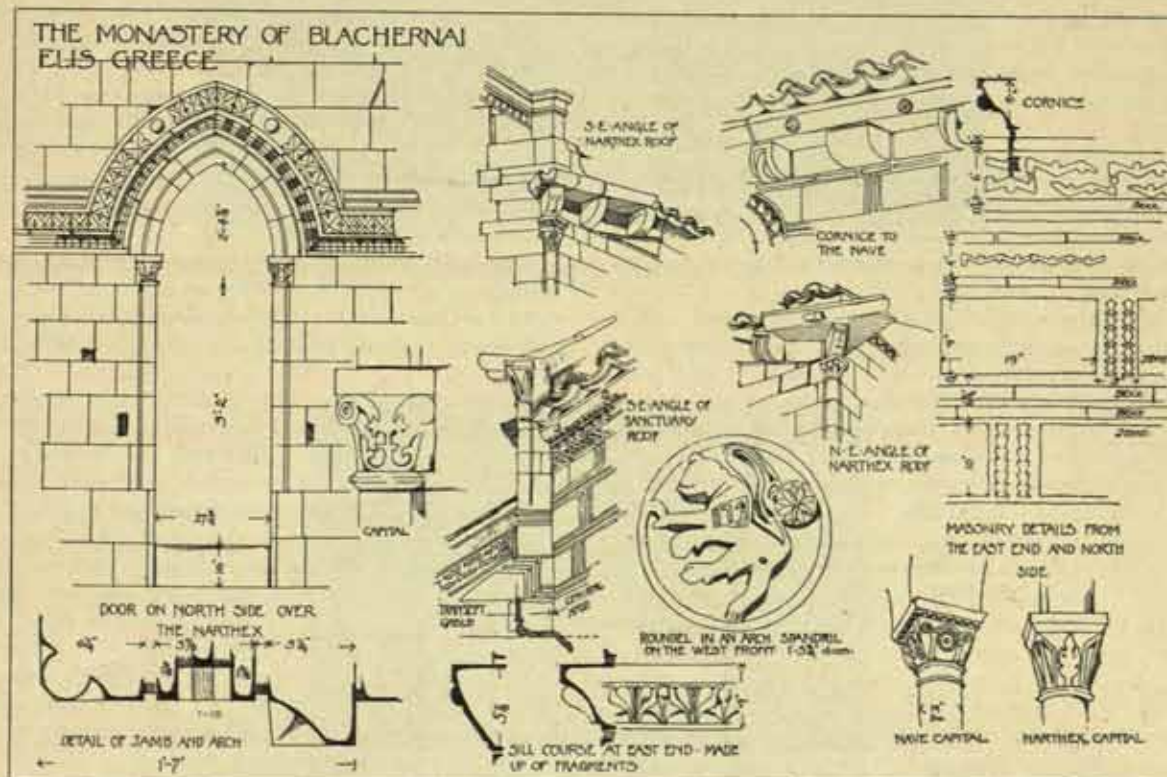


FIG. 26

The side apses have moulded stone cornices, with a brick dentil below. The central apse is further enriched in the cornice by a deep course of cut bricks laid diagonally. The gables to the aisles have plain splayed stone cornices resting on a band of cut brick of fret form. The angles of the central gable, where they rise above the half gables of the aisles, are finished with circular shafts, terminating in slender floriated capitals and supporting water spouts. In the interior the nave is in three bays with round arches supported by circular columns. The capitals are cubical and are carved on each face with a conventionalised gate or doorway enclosing a rosette. The clearstorey above is pierced by two windows, placed irregularly, and rises

walls at the west end of the nave, under the nave arches.

The lower step of the eikonostasis is carried round the aisles to form a low platform. On the western side, beside the niche at the east end, the step is brought forward to form a platform for the abbot's seat.

The nave has two doors, to north and south, in the central bay. Judging from the masonry these have been inserted in the seventeenth or eighteenth century, for they have flat pilasters with capitals of a Doric air, and fluted keyblocks. They have on each side blocks of white marble carved with an interlaced pattern which look as though they had originally formed part of an internal parapet or breastwork.

The masonry of the nave is similar to that of the east end. The stone cornice of the clearstorey projects boldly on carved corbels and is moulded with a splay and a spot ornament. At the east angle it is finished with the usual shaft, supporting a long stone with an interlaced ornament. The entire character of this ornament corresponds closely with that of the Cypriote churches illustrated by M. Enlart, and assigned by him to the end of the fourteenth and the fifteenth centuries. (Fig. 26.)

The narthex communicates with the church by three doors, one in each bay. The centre door has a round arch, those to the sides flat moulded lintels carved with a Byzantine leaf scroll. The centre bay is covered by a dome vault, the side bays have rib vaults with ribs of very heavy torus section resting on rudely carved foliage capitals and grey marble shafts, 8½ inches in diameter.

At the south end is a bench-like projection which the monks point out as an Imperial tomb. There seems to be no record of any such burial—nor does the "bench" seem to be a tomb.

The floor of the church preserves a fragment of its marble paving, but in very bad repair. It has a central circle of white with an inlaid border of green, and a pattern inlay in the spandrels. The colours are quite mixed, and the fragment looks as though it had been damaged and repaired more than once.

In contrast to that of the church, the masonry of the porch and of the chamber above the narthex is of cut ashlar without brick. By its masonry the narthex is seen to belong to the church; the chamber above the narthex and the porch have been added, including the entire side walls, and possibly the side arches of the porch. There is, indeed, a difference in character between the large, double-light window on the south side and the small round-arched window beside it, but the dentil mould is carried round both, and there is no break in the masonry. The little window is, in fact, the natural expression of the builder, the large window a special feature introduced to give a Western effect. Both were apparently built at the same time.

The chamber over the narthex is entered from a narrow stone stair on the north side by a small door with shafted jambs, carved capitals and a pointed and moulded arch. Outside the moulding is a brick dentil, and over this a projecting hood carved with a large, well-cut dogtooth. This is interrupted on each side of the apex by a single boss ornament. At the sides the dogtooth continues for three "teeth" on each side, then stops abruptly. A Gothic designer would have used a boss, but this is quite the way in which the Byzantine artist stops his dentil mould. (Fig. 27.)

To one side of the door, over the porch, is a single-light window. It is completely covered by a wooden window frame, but appears to have a pointed arch with a brick dentil mould.

The upper room is divided into five small compartments by heavy stone walls apparently of the same date as the front. It looks into the nave of the church by a little two-light window, and is lighted on the south side by a fine two-light window with an arch-mould similar to that of the door. (Fig. 28.) The capitals of the jamb and of the octagonal centre shaft are carved with Byzantine leaf arabesques with interlacing bosses on the faces. The two inner arches are completely plastered. It is worth noting that the side capitals are carved on the arch-mould, so that the small arches spring from a capital in the centre, but not on the sides. The arrangement is illogical, and again betrays a designer working in a style with which he is not familiar.

The window rests upon a cavetto-moulded stone sill below which is a large slab of white marble carved in low relief with a triple arcade enclosing three Maltese crosses. Below this is a stringcourse of cavetto and dentil which continues the cornice line of the aisle wall.

The brick dentil of the window arch continues as a stringcourse and forms the arch-mould of a small round-arched window above the porch. Below this, and above the side arch of the porch, is a little carved sundial.

In the apex of the gable is set a white marble slab with a cross in low relief, and above it a fragment of carving showing a pot with stems and leaves growing from it. The piece is imperfect, and both slabs are evidently re-used from some Byzantine building, as is the similar marble cross on the south gable.

The angles have the usual shaft and capital supporting, on the east side of both north and south gables, a diagonal corbel, rudely carved with a face, and a plain stone waterspout. The coping of the gable is of stone, with a Gothic moulding returned round the square putt-stones at each angle. The roof has evidently been renewed, and no longer follows the original line.

The peculiar architectural features of this part are evidently drawn from the Norman Gothic of Southern Italy. Equally evidently the work has been carried out by Byzantine workmen who have used their own brick dentils and round arches as a matter of course whilst introducing the peculiar Western forms in those principal features where they were desired by their Italian employers. Such seems to be the reading of the stones.

A crack has appeared on the south wall, caused evidently by some failure in the foundation of the west arcade, but the character of the masonry on both north and south sides is continuous to and beyond the angles. Then comes an evident break, showing that at some later time the entire western wall has been cut out and rebuilt. The masonry is coarser, not so finely set, and is interspersed with brick in places.



FIG. 27.—MONASTERY OF BLACHERNAI. GENERAL VIEW FROM THE N.E.

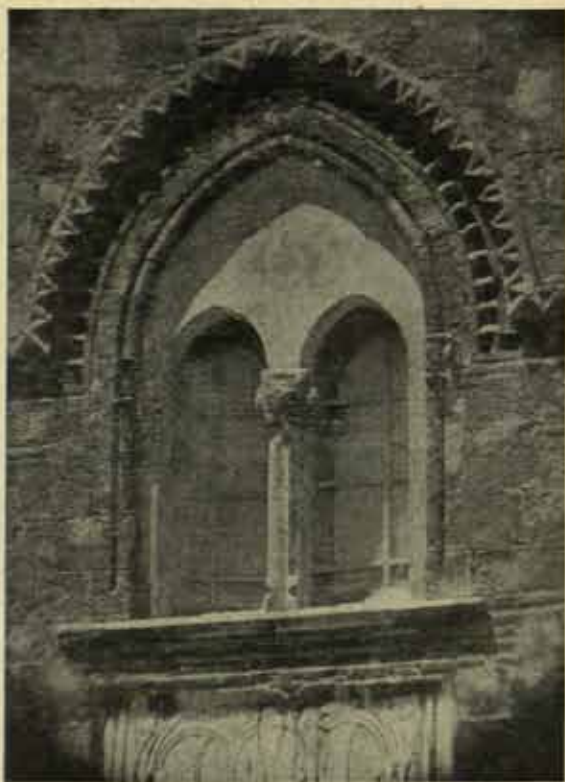


FIG. 28.—MONASTERY OF BLACHERNAI
TWO-LIGHT WINDOW ON SOUTH SIDE

The lower part has a central arcade of three arches, supported by two marble columns, one of which has a plain, flat cubical capital, the other, as capital, an old Attic base reversed.

This central arcade is flanked by two additional arches on square piers, making an arcade of five arches in all. The lower part of all the openings, including those at the ends, is filled with a breastwork, excepting in the centre, where the porch is entered by two moulded stone steps. The arches are in two faces and plastered.

Above the arcade are a stringcourse of two brick courses, a stone course and a single brick course; above this three windows, the centre circular, the side pair square, light the upper rooms. There is no cornice save the eaves of the tiles. A few carved fragments, including two rudely carved heads, are built into the top of the wall.

On the south angle, in the spandril of the end arch, is a carved tablet surmounted by a cross, and bearing the date 1791. It appears to be the tomb inscription given by Buchon (p. 513) to "Senilius Sti viridi mileli de Lucinia qui habitat in Veneciis."

In the spandril between the first and second arches is a circular stone carved with a rude lion or bear rampant. On the breast are the figures 175, apparently part of a date. The carvings are worn and difficult to decipher with accuracy.

The church shows most of the characteristics of M. Enlart's fourth period. The basilican character of the nave is Western, but the ritual arrangements are purely Byzantine. The treatment of the angles, with their shafts and waterspouts, the mouldings of the stone cornices, the rib vaults and crude capitals, all resemble those of the later Cypriote churches. The addition above the narthex is evidently an effort to reproduce some of the character of the thirteenth century Gothic of Southern Italy. This has been done by adopting pointed arches, introducing a dogtooth enrichment, and using ashlar masonry. These three peculiarities give that Gothic air to a building which is otherwise Byzantine. The dogtooth ornament is probably an archaeological effort, it does not indicate that the building belongs to the thirteenth century, but rather that the builders of the addition were Italians of the south and desired to copy the Angevin Gothic of their native land. The district was under Angevin rule from 1278 to 1375, and remained in Italian hands until the death of Centurione Zaccaria in 1432. The date of 1791 on the tablet shows that Italian influence did not cease with the Turkish Conquest.

The west wall is later than the rest. It is largely built of older fragments, and is of that quite indefinite architectural character which defies chronology. The general air is Italian, but the composition is very like that of the west front of S. Theodore at Constanti-

nople. The crudely carved heads are of a type found in buildings in Maina of the nineteenth century. The whole probably belongs to the seventeenth or eighteenth century.

As to the church, we have no evidence of its date.

The addition shows Angevin influence, and we should therefore expect it to have been built before 1375. In that case the church itself probably belongs to the middle of the fourteenth century. It can hardly be earlier. Artistically the building is one of the most interesting in the Morea, and well repays the trouble of turning aside into the corner where it is hidden.

ST. MARY KATHOLIKOS, AT GASTOUNI, IN ELIS.

Many villages still preserve in their names the memory of their one-time Frankish lords, yet few can show any more substantial evidences of the Frankish domination. At Santameri are no traces of the great castle of St. Omer. The church at Francavilla shows no signs of Frankish architecture. At Gastouni and at Chalandriza are, however, traces of Frankish work.

The church of S. Mary Katholikos, at Gastouni, is a typical small Byzantine church of the eleventh century. (Fig. 29)

The central dome is supported on the piers of the sanctuary and on two columns, a modification of the four-column type not uncommon in Greece.

The church is preceded by a narthex of three bays opening into the angle compartments by plain round arches, and into the nave by a double arcade with a plain central column. In the spandril above this column is an inscription which Mr. Oeconomos, of King's College, has been kind enough to read and translate (Fig. 30):—

[Κυρί]ον καθεζόμενοι κ[αί] ἀγγέλων
.....των, σάλπιγξος ὑχοῦσης κ[αί] φλω[γός]
.....ποιήσας, ψυχὴ μου, ἀπαγομ[ένη]
...δὲσιν, ἀνηστορεῖ ὁ θεὸς οὗτος κ[αί] πάσι με[ν]ος
ναὺς τῆς ὑπεραγίας θ[εο]τόκου κ[αί] πανταν[α]σ[τ]ῆς καθολι-
κῆς δι' ἐξόδου πολλοῦ τοῦ θεοφιλεστάτου
ἐπισκόπου Ὁλένης κυ[ρί]ου κυρ[ί]ου Ἰωαν-
κῆον τὸ ἐπίκλην ὁ Μαῦρος ἐ[κ] κώμης
Ὁποντοῦ [ἐ]ρχαταινός τοῦ αὐτοῦ
τῆς ἐπισκοπῆς ταύτης κ[αί] καθε-
δρ[α]ς ἀρχιερατικῆς :— Ἀπὸ Χ
αφ[ε] :—μαῖον λ

Translation.—When the Lord is seated and the Angels stand around, when the trumpet sounds and the fire burns, what prayer wilt thou make, my soul, being led to judgment? So says this divine and all-holy church of

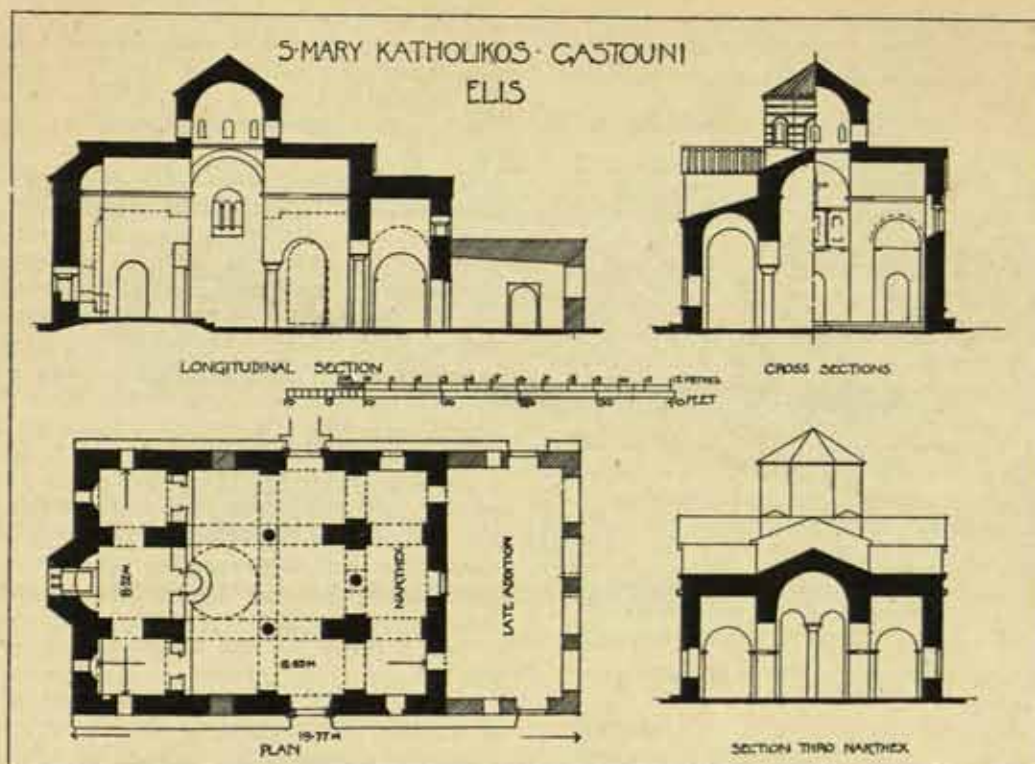


FIG. 29



FIG. 30.—THE KATHOLIKON, GASTOUNI, ELIS

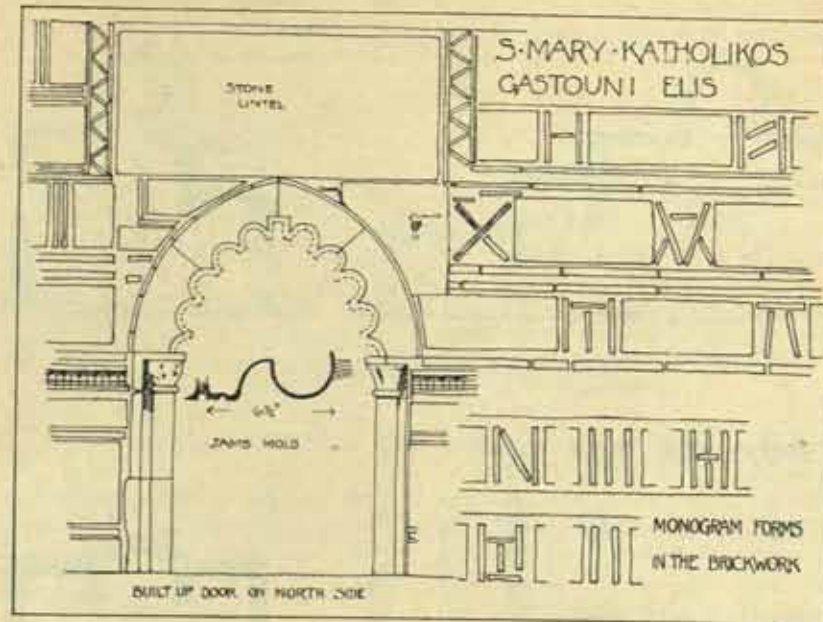


FIG. 31



FIG. 32.—THE KATHOLIKON, GASTOUNI, ELIS, FROM S.E. SIDE

FRANKISH ARCHITECTURE IN GREECE

the most sacred Mother of God and catholic Queen of All, through the great expenditure of the most God-beloved bishop of Olena, Mr. Joannico surnamed the Black, from the village of . . . the same being archpriest of this diocese and archpriestly seat. A.D. 1702. 30 May.

The date evidently refers to a redecoration. The side doors were possibly pierced at the same time.

The exterior is in brick and stone, with some attempts at patterning. (Fig. 31.) The window in the south cross arm has elaborate arch moulds with four ranges of brick dentils. In the side semi-arches and over the central arch of the three-light window are coloured glazed bowls, and the spandrels, both of the outer and of the small inner arches, are set with vertical bricks. The type of ornament is that of the later Greek Byzantine, and the south gable particularly is one of the richest pieces of brickwork in the district of Elis.

The east end shows only a single apse to the outside, for the side apses are shallow and contained in the thickness of the wall. The east window is in three lights. One of the capitals is of the usual splayed form, the other is a good classic Attic base reversed. The arches are roughly plastered, and the large spandril is filled with a circular brick pattern with a cross in the centre and a glazed bowl at the top. On the diagonal sides of the apse are two large wheels in brick, with radiating spokes, an unusual and interesting form.

The north side is less elaborate than the south, but of the same character. The gable window has only two lights and a single dentil arch mould. The work generally is well executed, but not of the highest class; it belongs rather to the decadence of Byzantine art.

At each side, below the north and south gables, are built-up doorways. The upper part of that on the south side is now filled in with rough brick and one large stone, and the old arch has been removed. Above is a band of fret brickwork indicating that the door was originally of some architectural importance. The door on the north side has shafted jambs with carved capitals, supporting a cusped pointed arch with a chamfer moulding. There are five cusps on each side, and the apex is finished with a square. (Fig. 31.) The arch is in two stones on each side with an apex joint. The carving of the capitals is much worn, but seems Gothic in character. Above the arch is a large stone slab with a brick zigzag on each side.

The door is evidently of much later date than the church. The columns and cusped arch can hardly be earlier than late thirteenth century. It may be a fragment from some Frankish church now destroyed which has been built into the existing church.

Doors in this position are found also at Blachernai, where they are still in use. The existing doorways are later insertions, possibly put in by Bishop Joannico.

Gastouni was an important Frankish city, and Geoffrey de Villehardouin had a palace here. This fragment is all that remains to tell of his race.

CHALANDRIZA.

The village of Chalandriza lies some twelve miles to the south of Patras, on the right bank of the Peirus and on the mountain road from Patras to Elis. It preserves the name of the barony confirmed by Champ-litte to Audebert de la Tremouille. The barony passed by marriage to Giorgio Ghisi towards the end of the thirteenth century, and after his death was divided between the families of Dalle Carceri and Zaccaria.

Pouqueville writes: "The modern name of Chalandriza is Tritée. . . . I traversed the plain covered with the ruins of houses destroyed in 1770 by the Albanians. At this epoch of horrible memory Chalandriza, formerly suffragan bishopric of Patras, possessed 60 churches built in the manner of those of the Ionian Islands, and 5,000 inhabitants. Now there are seven churches and but a single priest."

He gives in a note the names of the Frankish bishops of Chalandriza :—

Guillaume de Pontoise de l'ordre de Cluni	1244
..
Nicholas	1258
Antonio di Macerata	1334
Theodoros Chrysombergi	1391
Raimondo Lizzoli di Milano	1406
	1695

In the existing village are four churches, St. Athanasios, the Church of the Koimesis, St. John, and St. Theodore (Fig. 34), and the ruins of a square keep.

The Koimesis is a hall church of three bays divided by cross arches. (Fig. 34.) The central bay is covered by a dome, the end bays by barrel vaults. The internal piers are connected by side arches, and to the east the church terminates in a square bay covered by a dome vault. On the north side of this are two round-arched niches, on the south is one, and a doorway. In the arch, on each side, is a small circular window.

The west door has been modernised, above it is a small niche with a pointed arch, and on the gable an arched belfry. The walls are of rough rubble, and the interior has been modernised in a clumsy Renaissance manner.

The church of S. Athanasios (Fig. 35) is almost exactly similar to the Koimesis. It is not quite so long, is surrounded by a Turkish arcade of pointed arches, and, a most important point, the square sanctuary is covered by a rough quadripartite rib vault in place of a dome vault as at the Koimesis.

The unusual feature of both churches is the square eastern termination. Such an east end is unknown to

* Pouqueville, *Voyage de la Grèce*, XII, p. 380.



FIG. 33.—CHALANDRIZA. CHURCH OF THE KOIMESIS

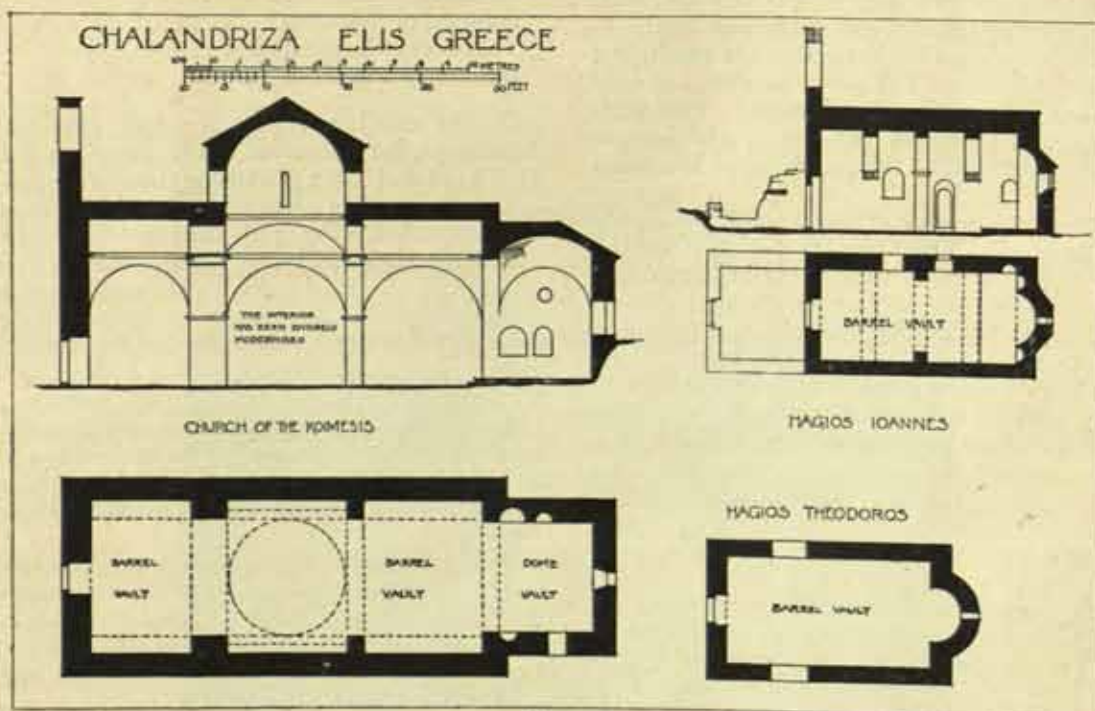


Fig. 34

FRANKISH ARCHITECTURE IN GREECE

Byzantine architecture, and the use of the rib vault in S. Athanasios shows that in both churches the form is due to Frankish influence. The wall arches of the naves and the round windows are also non-Byzantine characteristics.

The masonry is very poor and the churches evidently late. They must belong to the last period of Frankish rule in the fifteenth century, and have been built for the Roman rite.

St. John's is a cell church of four bays divided by cross arches, two of them carried on brackets, the centre one on pilasters. It terminates in a polygonal

the fifteenth century, and have derived their pointed arches from the tradition of Western form. But the Turks also used pointed arches, and both of the churches may have been built under Turkish influence in the eighteenth century.

The castle is a rectangular keep, with thick rubble walls, and larger stones at the angles. There are some traces of additional buildings. It does not seem important enough to be the castle of so important a barony as Chalandriza, and the present remains show no feature on which to form an estimate of their age. The Morea is very full of late Greek and Turkish forts, and



FIG. 35.—CHALANDRIZA. ST. ATHANASIOS

apse, and has a single arched belfry to the west end. In front are the remains of a narthex, of later date than the church. The door has a quarter-round jamb moulding and a pointed arch. Above it is a niche with a pointed arch set in a square frame. The masonry is of rough rubble.

St. Theodore's is even smaller and simpler, a little barrel-vaulted church with a semicircular apse. The door has a pointed arch, and above it is a rough niche, also with a pointed arch. It originally had two side doors, now built up.

It is difficult to give any decided opinion on these churches. They certainly do not belong to the earlier Latin period—they are not Byzantine. They may have been built whilst Chalandriza was in Italian hands in

great caution must be exercised in assigning a mediæval origin to any fortification, even on a mediæval site.

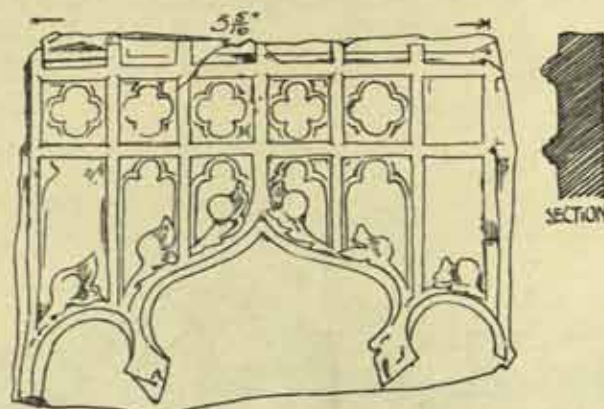
There are probably further remains of Gothic architecture in Greece. The district of Achaia, where the Frankish power was once so great, now only shows a few scattered fragments, though it might be expected to be the richest in Greece. On the road from Athens to Marathon is a little church known as "Amorphé Ecclesia." It is a plain little two-columned church with a narthex and a side chapel. Two bays of this are covered by quadripartite rib vaults with round diagonal and flat cross arches. These resemble very closely the rib vaults in the narthex of Blachernai. This is apparently the only Gothic fragment in Attica.

The examples given show that the first conquerors introduced a pure Gothic architecture into Greece. Within a very few years, however, a Byzantine influence becomes apparent. The conquerors themselves must have become "Byzantinised," and the Gothic influence slowly wanes. Yet at intervals some more home-loving Frank would turn his thoughts westward and, as at Blachernai, import into his building the forms of Southern Italy from which he had come, or

which his craftsmen knew best. This apparently continued all through the Gothic period, so that the latest Frankish buildings show details of Renaissance character, as in Our Lady of Crete, at Monemvasia.*

No classic sentiment protects the few remaining fragments, and in a few years the last remains of the Frankish rule may have disappeared.

* B.S.A., Vol. XII (1905-6), Pl. iii.



TERRA COTTA FRAGMENT AT CHALKIE

The Town Planning Exhibition at Olympia

BY H. V. LANCHESTER [F.]

WHEN the Commercial Motor and Roads Exhibition was organised at Olympia, it was seen that there was a surplus of accommodation (now that this building has been so greatly enlarged) equal to the whole of the gallery of the smaller hall, some 300 feet in length by 150 feet wide. It seemed appropriate that an exhibition illustrating road design and construction should be placed here, and representatives of the National Housing Council, the Town Planning Institute, and the Garden Cities Association were co-opted on a joint committee to arrange for this section. At the first meeting of this committee it was made clear that the available space was much more than the subject of roads demanded, and that it could be arranged to accommodate an exhibition covering the whole field of Town Planning. Major R. Hardy-Syms was appointed organising secretary, and at once set to work to gather together a representative collection of illustrative models and drawings.

To afford increased wall space and to divide the various sections, the gallery was divided into a number of bays by projecting screens, one or more being allotted to each of the following groups:—

1. The Civic Survey.
2. Town Planning Schemes under the Town Planning Acts.
3. Road Forms.
4. London.
5. City Development.
6. Regional Town Planning.
7. Garden Cities.
8. Parks and Playgrounds.

In addition there was extensive floor space available for models. Among the latter the most notable was the large plan model executed *in situ* on the floor itself, under the direction of Professor S. D. Adshead: this measured some 220 feet by 20 feet, and showed the Great West Road (Brentford by-pass), now approaching completion, with the districts through which this runs. The model was executed by Professor Adshead and his assistants in five days, a remarkable achievement.

The large model of Gothenburg, Sweden, was also an exhibit of exceptional interest. It took in the whole area of the town and environs, and showed both the existing conditions and proposed improvements in a skilful way, the relief being in accordance with the present, and the colouring with the intended future. Other noticeable models were the Civic Centre, Oporto, by Mr. Barry Parker; Bournville; the development scheme for Bombay, by Mr. Davidge; several Town Planning Schemes, and a number of relief maps.

Turning to the walls, we review the groups in numerical order. Under the heading Civic Survey (1) was seen a series of 14 sheets showing a standard system of notation by which the various conditions were indicated on plans. Birmingham contributed a large map showing the user of all land in the more closely built up centre of the city; Cardiff, a series of maps accompanied by aerial photographs; Dusseldorf, diagrams of industrial areas, transport systems, etc.; Bradford, a contour map with Town Planning schemes; Newbury, an historical series; Manchester, a building user map indicating in distinctive colours its houses, public buildings, shops, factories, public parks, railways, canals, cemeteries, and undeveloped land. Other exhibits dealt with the distribution of the population and the traffic density in the streets of London, Paris, New York, Vienna and Berlin.

Section 2—Town Planning Schemes under the Act—contained a general map showing the location of all places where such schemes have been undertaken, and where they are required to be made, and general and detail plans from numerous authorities, including typical ones from Birmingham, Glasgow, Bradford, Plymouth, Cardiff and Luton. It was evidently found difficult to draw the line of demarcation between this and Section 5, as many Town Planning schemes were included in the latter which might have been placed here.

Section 3—Road Forms—comprised a number of sections and constructional details of most of the great roads recently carried out around our large cities; it also included studies in the subdivision of roads for various purposes, and some good plans for garages and parking stations for cars. Liverpool had a comprehensive plan and numerous photographs of its broadly conceived road system. Tree planting and tree conservation were dealt with in a couple of illustrative diagrams.

Section 4—London—was largely in the hands of the London Society, whose exhibit was supplemented by diagrams showing positions of street accidents, time zones, Town Planning schemes, and other factors. Major Hardy-Syms provided a map showing the arterial roads around London now under construction or authorised. The historical section showing the growth of London, the traffic diagrams, and those showing surface utilisation, were all of special interest to the Londoner.

Section 5—City Development—formed a striking feature in the exhibition. Zurich contributed a series of artistically prepared plans showing the growth of the city from mediaeval times onward, and followed these

up with the regulating plan for the future. The exhibit of "La Renaissance des Cités" was also a good one, with illustrations from Paris and plans for the reconstruction of cities damaged in the war, besides typical examples from the U.S.A. and elsewhere, lent from their collection. In the next bay Dundee had a fine set of drawings of the new extension along the Tay—by the side of which were a series of plans from Rochdale showing what the town might have been with Town Planning in the last century, and what it would probably be with—and without—Town Planning, in the year 2022. Manchester had a somewhat similar set of plans elsewhere in the exhibition. This section contained a large number of improvement schemes of marked interest from both British and foreign towns, among the more important being the suburban villages provided by the London County Council, the proposed improvement scheme at Leicester, and housing schemes in South Wales, Portsmouth and other places. Three fine sets of maps displayed the development schemes for Gothenburg, Copenhagen and Upsala. In an adjacent bay the premier place was taken by drawings of the sea front public gardens at Ramsgate, designed by Sir John Burnet, with which were hung other designs for schemes in pleasure towns on the coast.

Section 6—Regional Planning—consisted of illustrative maps of the more comprehensive schemes. A good series of the West Middlesex area was contributed by Messrs. Adams and Thompson. Manchester and District, at present the most important joint scheme in the country, showed a series of preliminary studies;

the Doncaster Region the set of maps prepared for the recent report; and South Wales and other places had maps of joint schemes of varying importance.

Section 7—Garden Cities—was provided by the Garden Cities Association, and included plans and photographs of Letchworth and Welwyn as the only undertakings carrying out integrally, in this country at all events, the programme and principles for which this Association stands.

Section 8—Parks and Playgrounds—contained a good set of drawings and views of the sun, air, and swimming baths on Lake Zurich; also a finely presented plan of the entrance to Stanley Park, Vancouver, by Mr. T. H. Mawson; a plan of the Tayside park at Dundee, and other exhibits; but this section did not receive the support it ought to have had, and could hardly be regarded as adequate to the importance of this aspect of Town Planning.

Taking it as a whole, the exhibition, though to some extent an improvisation, and handicapped by the fact that many who would have contributed did not realise in time its comprehensive character, was an emphatic illustration of the interest that can be evoked by a display on these general lines. The employment of the realistic model, the variety in the classes of subject, the possibilities of attractive presentation, where mere diagrams can be made pleasing by the employment of harmonious colouring, the life and novelty of the aerial photograph, find a response in various types of mind that secures for a well-arranged Town Planning exhibition a large and increasing public.

Reviews

DRY ROT OF WOOD AND SANITATION.

By Professor Percy Groom, M.A., D.Sc., F.L.S.
[Alfred Haworth & Co., Ltd., 84 Leadenhall Street, E.C.3.] Price 1/-.

Professor Groom has published the Chadwick Public Lecture he gave at the R.I.B.A. on 3 November 1921, upon "Dry Rot of Wood and Sanitation," which is a valuable addition to the somewhat inadequate literature upon the subject in our language.

As reference was made to this lecture in the JOURNAL of 26 November 1921, it does not appear to be necessary to go over the same ground again, but as there seems to be a feeling in certain quarters that some further organised inquiry is desirable as to the origin and depredations of the dry rot fungi, in order to justify expenditure upon further research, it is doubtless advisable to emphasise certain points on which, in the opinion of Professor Groom, much more information is required, namely:

- (1) Exactly what species of fungi are responsible for the different kinds of decay.
- (2) Whether considerable infection takes place in the transit of timber either by sea or land.

(3) The way in which two or more species of fungi work together to produce rot.

(4) Why it is that certain kinds of wood are liable to attack from certain types of fungi and not from others: what is the nature of the substance in certain timbers that makes them comparatively immune from dry rot, and so on; to which we should be inclined to add the question, what is the exact nature of the rot often found in the lower parts of door posts subject to alternate dampness and dryness? Is the action of the water and air merely physical, tending to break down the fibres of the material, or is it bacteriological due to some fungus? It is not unusual to find the physical properties of wood in this position quite exhausted, and yet there appears to be no trace of merulius or similar fungi.

It is a matter of interest to architects to find that the blueness in the sapwood of pine is due to a fungus (*Ceratosomella pini*) which only attacks the sapwood, but is not detrimental to its strength. This characteristic is helpful in that it enables architects to detect

more easily the presence of sapwood in timber; it is also a matter of interest to find that the deep brown or rusty colour so often found in English oak is due to a fungus. The writer has been told on more than one occasion by people who ought to know that such stains were due to age.

There are times when Professor Groom is not quite so clear or informing as one would like. For instance, from the point of view of their manner of attack, he considers that the fungi of dry rot can be ranged into two extreme classes. He deals quite clearly and adequately with those fungi, such as *merulius*, which not only send their hyphæ into the wood but spread over the surface as well; but he is vague as regards those fungi that send their hyphæ only into the interior of the wood, always keeping some distance from the outside. He does not give us their names, nor does he suggest how they can be guarded against: perhaps further research is needed.

A refreshing comparison is made between the enlightened method in this country, where the owner can relinquish his responsibility for and interest in dry rot by sale of the property, and that in Germany, where "the law renders the vendor liable for damages for such a sale when the dry rot was considerable at the time of the sale, whether or no he knew of its existence."

VERNON CROMPTON [F.].

GENERALIZED LINEAR PERSPECTIVE. By J. W. Gordon. 21s. net. [Messrs. Constable and Co., Ltd., London, W.C.2.]

Perspective drawing as ordinarily understood by the architectural and general art student is the science of producing on a vertical picture plane a correct representation of an object or group of objects. In a generalised theory of perspective, such as is attempted in the book under review, the aim is to state the principles of perspective drawing in such a way that they apply also to picture planes which may be inclined at any angle to the horizontal. Of course, the vertical plane perspective, which is that exclusively adopted in making perspective drawings, is but a particular case of the generalised theory; and therefore in essence the perspective problem is one and the same, whether generalised or confined to the one special case required in practical work. Perspective drawing is simply a problem in solid geometry, or as Mr. Gordon says, "projective geometry."

The generalised theory of perspective might seem at first glance to possess no interest except for the mathematician; and it is certainly as a problem of mathematical interest that the subject was treated by Brook Taylor, the eminent mathematician, in 1715. His book is referred to, and, in a sense, reviewed, by Mr. Gordon, who has, however, treated the subject somewhat differently from his illustrious predecessor and has handled it as having a very real practical interest of a kind that

it could not possibly have had two hundred years ago. Mr. Gordon develops his subject in connection with land surveying by means of aerial photography more particularly for military purposes. The photographic plate is the picture plane on which a pictorial view, or a perspective, of the ground is produced, and the analysis given of the principles of perspective is intended to enable the surveyor to operate in the reverse sense to the perspective draughtsman and to start from his photographic perspective and arrive at a scale plan of the ground. Clearly in such a case the photographic plate or picture plane will be inclined to the horizontal as a rule and hence the generalised theory is necessary.

If the exact inclination of the camera were known and the ground to be surveyed were truly level the problem would be a comparatively simple one; but in practice probably neither of these conditions would be fulfilled, and hence many awkward complications. Mr. Gordon's book does not treat in any detail of the methods to be followed where the ground is of varying level, but is confined to the principles of the subject. After all, the difficulties in the solution of the problems involving varying levels are of the practical rather than the theoretical order. The practical difficulties are, however, by no means negligible; and until considerable developments and improvements in ways and means are made, surveying from the air does not promise to give results of anything like the accuracy which is indispensable in civil surveying, though for military purposes, even in the present state of advancement, it is no doubt of very great importance.

In criticising the book it must be borne in mind that this is virtually a pioneer work, and, as has happened with treatises on practical perspective, subsequent textbooks will probably be very much simpler in form and method. It must be confessed that Mr. Gordon's book is by no means easy reading, largely on account of the very extensive—one cannot but feel unnecessarily extensive—specialised vocabulary. The reader almost needs a new glossary of terms beside him; no glossary known to the writer of this review would serve the purpose. Mr. Gordon admits "a few verbal innovations of which it may be convenient to the reader to be forewarned"; and then gives a few explanations which are not sufficient either in number or clearness; other explanations are distributed throughout the book. It may be hoped that in this respect particularly later works on the subject will be able to dispense with a considerable portion of this special nomenclature.

The student of perspective will probably experience a feeling of repugnance on finding the book so liberally besprinkled with trigonometrical expressions and equations. Here, again, it may be that simplification will follow; but although generalised perspective applying to picture planes at any inclination could certainly be developed and explained with a purely geometrical

vocabulary and by purely graphical methods, yet if it be desired to give it an application to aerial photographic surveying—which is probably its chief if not its only practical value—trigonometrical expressions and methods would seem to be indispensable. Graphical methods alone applied to a photograph of a large area of ground would not be sufficiently accurate to yield results of much value.

It would be out of place in a review of this kind to venture on any critical examination of the subject matter of the book, which may safely be said to be one which merits serious consideration by those interested in the theory of perspective for its own sake on the one hand and those interested in approximate surveying on a large scale on the other. Mr. Gordon has evidently a very considerable and keen interest in his subject, and must be congratulated as being the first to publish a systematic treatise on this complicated problem.

JOHN H. MARKHAM [A.].

THE FRENCH ALPS: Edited by Findlay Muirhead and Marcel Monmarché, 12 mo. Lond. 1923 (Macmillan & Co.)

SWITZERLAND, WITH CHAMONIX AND THE ITALIAN LAKES: Edited by Findlay Muirhead, 12 mo. Lond. 1923.

The bold bid made by Findlay Muirhead for establishing an English equivalent to Baedeker's Guides becomes more pronounced as volume succeeds volume. The last two are indeed excellent. In (1) *The French Alps* (10s. net) desirable features are brought in. The introductory plan of the Route des Alpes, for instance, has a section of the mountainous tract spreading between the Lake of Geneva and Nice, which should be welcomed by motorists and foot-travellers alike. The town maps by Hachette are clear, but suffer from a little heaviness in the printing of names, a frequent fault with French maps. Again, some of them, in the volume under review, have been carelessly folded, a small matter, but one likely to irritate. The paper is a shade too thick, to our thinking; a thin, strong page is far more pleasant to the touch. The historical sketch of France and the Notes on the French Alps are pithy and well condensed, and the population given, that of the 1921 census, is an indication of up-to-dateness. The informative matter leaves little to be desired, and great pains have obviously been taken with it. It is, however, possible to cavil at small inaccuracies. We do not hold, to take an example, that the view from the Pic de Menise, in the Evian-les-Bains district, rivals in the least that of its neighbour, the Dent d'Oche. Likewise, in the history of Briançon, the town only was held by the Lords of Albon until the end of the fifteenth century. The charges asked by guides at Modane are perceptibly in excess of the one mentioned.

(2) *Switzerland, with Chamonix and the Italian Lakes* (15s. net). Here, once more, we benefit by the thorough information available; the maps, if unpleasantly coloured, are very good. A superb sketch of Swiss history is followed by notes on art in Switzerland which, though to the point, do not touch upon the architectural development, influenced as it was on four cardinal sides, that

made up the unsophisticated grace and charm of Swiss towns; it is also a pity that references to painting stop with Hodler; neither Cuno Amiet nor the able Younger School should have been omitted. With regard to Neuchâtel, no mention is made of that lovely Renaissance building, the Palais Rougemont. Schaffhausen, Lucerne, Berne (the Minster has a stained glass of even earlier date than the one mentioned) and St. Gall should have had their considerable architectural claims brought out more clearly. Lacunæ such as these, no doubt, will get filled in further editions.

But the general arrangement, the notes on Winter Sport, the approaches from England, the regard to topographical exactitudes and the Index are admirable, and these two books deserve extensive patronage. GORDON HOLT.

Correspondence

CASEMENT OR SASH WINDOWS.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I have been asked what constitutes the respective merits of casements and sashes?

Considering the last first, it is obvious where a traditional style or period is aimed at, the sash window as in Georgian houses gives the required character completely. Sash windows allow of the filling of large voids in the walls, and assist in the rendering of dignified effect. They are more easy to keep clean than are casement windows. It is difficult to recall any other advantages. The disadvantages are many. They involve the use of woodwork, such as linings, architraves, sills and shutters. And if hard woods are not used, periodic painting has to be done.

Unless extremely skilfully made, sashes will rattle in the wind, and woodwork is always more or less subject to expansion and contraction, and therefore they can never be made absolutely airtight.

The wearing quality of sashes is vastly inferior to casements, as sash cords and fasteners are short-lived, and must be renewed from time to time.

The gunmetal casement is capable of being made absolutely water and airtight, and can be used in any sized void, provided with mullions and transoms. The upkeep is practically nil. If made in iron they must be painted occasionally, but can be made perfectly air and watertight.

One very great advantage of the metal casement is in the fact that windows can be made with it without the use of woodwork. And when the amount of woodwork is reduced to a minimum, hard wood can be used in the most economic building.

When stone mullions and transomed windows are built and fitted with metal casements, the windows will produce more the effect of grills than of holes in the walls. And this will help greatly to give scale to the building and comforting effect of protection to persons inside.

Casements are essentially English, and sashes essentially classic.

Another advantage of the casement is the ease by which it can be arranged to open at any angle and to any degree, and according to the varying direction of the wind.

C. F. A. VOYSEY.

THE ARCHITECTURE CLUB

THE ARCHITECTURE CLUB.

The steady progress of the Architecture Club was seen at its fifth dinner on November 22nd, Mr. J. C. Squire presiding over a record gathering of members and friends.

Mr. Edmund Gosse, associating with the toast of "Architecture" the name of Mr. Paul Waterhouse, the club's guest of honour, paid an eloquent tribute to an ancient and noble art, which had the merit of universal application. A man might live without poetry, music, painting or sculpture, but, unless he was a gipsy, he could not exist in a civilised community without architecture in some application. Recalling pleasurable memories of many visits paid to the fine buildings of Northern France, he said that what most impressed him was the conservative spirit with which the magnificent memorials of the past in that country were guarded; and he thought that the club could do good service in protecting magnificent buildings in this country that were in danger of being lost on industrial grounds; as it had, in fact, helped to save the fine old Whitgift Hospital at Croydon. He deplored the proposal to destroy many of the City churches, for never in the history of civilisation, so far as he could recall, had a beautiful building been destroyed without its being regretted afterwards. If they destroyed a beautiful church in the City it would be gone for ever; and the next generation would discover beauties in it which those who had destroyed it had never perceived.

Mr. Waterhouse, replying, said that there was much that literature could do for architecture, and something that architecture could do for literature, and he rejoiced in the existence of a society like the club to blend the two together. Recalling his responsibility for twenty-five biographies, he confessed that he was not quite sure whether he was replying as an architect who was a literary man, or a literary man who happened also to be an architect. Perhaps the latter rôle was preferable, for the profession of architecture was not famed for producing after-dinner speakers, although he hoped that this defect would be remedied by their association with literary men. Mr. Waterhouse dispelled any doubt about his own capabilities in this respect by a very witty and playful speech, leading up to what he described as an epic of his own composition, revealed as a limerick about a young lady of Dorset.

This festive mood was kept up by Lord Riddell in proposing the toast of the club, in which he took the opportunity of gravely admonishing the architects of his fellow-members on the subject of "extras," and also adjured them to sign their buildings. Although he saw the disadvantages attending such a course, he himself was prepared to go so far as to require doctors to put their names on their patients' tombstones.

Mr. A. B. Walkley, responding in the same vein, confessed that he knew little about architecture. He was

assured by friends that the house he inhabited in a small coast town was very like the houses in the Camberwell New Road, and although he had never seen that road he was quite willing to believe it. He had some early association with architecture, having occupied an office in a big Government building that was spoken of with great respect, as it had been designed by a chief architect to the Office of Works. He looked out of this building on to another Government building that had been spoiled, like many other buildings, by the addition of a top story. This latter building was demolished shortly after he left the Government service, revealing another wonderful City building—the Goldsmiths' Hall. He felt that it was a cruel stroke of fate that he should have been deprived of the opportunity of seeing that building from the advantageous point of view afforded by his former office.

J. H. ELDER-DUNCAN.

"WHO'S WHO IN ARCHITECTURE."

The Architectural Press have just published, under the editorship of Mr. F. Chatterton [F.] and with the official approval of the R.I.B.A., *Who's Who in Architecture*. This valuable little book of reference contains biographies and addresses of architects, a list of the various schools of architecture (including institutions aided or maintained by the London County Council at which instruction in architecture is provided), with their teaching programmes, fees, etc., and a list of architectural and kindred institutions, with an account of their foundation and objects. The biographical particulars are not always as complete as one could wish (due, no doubt, to the modesty of their subjects), but as a whole the book contains reference matter which will be found useful on the shelves of every architect.

MR. C. F. A. VOYSEY.

Mr. C. F. A. Voysey has been elected Master of the Art Workers' Guild for 1924, in succession to Mr. F. W. Troup, the retiring President. This recognition of the important part Mr. Voysey has played during the last thirty years in the Arts and Crafts movement, if a little delayed, is none the less welcome. There are few artists or craftsmen who possess Mr. Voysey's extraordinary versatility as a designer, whether it be of building, or the arts applied to it. Designs from his hand of furniture, metal work, carpets, cretonnes, wall papers, and silver work, are well known. In the same year he has exhibited both in the Sculpture and the Architectural Rooms of the Royal Academy.

A.A. STUDENTS' PANTOMIME.

The A.A. Students' pantomime, *So this is Architecture*, will be performed at King George's Hall, Caroline Street, Tottenham Court Road, on 20 and 21 December, at 8 p.m. The performance will not only contribute to the gaiety of the audience, but also, incidentally, to the Architects' Benevolent Society, to which good cause all the profits are to be devoted. A good attendance is assured. Tickets, 7s. 6d., 5s., and 2s. 6d., may be obtained from the A.A.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THE CITY CHURCHES.*

The small committee to which the Church Assembly recently referred the Union of Benefices and Disposal of Churches (Metropolis) Measure for further consideration met recently at the Church House, Westminster, and agreed that opportunity should be sought for conferences with the Corporation of the City of London, the London County Council, and the conference of societies representing architecture, art, and archaeology, lately presided over by Sir Aston Webb, with a view to considering their criticisms of the Measure. The principal objections made to the Measure were carefully considered by the committee in preparation for these conferences.

BRITISH EMPIRE EXHIBITION (1924).

The Royal Institute of British Architects have been invited to arrange an Exhibition of Architecture in the Palace of Arts at Wembley. The Exhibition of Architecture will open on 19 May, and will close on 28 June 1924, and will consist of a representative selection of the recent work of living architects in the United Kingdom, India, the Dominions and Colonies. It is proposed that photographs and models only shall be exhibited.

The exhibition will be of a general nature, except that Town Planning and Housing Schemes will be excluded in view of the fact that a Town Planning Exhibition is to be held immediately before the Exhibition of Architecture.

The arrangements are being carried out by the R.I.B.A. Exhibition Committee with the assistance of the Architecture Club. Owing to the limited space at their disposal and to the necessity for the display of representative work from the whole Empire, the Committee propose that the exhibition shall be arranged by invitation only.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING, 19 NOVEMBER 1923.

TOWN PLANNING.

It was decided to circulate a memorandum on the subject of Architects and Town Planning to all Members and Licentiates and to the Allied Societies, with a request to the latter that they should use their influence to bring it to the notice of the local authorities in their districts.

HOUSING FEES.

A committee was appointed to draft a new Scale of Charges applicable to Housing Work under the Housing (No. 2) Act, 1923.

* *The London City Churches*, a pamphlet which has just been compiled and issued by the London Society, in the hope of arousing greater public interest in these historic buildings, can be obtained from the publishers, Messrs. T. Fisher Unwin, Ltd., 1 Adelphi Terrace, W.C.2, price 1s.

THE R.I.B.A. LIBRARY.

A committee was appointed to consider and report on the question of better and safer accommodation for the R.I.B.A. Library.

APPOINTMENT.

Mr. Digby L. Solomon [F.] was appointed to represent the R.I.B.A. on the Sectional Committee on Cement of the British Engineering Standards Association.

PROFESSIONAL CONDUCT.

A member was censured and suspended for six months for quoting fees lower than those prescribed by the R.I.B.A. Scale when applying for appointment as architect to a public authority.

THE FRANCO-BRITISH UNION OF ARCHITECTS.

It was decided to make an annual grant of £20 to meet the expenses of the British Section of the Franco-British Union of Architects.

MEMBERSHIP.

The applications of 4 candidates for the Fellowship and 2 candidates for the Associateship were approved.

RESIGNATIONS.

The following resignations were accepted with regret :—

J. Coulson Nicol [F.].

K. Gammell [A.].

Competitions

CAIRO : NEW LAW COURTS.

Members and Licentiates are advised to take no part in this Competition because the Conditions are not in accordance with the Regulations of the R.I.B.A.

The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment.

IAN MACALISTER,
Secretary, R.I.B.A.

FORMBY : PROPOSED HOUSING SCHEMES AND LAY-OUT COMPETITION.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

IAN MACALISTER,
Secretary.

PROPOSED NEW BUILDINGS FOR MANCHESTER GRAMMAR SCHOOL.

The President of the Royal Institute of British Architects has nominated Dr. Percy S. Worthington, F.R.I.B.A., as Assessor in this Competition.

Notices

THE FOURTH GENERAL MEETING.

The Fourth General Meeting (Ordinary) of the Session 1923-1924 will be held on Monday, December 17, at 8 p.m., in the Hall of the Royal Society of Medicine, 1, Wimpole Street, W.1, for the following purposes:—

To read the Minutes of the Meeting held on 3 December 1923; formally to admit members attending for the first time since their election; nomination of Candidates for Membership (Election 7 January 1924).

To read the following Paper: "Higher Buildings in Relation to Town Planning," by Raymond Unwin [F.].

Examinations

R.I.B.A. STATUTORY EXAMINATION.

The attention of architectural students is called to the Statutory Examination of the Royal Institute of British Architects.

The Building Acts require every candidate for a District Surveyorship to hold a certificate of competency of the Royal Institute of British Architects.

In addition to certificates of competency for the office of District Surveyor under the Metropolitan Building Acts, certificates are also granted of competency for Building Surveyor under the Public Health Acts.

Since the war the number of candidates for this examination has fallen off, and it is thought that attention might be called to the examination with a view to reviving interest in it.

The examination was started in 1856, and from that date to 1914 an average number of five candidates has passed each year. Looking through the list of these candidates it is seen that many architects in the past sat for it who have never applied for a District Surveyorship, but have taken the examination as a qualification for private practice.

A knowledge of the Building Acts is of great use to provincial architects as well as to architects who practise in the Metropolitan area. It is often found that when provincial architects start building in London their designs have to be modified to meet the requirements of the Building Acts.

The examination is a thorough test in a knowledge of the Building Acts and building construction, and requires a careful study of those subjects which every architect ought to know.

The syllabus covers the supporting power of soils and methods of securing good foundations, a thorough knowledge of building materials, their strength and decay; fire-resisting construction and the means of escape in case of fire; calculations for steel framed construction and reinforced concrete. Dangerous structures are dealt with, shoring, underpinning, scaffolding, derricks and other machinery and plant used in the erection of buildings.

In the graphic questions, subjects are set for design which involve the application of all the foregoing subjects.

It will be seen that the examination is essentially a practical one, bringing down the studies of the schools to the touchstone of actual practice.

Final Examinations

ALTERNATIVE PROBLEMS IN DESIGN.

Instructions to Candidates.

1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W., on or before the dates specified below.

2. Each set of drawings must be signed by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.

3. All designs, whether done in a school or not, must be accompanied by a declaration from the student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the student may profit by advice.

4. Drawings for subjects (a) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (b) are to be finished as working drawings. Lettering on all drawings must be of a clear, scholarly, and unaffected character.

Subject LXXIII.

(a) A design for an ENTRANCE HALL, STAIRCASE, AND MEMBERS' ROOM OF A CLUB in a large city. The members' room is to be 2,500 feet super. and to be situated on the first floor. The entrance hall is centrally beneath this with rooms on each side which should not form part of the design.

The long side of the members' room is on the street, and the staircase is at the back approached through the entrance hall.

Drawings required: Two ½-inch scale plans. Two ¼-inch scale sections. One of the sections to be longitudinally through the members' room and the entrance hall looking towards the staircase. The other section to be a cross-section showing the members' room, entrance hall and staircase. The scheme of decoration is to be shown.

(b) Working drawings for Design Subject No. LXXI (a) (A CEMETERY CHAPEL).

The design for the cemetery chapel may, after it has been approved, be re-submitted with the addition of ¼-inch scale ground and foundation plan, ½-inch scale longitudinal section, ¼-inch scale transverse section, ¼-inch detail of part of front.

Subject LXXIV.

(a) A design for a SCHOOL OF ARCHITECTURE IN A LARGE PROVINCIAL TOWN. The school is to be erected on a corner site 40 feet by 70 feet with buildings adjoining on both streets. It is intended to accommodate about 50 to 60 students.

The accommodation to consist of studios including one for freehand and life drawing, a small library, lecture room, a room for building construction demonstrations, principal's and staff rooms, office. Lavatory and cloakroom accommodation for both sexes should be provided. Also an exhibition hall which may or may not be combined with the entrance hall.

Drawings required: ½-inch scale plans, sections, elevations.

(b) Working drawings for Design No. LXXII (a) (TEA HOUSE IN A PUBLIC PARK), provided the design has been approved. The drawings submitted under (a) to be submitted together with ½-inch scale ground and foundation plan. One ½-inch scale elevation. One ¼-inch scale section.

Subject LXXV.

(a) THE TOMB of a great man in the nave arcade of a Renaissance cathedral. The piers are 25 feet centre to centre.

Drawings to ½-inch scale sufficient to explain the design are required.

(b) Working drawings for Design No. LXXIII (a) (ENTRANCE HALL, STAIRCASE AND MEMBERS' ROOM OF A CLUB), if the design has been approved.

The drawings submitted under (a) to be submitted together with one $\frac{1}{4}$ -inch scale plan of ground floor, two $\frac{1}{4}$ -inch scale sections, including both floors.

Subject LXXVI.

(a) A design for an OFFICE BUILDING FOR A PORCELAIN MANUFACTURING COMPANY. The office building should be situated adjoining the main factory and furnish accommodation for clerical staff and a store room for finished products.

The accommodation should comprise an entrance hall, waiting room and enquiry office, two large offices for clerks, head clerk's office, offices for managing director, secretary, chief accountant and his clerks. In addition, a small drawing office and room for head draughtsman, board room and ante-room should be provided. Lavatory accommodation, cloak-rooms, etc., for both sexes. In addition, there must be a well lit exhibition hall suitable for show cases and a display of porcelain. This hall should be about 4,000 feet super. It is suggested that the building be on two floors.

Drawings required: $\frac{1}{4}$ -inch scale plans, 2 elevations and section through office and exhibition hall.

(b) Working drawings for Design No. LXXIV (a) (A SCHOOL OF ARCHITECTURE).

The design for the school of architecture may, after it has been approved, be re-submitted with the addition of one elevation and one section to $\frac{1}{4}$ -inch scale.

Subject LXXVII.

(a) A BOYS' CLUB in a poor neighbourhood.

Site.—A rectangular corner site, 55 feet by 35 feet, with adjoining buildings on both streets which extend back 24 feet from the building line.

The whole of the ground floor may be built over and a basement formed, but there are no rights of light over adjoining properties.

Requirements.—Junior club room and quiet room. Senior club room and quiet room. Gymnasium, bathroom (shower baths), drying room for towels, kitchen, store room for camp and games equipment, heating chamber and fuel store, 2 lavatory basins and 2 W.C.'s for each club room. A hand lift should serve all floors, and the kitchen—about 280 feet super.—should serve the club rooms either directly by a bar counter or by the lift. The quiet rooms should each be about 220 feet super. The cornice or eaves should not be more than 30 feet above pavement level.

Drawings required: Plan of each floor, 2 sections, 2 elevations, to $\frac{1}{4}$ -inch scale.

(b) Working drawings for Design No. LXXV (a) (TOMB FOR A GREAT MAN), provided the design has been approved.

The drawings submitted under (a) to be submitted together with full-size sections of mouldings showing jointing, etc.

Subject LXXVIII.

(a) A design for a SMALL SHOP.

A SHOP building suitable for a draper's business is to be erected on a site measuring 90 feet by 50 feet. One side of the site, measuring 90 feet, adjoins other buildings—the remaining sides abut on to streets. The floors consist of basement, ground, 1st, 2nd, and 3rd floors.

Drawings required: 3 plans, 2 elevations, 1 section, to $\frac{1}{4}$ -inch scale.

Detail of front elevation showing shop fronts and principal entrance to $\frac{1}{4}$ -inch scale. Construction of the shop fronts must be clearly shown.

(b) Working drawings for Design No. LXXVII (a) (AN OFFICE BUILDING FOR A PORCELAIN MANUFACTURING COMPANY), provided the design has been approved. The drawings submitted under (a) to be submitted together with one elevation and one section, to $\frac{1}{4}$ -inch scale.

Dates for Submission of Designs in 1924.

Subj. LXXIII. . . 29 Feb.	Subj. LXXIV. . . 30 Apr.
" LXXV. . . 30 June	" LXXVI. . . 30 Aug.
" LXXVII. . . 31 Oct.	" LXXVIII. . . 31 Dec.

Members' Column

BOWLS CHALLENGE.

MR. HENRY BRAGG, Licentiate R.I.B.A., of 64 Auckland Road, Upper Norwood, S.E., will be pleased to hear from any Fellows, Associates or Licentiates who are members of a London Bowling Club and who would like to assist in making up a team of 4, 8 or 12 members to represent the R.I.B.A. in a match with the Norwood Bowling Club on a Saturday afternoon to be arranged between 1 June and 30 August 1924.

CHANGE OF ADDRESS.

MESSRS. G. WYVILLE HOME and SHIRLEY KNIGHT, A.A.R.I.B.A., have moved to number 37 Russell Square, W.C. Telephone: Museum 3283.

OFFICES FOR DISPOSAL.

ARCHITECT has for disposal on a quarterly tenancy from Christmas 1923 three excellent offices in Hobart Place, W. Two of the rooms have top lights as well as good windows. Fittings, including linoleum, gas fires and drawing benches, can be purchased. Rent, £200 per annum.—For further particulars apply to Box 2811, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

PARTNERSHIP WANTED.

A.R.I.B.A. with wide experience desires introduction to established architect requiring Partner. Managing busy office and as partner last 12 years. Change of locality desired.—Box 2611, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE TO LET.

Gray's Inn Square—Large well lighted room; part use of second room. Inclusive rent £60.—Apply Box 6223, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENTS WANTED.

ARCHITECT'S ASSISTANT shortly disengaged, at present assisting M.S.A., A.R.I.B.A., City Architects. Sketch plans, working drawings, details, measuring existing buildings, levelling, draft specifications, etc., with good general office routine. Reply Box 8023, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

LICENTIATE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

A PRACTISING ARCHITECT A.R.I.B.A. in the South of England (and London) is open to engage himself for a few months to a busy architect in the North or Midlands as Working Manager, Assistant, or similar capacity at a moderate rate of remuneration.—Apply Box 2711, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

NOTICE.

The vacant appointment for an Architect to a mining firm in the North of England advertised in recent issues of the Journal under Box 3003 has now been filled, and no further applications can be considered.

Minutes III

SESSION 1923-1924.

At the Third General Meeting (Business) of the Session, held on Monday, 3 December 1923, at 8 p.m.—Mr. J. Alfred Gotch, F.S.A., President, in the chair. The attendance book was signed by 8 Fellows (including 5 members of the Council) and 2 Associates.

The Minutes of the Meeting held on 19 November 1923, having been published in the JOURNAL, were taken as read, confirmed, and signed by the Chairman.

The Hon. Secretary announced the decease of the following members:—

R. Frank Atkinson, elected Fellow 1905.
Ernest Flint, elected Associate 1880, Fellow 1900.

Mr. Flint was a member of the Practice Standing Committee from 1902 to 1911. He was Vice-Chairman of the Committee 1904-6 and Chairman 1906-8.

NOTICES

John Howitt, elected Fellow 1890.

Mr. Howitt was a Past-President of the Nottingham Architectural Society and represented that body on the R.I.B.A. Council in 1894-5.

Thomas John Mellon, elected Fellow 1907.

Joseph Hall Morton, elected Fellow 1882, a Past-President of the Northern Architectural Association.

J. Campbell Reid, elected Associate 1907, Fellow 1912.

Charles Steward Smith, J.P., elected Associate 1882, Fellow 1892.

Thomas Harry Weston, elected Associate 1895, Fellow 1907.

James Alexander Manson Baxter, elected Associate 1912.

Edmund John Bennett, elected Associate 1887.

Peter Hesketh, elected Associate 1886.

Aubrey Wyndham Phillips, elected Associate 1913.

Augustus William Tanner, elected Associate 1870.

Mr. Tanner was a member of the Practice Standing Committee from 1892 to 1902 and from 1903 to 1911.

Willie Dixon, elected Licentiate 1911.

Henry Higginson, elected Licentiate 1911.

James Lowe, elected Licentiate 1911.

Arthur Arnold Sebley, elected Licentiate 1912.

Anthony Wilson, elected Licentiate 1911.

And it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes.

The following candidates for membership were elected by show of hands:—

AS FELLOWS (21).

ALLNER: JAMES [A. 1909]. Poole.

CONDER: ALFRED ROWLAND, P.A.S.I. [A. 1902].

DRYSDALE: GEORGE [A. 1911].

FRANCIS: ERIC CARWARDINE [A. 1915]. St. Tewdric, near Chepstow.

GODWIN: WILLIAM HUBERT [A. 1914]. Kidderminster.

GREENAWAY: FRANCIS HUGH [A. 1891].

HATCHARD-SMITH: WILLIAM HORNBY [A. 1914].

HEPWORTH: PHILIP DALTON [A. 1912].

HILL: OLIVER [A. 1921].

HUTT: HARRY [A. 1895]. Reading.

MARKHAM: JOHN HATTON [A. 1905].

MARSHALL: CHARLES JOHN [A. 1887].

MAYSTON: ARTHUR RICHARD [A. 1891].

MORTON: RALPH HENRY [A. 1898]. South Shields.

NEWBERRY: JOHN ERNEST [A. 1889].

NEWTON: WILLIAM GODFREY, M.C., M.A. (Oxon.) [A. 1913].

SHARP: ANDREW [A. 1902]. Toronto, Canada.

SULLIVAN: LEO SYLVESTER [A. 1908].

UNSWORTH: GERALD, M.C. [A. 1920].

WILSON: GEOFFREY CECIL [A. 1910].

WOOD: DOUGLAS, O.B.E. (Mil.), F.S.I. [A. 1902].

AS ASSOCIATES (30).

ALEXANDER: THOMAS MACKELVIE [Special Examination]. Liverpool.

BILLIMORIA: HOMI FRAMJEE, B.Arch. (Liverpool) [Passed five years' course at Liverpool University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice]. Colombo, Ceylon.

BLACK: KENNETH EASTY [Special War Examination].

BUCHIA: SHAPURJI NASARWANJI, B.E. (Civil) [Special Examination]. Bombay, India.

BUSH: SYDNEY POYNITZ [Special War Examination]. Rangoon, Burma.

CLARK: RICHARD JOHN BOND [Final Examination]. Penzance.

CLIST: HUBERT ARTHUR [Special War Examination].

DAVIDSON: ARTHUR EDWIN [S. 1914—Special War Exemption]. Toronto, Canada.

DEUCHAR: CHARLES CUNNOLD [Special War Examination]. Pretoria, South Africa.

DODDINGTON: WILLIAM [Special Examination].

EAL: WILLIAM HENDERSON [Special War Examination]. St. Kilda, Victoria, Australia.

FEARN: STANLEY WALTER [Special War Examination]. Wellington, New Zealand.

FOREMAN: LESLIE ROBERT [Special War Examination].

HALL: LESLIE WILLIAM [Special War Examination].

HALLIDAY: FRANKLYN LESLIE [Special War Examination]. Manchester.

HAUGHTON: VIVIAN PALMER [Special War Examination]. Wellington, New Zealand.

IGGLESSEN: SIDNEY DIXON [Special War Examination].

MASEY: RICHARD JAMES [Special War Examination].

MAY: ARTHUR JOHN [Special Examination]. Bristol.

MILLIGAN: THOMAS WILLIAM [Special War Examination]. Cape Town, South Africa.

MOFFAT: JOHN ARTHUR CARTER [Special War Examination]. Durban, Natal, South Africa.

MONK: SYDNEY GEORGE [Special War Examination].

PARHAM: ARTHUR DOUGLAS [Special Examination]. Colombo Ceylon.

RIDING: RICHARD ARTHUR FIELDING [Special Examination].

ROSS: WILLIAM [Special Examination]. Glasgow.

STERRETT: JOHN EDWIN [Special War Examination].

TOY: SIDNEY, F.S.A. [Special Examination].

TRENGROVE: WILLIAM HENRY [Special War Examination]. Christchurch, New Zealand.

WALKER: HUGH AITKEN HUTCHISON, M.C. [Special War Examination]. Pretoria, South Africa.

WILSON: JOHN GODDARD [Special Examination]. Pretoria, South Africa.

AS HON. FELLOW (1).

BURNHAM: THE RT. HON. VISCOUNT, C.H., M.A., LL.D., D.Litt.

AS HON. ASSOCIATE (1).

KENYON: SIR FREDERIC GEORGE, K.C.B., M.A., D.Litt.

The Secretary announced that by a Resolution of the Council the following had ceased to be members or Licentiates of the Royal Institute:—

Fellows.—C. J. S. Hall, J. R. Sutton.

Associates.—D. W. Ayre, R. Berrill, H. Black, H. P. Brentnall, T. H. O. Collings, J. W. Frazer, F. W. Langman, T. A. Parker, A. Pearson, T. C. Pope, G. L. T. Sharp, C. E. Tebbs, J. F. Wilson, L. S. Wood.

Licentiates.—W. C. Cowan, W. Fullerton, G. Graham Tucker, W. S. Jones, W. B. D. Keith, E. Meggitt, J. Miller, J. W. Potter, C. E. B. Sutton, J. J. Taylor, J. Carruthers Walker, Daniel West.

The meeting terminated at 8.15 p.m.

In the last issue of the JOURNAL the title of Sir Charles Rosenthal was inadvertently omitted in the letter which he addressed to the President as President of the Institute of Architects of New South Wales.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924:—12th, 26th January; 6th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

BICENTENARY MEMORIAL VOLUME OF SIR CHRISTOPHER WREN, A.D. 1632-1723. PUBLISHED UNDER THE AUSPICES OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS WITH AN INTRODUCTION BY SIR ASTON WEBB, P.R.A., AND A DEDICATION BY PAUL WATERHOUSE, M.A., P.P.R.I.B.A.

A HANDSOME CHRISTMAS PRESENT.

PRESS NOTICES.

Sir Reginald Blomfield, R.A., in *R.I.B.A. Journal*: "This handsome volume, published under the auspices of the R.I.B.A., is a notable tribute to the memory of Wren. . . . Anyone who reads this volume from cover to cover will know pretty well all there is to be known about Wren. It is a good deal more than we know about any other architect. . . . 'This book is a proof that architects are still moving on the lines laid down by the great reformer who died two hundred years ago.'"

Mr. Fiske Kimball in the *Journal of the American Institute of Architects*: "At last there is a good book on Wren—Wren the man and Wren the architect. The Bicentenary Memorial volume published under the auspices of the R.I.B.A. is by long odds the best work about him. The older books, indeed, left much to be desired. . . . Now we have a well-rounded work covering with authority the many aspects of Wren's genius. It is written by men who know. The illustrations are far from the usual repetitions of the familiar. . . . For the City Churches there is notably the series of fine old water colours, showing in some cases buildings now destroyed. . . . The illustrations are not merely informative to the practitioner, but give something of a collector's flavour. Numerous old engravings have been reproduced as line cuts in harmony with the text."

"C. H. R." in the *Manchester Guardian*: "This is a notable book, both for its contents and the manner of its production. . . . this great, handsome, and very beautifully printed volume, . . . The general and cumulative view of Wren and his work which this book gives . . . is certainly sufficiently impressive."

Mr. A. R. Powys in the *London Mercury*: "It contains eighteen essays on as many aspects of Wren's life and works. In these circumstances it is surprising to find so little overlapping of subject matter. . . . The book is well produced. The surface occupied by printing in relation to the page is a renewed source of pleasure as each leaf is turned."

Sunday Times: "No handsomer volume has been issued for many years past from the European press than this sumptuous tribute to the memory of the greatest of English architects. The letterpress includes studies of Wren and his work from a large variety of points of view, contributed by writers best qualified to bear testimony to the soundness and brilliancy of his diversified genius as architect, astronomer, biologist, merchant adventurer, scientific inventor, and Member of Parliament. Wren was not only a great Englishman; he was as passionate a lover of London as Samuel Johnson himself, and

If aught of things that here befall
Can touch a spirit among things divine

one may imagine him exulting in the knowledge that all pecuniary profit arising from the sale of this splendid volume will go to the fund established for the purpose of conserving in its pristine beauty the greatest of his achievements, St. Paul's Cathedral. The illustrations of the book are numerous and beautiful, and the entire volume is worthy of its subject and of the generous enthusiasm for the fame of a great artist and great citizen of which it is the outcome."

Observer: "It is sumptuously produced, it is most generously and sympathetically illustrated, and it illuminates the subject in countless ways both for the expert and for the layman."

Morning Post: "The book is a joy in itself. The essays it contains are authoritative (yet never dull), and these and the fine coloured plates and drawings commemorate, incidentally, the group of famous craftsmen, such as Grinling Gibbons, who helped in the creation of St. Paul's—the only cathedral of the first rank which was completed within the life-time of its designer."

Daily Mail: "A worthy monument to the great architect."

Daily Telegraph: "A worthy monument to Wren, so lavishly illustrated that it presents an unexampled pictorial record of his achievement."

The Builder: "We congratulate all concerned on the production of the work, which is a fitting addition to the many recent tributes of admiration of a great man. The volume contains the reproduction of more original documents than have been published in any previous volume."

The Architect: "An attractive and interesting tribute. . . . The book is exceedingly well produced and illustrated."

The Architects' Journal: "The whole immense range of Wren's activities is covered in the memorial volume, which is liberally illustrated, well printed, and altogether sumptuously and fittingly produced."

Editions are issued as follows: SUBSCRIBERS' EDITION, bound in buckram, 5 guineas net; EDITION DE LUXE, limited to 250 copies, bound in vellum, numbered and signed, 8 guineas net.

THE ENTIRE PROFITS FROM THE SALE OF THE BOOK WILL BE DEVOTED TO THE ST. PAUL'S CATHEDRAL PRESERVATION FUND.

The Special Twenty-five Guinea Edition, limited to 50 copies, has only recently been issued.
HODDER & STOUGHTON, LTD.

LONDON, E.C. 4



English Architecture*

BY MAJOR H. C. CORLETTE [F.], O.B.E.

IN considering the qualities of English architecture I hope to be able to avoid archaeology. It will be my aim to do so as much as possible. There are several reasons why this attitude seems wise. Architecture has often been confused with archaeology. The study of fragmentary evidences of design in old forms of decoration has frequently been regarded as a consideration of architecture. But decoration is not architecture. In archaeology we may see and reflect upon architecture if we look for it and not only for relics of decay. To see architecture we must look for design in the main masses and outlines; in the sculptural forms of a whole general conception; in lighted plane surfaces and deep shadowy recesses; in broad unities of shape and colour, whether they are made by studied balance and symmetry or well controlled varieties of changing form. And we must try to find out something if we can of the ideas, motives, principles, that lie in the buildings we examine.

In studying the designing or "devysing" of old or modern buildings we look for something that lives, and is creative, not for anything that is a revival of dead objects, a thing for dry criticism or dissection and dull catalogues. This must mean that, whether architects or not, we should go to old buildings and seek to know how and why they were made by practical men. And this we should do, not to copy them, not to revive or restore the past, but to discover what their hidden secrets are. If we do this we shall ourselves be learning how to design, create, construct new works for our present and future needs.

Architecture is a something in buildings when we consider them as a whole and not in their parts alone. It involves both the plan, or arrangement for accommodation, and the external appearance of any work, as a completed unit, together with the many parts that are

all combined and make this whole. And it also involves, perhaps more than anything else, the consideration of the materials to be used, the methods of construction to be employed and the climate of the country in which the building is found. These are the elementary utilities out of which it is made and without which it cannot exist. They are the rugged raw materials upon which mind must operate before building commences and before architecture begins to be released from its tomb of unhewn rocks; or before the product of the furnace and the kiln is clothed or shaped by another fire of energy controlled by mind and marshalled by imagination into things of form that are a new creation.

If we approach old buildings in this way we can read thoughts in them. They will then speak to us. They will have each a voice we can hear carrying a message to us from the past still full of active ideas. They are books. They are the living literature of an age of thought finely conceived, ably wrought, and exquisitely expressed. Whether they be large or small, of simple or complex form, we shall find always something they can teach that will make us better equipped to do good work which a future generation may think is worthy of preservation.

In speaking of English architecture it is my desire to dwell more particularly on the work of that period which began in the early years of the sixteenth century and continued till about the time of the Civil War. It covered, roughly, one hundred and fifty years. We may call it for convenience the Elizabethan age. And in developing the subject it is possible that we may find some things to make us think, but not things to copy or revive. If we find some elements of tradition that still survive it will suffice if a little can be done to restore to them a more vigorous life in thought and action.

We have seen the confusion bred by Italian revivals, Greek revivals, Gothic revivals. And we are all probably agreed that no revival that will mean an effort to

* An address given before the Manchester Architectural Society, November 1922.

reproduce the works of the past has any interest for us to-day. But it may be that we can still discover fresh ideas in these old forms of thought that will help us to find new ways of solving questions which we are meeting every day.

Much of the failure that has followed these revivals can be traced to false principles which have apparently governed those who advocated and took an active part in causing them.

One thing seems to have been a common fault of procedure in all these different attempts to change or return to the course of tradition, or to return from a state of affairs in which all real sense of tradition had been lost. That thing was this. Men studied parts of buildings in detail and forgot to regard their form as a completed structure. And surely there can be little doubt that it is form in the mass and whole conception that calls first for attention if we would know anything of architecture past, present or future. Detail and decoration, fragments of buildings, these are not architecture. They are like chapters and paragraphs extracted from larger volumes. And it must be conceded that no man ever appreciated the full idea of a book in its structure and form, character, style, and meaning, without knowing it as a whole instead of by chapters or by chapter headings.

Other reasons helped to cause failure in these revivals. In one case we find an attempt to introduce into northern climes methods of building and design suitable in southern climates and developed to be used where there was much sun and little rain. Or the architectural thought of a Greek or a Latin race is imposed on a Gothic people. Again, we find that revival in one country may be, as it was in Italy, an attempt to return to, and recover, their own national tradition that had been lost. With the people of that country and climate it was a legitimate aspiration. It was an actual effort to revive something lost. But to carry this same attempt at revival beyond the borders of the country where it was revived and try to make it apply where it had never been known as a native tradition was to falsify history and destroy one national tradition by the introduction of another and an alien one.

The Italian revival in Italy was a revival of a native and a Latin tradition. The introduction first of Italian detail and decoration and then of Italian, and, later, of Greek, form as well as detail into England and other northern countries was not revival. It was not a return to but it was a destruction of, and a break from, English tradition. And however much we may have learnt, and may still learn, from the many beauties of detail and of form Italian work possesses, it will never become a truly national tradition acceptable to and welcomed by a Gothic race. It does not appeal to their native instincts or to their inborn feeling. It is a culture, a

southern plant in a northern soil. And it will never really thrive without a large variation and free handling that may make it conform to native ideas and national needs.

The Gothic revival in England was a national revolt against a condition of things which found us without a national tradition. It was an effort to retrace our steps so far only as to find again, if we could, the ends of some lost threads of a native tradition, one that was a natural root in a national soil. It was the Gothic mind trying to find its lost bearings; a national desire for the recovery of a dissipated heritage. In Italy we had seen earlier the same laudable attempt to recover a vanished school of tradition. Both these efforts were successful in some degree. They were also a failure. They both succeeded in showing that valuable traditional schools had stopped growing. They both failed to revive the real forces by which tradition had been working. Both tried to go back and revive a dead past instead of picking up the life threads that remained, wherever they could be found, so that they could be connected back into the old nerve centres to let the life that was gone live and grow again from where the breach began.

The Italian revivalists in Italy were too much satisfied, in architecture, not in sculpture, to go only so far back as to seek a restoration of the Roman details of the one tradition they considered to be a national heritage. They had another well developed tradition but it was Italian and not Roman. It was akin to that similar tradition Dante used to erect one of the greatest monuments of the human mind. This was a truly architectural achievement in the world of literature. Though his epic was aided by ideas derived from both Greek and Roman sources, he copied from neither of these.

But that Roman heritage in architecture which this revival used had its source and origin in an earlier legacy that Greece bequeathed, of necessity, to Rome. The Gothic mind in using Roman architecture as the foundation from which to start its own traditions had, like Dante and like Chaucer in letters, taken Greek form and Roman construction as the substance upon which to build new thought in architecture. And their success was evident through all Europe. The Byzantine builders did the same. And in Byzantium it was by developing new form and new structural ideas out of Roman structural form that the great masterpieces of Byzantine art were created. But it was by Greek thought mingled with the strong Gothic element in the Eastern seat of the Empire that made this growth become possible.

If the Italians in the fifteenth century had disregarded national archaeology and the study of Roman details in Roman buildings, aided by Vitruvius after the discovery of his book details of Roman "Orders," their great activity of mind might have given us some new form

without so much old detail repeated, reiterated, till it palled. It is true that in some of the buildings of the Italian revival different conditions of life and new methods of construction led to the discovery of forms not derived from history. But on these forms much familiar Roman detail was used. Functional parts were reduced in scale and applied as decoration. Many architectural results of this procedure are to be found in the important buildings in Florence, Venice, or Rome. While the Lombardic tradition still thrived side by side with the effort to use archæology, much power of invention was shown both in form and in decoration.

Had the Italians gone back to the real source from which the Roman temple and Basilican forms were derived they would have seen that the detail in those Greek originals grew naturally out of structural form. Decoration was both derived from and added to functional parts in these buildings. Those parts were essential elements of a structural whole. And by this means they were made to tell in the expression of an architectural character by which the main idea was illustrated and illuminated. But this decoration was not exclusively nor mainly in the form of applied ornament. The Greeks did not swerve from what was with them a reasoned, a practical, and at once a beautiful tradition. They had no sympathy with those little eccentricities which John Shute, a painter in the sixteenth century, with a quite English honesty of mind called "tricks and devices." He learnt and he copied, in Italy, the Italian "tricks and devices." He borrowed what they had borrowed from Rome and Rome had borrowed from the Greeks.

The great pediment the natural expression of the roof, the structural form, became with the later Italians a little idea of decoration built on to the surface of a great expanse of wall. The column, the whole "Order," the entablature, with base shaft and cap, was used not only as a structural entity but also as a decoration applied to surfaces. The "Order," except in occasional examples which exhibited the grandee manner, was not used as a unit of scale for the whole building. The Greek rationalists in the age of Pericles may have been subtle. But they knew how to state one single simple idea in architecture, how to make it clear, and when to leave it alone. They also knew when to stop repeating or elaborating it.

Yet we speak still of the Renaissance in Italy as a revival of learning! Was it learning always? Was it not often, especially in its beginning, a form of mimicry which, in its attempt to imitate, lost sight of the essential things both of character and of form? The "Orders" according to the architectural prescriptions of Vitruvius were to become decorative appliances in late Italian hands as they are too often now. And this is "scholarship" in architecture! These orders became part of

the furniture of building. They were put on as a "frontispiece," as a veneer, added to the actual thing that was the building. They became meretricious additions to bald structure. For without this superficial veneer many of those buildings, stripped of their patch, their powder, and their colour, were truly bald, for they had little architectural form. Their interest was provided by this surface prettiness. And this prettiness had undoubtedly much cleverness shown in its compilation. It had much beauty as a sort of modelled incrustation of marble or stone put on in solid materials, but given rather in the way a painter would do it with a brush on flat surfaces. It was not architecture as the Greek and the Gothic masters understood it. But it was often fine decoration, sometimes with a varied character, though frequently dull by repetition. "Order" was imposed on "Order," large or small in scale, as the frontage or mass of building to be treated allowed. But each change of order suggested a change in scale till unity was lost and chaos with disorder ruled supreme in a later century. In the West front of St. Peter's there is an example where one order was used, and allowed after the Greek manner, to set the scale of the whole building. But this colossal order compelled the use of colossal scale in the subordinate parts so that the scale defeated the whole purpose of scale. Every idea of relative proportion is lost and the size of the building is not felt: it carries no conviction. It makes little immediate impression by its great shapes, because we necessarily measure size, not by bulk in the mass, not by bulky parts in themselves, but by the relation, the relative relationship, between the scale and proportions of parts compared with the whole or of a human being in contrast with the works of man.

If we turn to consider Gothic conceptions in architecture we shall find that they possess much the same sense of unity in design as the Greek builders expressed so well. In their essential nature both these traditional schools followed like principles. These principles showed that structure was the necessary element by which form could be, and should be, developed. And all changes of essential form were to be derived from structural needs. In fact the plan, with the use for which a building was made, was the foundation out of which all real building tradition and architectural design arose. Climate allowed, or demanded, certain forms; materials dictated some methods. But these all met together and were combined in one. And it was the functional office, the structural nature, worked out as a building problem in every subordinate part, that provided new ideas, suggested differences of form, and gave architectural importance and interest to the finished work.

This practical basis made all good architecture reasonable. It gave impetus to thought. It made the creative aspect of the art rest on common sense while it

was contriving to make each useful thing a piece of beauty in a beautiful total conception. Our creative effort must begin with things, not abstract ideas alone. And we so come back to fact and find that necessity in building is the mother of invention in architecture. That is how the Greeks, within their limits, were architectural inventors. And it is by this same means, using new method, that the Gothic builders became such architectural creators.

There are few things so remarkable in the history of the arts as the apparent ease, the entire freedom, with which the Gothic builders turned from one kind of work to another. And when they moved from one problem to the next they did so with their characteristic energy of action and of thought. They approached their task without fear, and attacked it without misgivings. For every new enterprise they were ready with fresh ideas. And in building they seldom, if ever, said the same thing twice over in the same way. They took things as they came, handled them and left them, and passed on to the next adventure, never looking backward but always forward to see what might be coming. They lived, architecturally, not in the past but in the present, doing what it demanded, not waiting but moving on to meet the future.

We see this in their parish churches and in their vast cathedrals. Differences in the materials available caused a change in details of structure or in colour. Differences in construction gave varieties of outline; differences in plan gave them variations of form and altered the disposition of their masses. Sometimes this variety was filled with added interest, an interest that was felt most in the way the larger surfaces were relieved with a wealth of detail distributed all over the walls. Sometimes the decorative interest was reserved for use where special emphasis was needed, and as a contrast to plain surroundings. And sometimes the whole surface was left untouched and unbroken by any exercise of a fanciful imagination. Ornament was used where it might be appropriate. But it was entirely discarded where it was not required or its addition was unnecessary or unwise. This is to be seen in their castle buildings. And these teach us very much about the way severe shapes and masses, simple outline and a wide expanse of wall, can be made to serve their practical purpose and be at the same time a fine architectural idea. As the conditions of living became more settled and more secure, this same type of structure is given a new character. It begins to reflect, in its walls, entrances, and windows, the altered mode of life. And when this kind of building was no longer a need the same free and traditional powers of design were turned in other directions. The new results were equally sensible and practical, equally beautiful, in their own peculiar way. Presently the cottages were able to move away from the protectorate of the castle or abbey

precincts, and they began to cover the countryside. We can imagine that an impetus was given to this movement by the Act of Elizabeth which required the provision of a certain acreage for every cottage holding. After about the beginning of the sixteenth century, and while the national Gothic tradition was still a vigorous thing, a great architectural and agricultural settlement was going on. It was industrial, though not industrial in the sense that we have used the word since the eighteenth century.

If we examine the old cottages of the period, the comparatively few that remain, or the houses both large and small of which there are many in all parts of England, it is still possible to see what the Gothic mind, working through English tradition, could do when it was turned away from ecclesiastical to secular building during nearly two centuries. And if we look at these buildings we can avoid all questions of an archaeological kind and concern ourselves solely with those that are architectural.

The plan of any one of them would in all cases be full of interest for many reasons. In some directions the economic or domestic restrictions and the needs of planning have been the cause of altered forms in our buildings to-day. But if we retain now any of the fertility of resource and invention of our architectural ancestors these are only changes that bring with them an added interest and new opportunities for design to use. There can be little doubt that in England those powers that are required do still remain. In many ways this has been proved to be true, particularly in the domestic buildings of recent years.

What is it that these old cottages tell us of design? For the fact that they do possess design, and design of a very high order, is clear to any architect who has tried to build one. I say tried, for it is a case of trial where we see so many signal failures that are full of effort and no result that pleases. It is this evidence of effort that chiefly spoils them. For the old cottages are such masterpieces that we see no apparent effort. They look as if they grew like plants, and as easily, as naturally, as these from the soil they rest upon. And yet it is this very absence of effort in their appearance that proves the skill that made them be so fine. They are like Baconian essays in form, or like sonnets from Astrophel to Stella in their brevity and finished shape. They are the very essence of fine art, tersely put, compressed, condensed, in every line of their rhythm, not saying too much nor yet too little, always speaking to the point and never wandering from the subject with which they have to deal. The mistakes we make in making them are nearly always over-statement, prolixity of thought, confusion of idea, and ungrammatical expression. We allow ourselves to be led away from the aim and object they propose. And we end too often by producing something that is neither a respect-

ENGLISH ARCHITECTURE

able cottage nor a modest house. If we try to seek for the reasons why, we need only look at what our earlier masters in building did with such evident ease and so much success. They always kept their general form and outline extremely simple. They expressed no commercial vanities because, as we like to think, they knew of none. And they carried on a local tradition of sound practical craftsmanship in doing their work. All the beauty of it rested largely on this. For any work that has some honest thought, affectionate care, and homely skill embodied in it is seldom, perhaps never, really ugly. Our failures seem to be the result of too much design or too much evidence of an effort to make a design. We do not eliminate enough both of the designer and of his striving aims.

The quips and cranks of fussy prettiness destroy breadth, simplicity, and repose. And by breaking up the only small surfaces into patches, with changes of colour all clamouring and asserting their presence, every feeling of unity is lost and confusion rages everywhere. Too many materials of too many different textures and colours are often used. Ornament is provided where none is required. The roofs become alive with many rampant moving lines. Chimneys are thinned till they look like hop poles and not seldom but often the walls are cut in two by a strongly marked horizontal line. This line makes the cottage look as if second thoughts had suddenly arisen when it was half-way up from the foundations to the eaves. Or it gives the impression that the half of one cottage has been hoisted bodily above another. It may be art. But the height and length and breadth of all that is good in art is to hide the artifice that makes it fine. It was this modesty, this unobtrusive courtesy of feeling, that made all the old cottages homelike, because in a home there must be, and there can be, no shams.

When we turn to consider the architecture of the larger houses of this Elizabethan Age we see what seems a limitless range of varying character. There is no dullness, no monotony, and yet we find no apparent striving for new effects. And it is all very human. Human life, human thought, human work and human worth is to be felt deeply in it everywhere. It speaks of humanity. It appeals to every fine human instinct and affection for it is so humane. It takes a place, in England, next to the Gothic churches as an exponent of what strong character can do when it reaches towards ideals in life or art, and relates the facts of truth in terms of beauty.

In these works we find the same restraint, the same reserve, the same versatility that is to be seen in the cottages of about this time. The scale of the buildings is naturally larger in the mass, but the ruling idea seems to be similar. For there is always in them a natural reticence and dignity that seeks no special notice, and claims no peculiar regard. And when fancy is allowed

to play on them, for it can and does find room to play where no rigid formal rules debar its use, it continues to develop new themes for the imagination to act upon under a self-respecting control. It is never exhibited in a heavy parade of style, and it is never lost in a riot of extravagant conceits. It is always filled with a gentle, a reasonable, feeling of refined capacity not over anxious to expose any cleverness, or acquired scholarship that might even seem to say, "Behold how fine and how learned a thing I am!" They were entirely without any aggressive egotism and retained their English homeliness of demeanour whatever they cost or however great or small they were in size. And they never degenerated into the pompous grandeur of some foreign palaces, nor grew so large and unwieldy as to seem more like great piles of city buildings planted in the open fields. These houses always appear to grow out of their surroundings. They belong to the soil where they rest, like the quarries and woods that provided the materials for building them out of their own friendly and familiar neighbourhood.

In their external design there is to be seen the same absence of division into distinctive parts. Even where we find additions to earlier fabrics this adding is done nearly always without destroying the necessary sense of unity. And though in this way all earlier work was respected where it was retained, yet the new was frankly new, moving along on the large current of tradition, and refusing to go backward to find fixed ideas or build false history.

It is not possible, it is not desirable, in a short essay on a great subject, to do more than try, quite briefly, to suggest broad views and some general ideas. It will be sufficient to indicate a few of the leading characteristics that seem to be part of the permanent equipment, the stable principles, upon which an attitude towards questions of design appears to be based by these tradition builders. For they were builders of tradition. Tradition itself is a building built with thought and not with stones alone. And if there is little or no thought but only memory, and rule-of-thumb, incorporated in their work by those who build, tradition dies and architecture becomes extinct.

These men, we observe, were building tradition. And how did they proceed? We have considered their general attitude, and may now look at some of their methods. That they were always the result of practical common sense and not theories of composition or design is evident. For they cared nothing for precedent as a fixed index of permissions and rules. If we look at the way they built a wall we shall see that from the ground upwards to the parapet or eaves it was one expanse. It was not cut into parts by strong horizontal divisions of marked emphasis. In houses where wood was used, construction was design. No

wall plane was broken up by artificial and arbitrary means.

In brick or stone walls a drip mould, or string course, was used, it is true, as a light line drawn across the surface of the wall. But it did not necessarily mark a position of floor levels within the shell. And such a line was always quite subordinate to the main horizontal elements near the ground or near and in the roofs. This small moulding was small because it was not used to make a great shadow for effect in a climate where darkness below horizontal lines might breed damp and decay. The purpose of this line, moulded or plain, seems to be clear. It was a weathering along the length of the wall to cast from its face as much moisture as it could, and to keep the surfaces below it dry. For it helped to throw the running drips of rain as far from the window-sills as possible. It served the same office in the lower parts of the wall as a coping did on the top of the parapets. It is clear that every parapet had a function to perform. It prevented moisture from entering the upper edges of the walls. And it was weathered to cast the water away. These parapets were always so handled in design as to keep their feeling or character in sympathy with that of the building as a whole. Sometimes they were quite level, straight and severe. Sometimes they were broken into a delightfully varied, almost undulating line to make them less rigid in their look; perhaps in response to some idea of playful fancy struck elsewhere about the walls. But their office, their practical function, was not overlooked however much they were changed in the smaller details of their form.

The windows were placed where they were wanted, where they would be most required, always no doubt with some definite consideration for the general appearance of the building. But they were not allowed to override and control the entire design. Strict ideas of balance and a forced symmetry did not rule. They were used but they did not become sole masters of the situation. If there was balance and symmetry, or a sufficient feeling of ordered design, in the larger parts of the main masses, the subordinate and practical features, like these windows, were handled with an easy freedom that gave the whole a variety to counteract what might become monotony. The windows were for light and not for the amusements of design apart from their usefulness. There is no doubt that windows were made much of as an architectural opportunity. That was natural and showed a sure sense of architectural resource. But use was their first and not their last consideration in placing and shaping them. Their shape and size was full of variety in any one house, and they were changed in shape and size in every different house to suit every difference in design. They were often so large as to occupy almost the whole space of a wall. And when this was so they produced

no sense of weakness. For they were never great gaping voids like holes knocked through the masonry. They were rather like patterned diapers pierced through the mass of stone or brick. And though they let the light go through, the surface plane of a wall was not destroyed because they still remained a part of it, and carried easily, by a device of posts and rails, mullions and transoms, piers and beams, of stone or wood, all the weight placed over them.

The roof forms, the gables, and the chimneys were used in all cases as most important parts of the general shaping or outline of the architectural masses. And these shapes or lines were as a rule kept as simple and direct as possible. Complicated intersections among the roof slopes were avoided. And the carpenter's work supporting them could as a consequence follow with simple structural methods. The line of the gables seldom followed any eccentric shape. But the stiff strong line of their copings was changed in some instances and given a stepped, or other, form. The chimneys were looked upon with great favour, even affection. They were a somewhat new thing. But they were a practical need in these houses. And in their builder's hands they were developed into an asset of great architectural significance and beauty. Their relative importance was expressed quite clearly in their shape, their size, and their bulk, as well as by the care with which their lines were designed and by the decorative detail that was added, with so much valuable effect, to their main forms. When they were associated with roofs of considerable height, having a quick pitch for their slopes, these chimneys were lifted high up like watchers above the whole building. And they rose up like this for good sound reasons of a practical kind. For height helped the necessary draught; and it also made it possible to avoid the disturbing effect of cross-currents of wind moving over the roofs, or passing by any surrounding trees or higher parts of the building itself. These few obvious remarks will serve to show how nearly everything can be made beautiful out of next to nothing by those who know how to do it. And that these men did know how, their buildings prove beyond a doubt.

To attempt even a short description of some of these houses would be tedious; to give a bare list of them would mean an almost endless catalogue. To appreciate and really know them they must be actually seen. And once seen they are always admired. This admiration increases with the knowledge we can gain by intimate acquaintance alone. Any illustration of them can only be in the nature of a first introduction to beautiful things which are things in kind; but they are in fact, like all the works in which a Gothic thought still lives, things with a strong, an all-pervading personal quality; so full of a winning charm, and a most inviting loveliness and beauty, all their own.

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The important matter to observe about all this peculiar power in architecture is that it rests on nothing that can be called anything by name in terms of scholarship. It has no labels. It depends on no convenient rules that schoolboys use. It is above and beyond them all. These buildings clearly have in them a form of speech. And there must somewhere be a grammar in that speech. But it seems to defy analysis. It is therefore the despair of scholars who are schoolmen, though it has always been and will remain the school of great scholars who are workmen, designers, devisers; men who can and must create in and by works, not words. For these reasons the text book of all Gothic art is a text of brick, of wood, and of stone. And it can be read in the buildings themselves alone. They are the only volume in which the secrets of the builder, the craftsman, or the architect and master workman are truly revealed.

There is little need to urge the Gothic character and quality in all these houses. It is evident. It is obvious. And it is generally admitted. That many showed in part, and mostly in small details, some evidence of Italian influence none can, or need, deny. This only proves an English readiness to be receptive and to use contributions of skill and of idea from all quarters. The growth of the whole body of the national language in all its literary forms showed the same power to absorb useful elements. But it should have been the same in the language and traditions of architecture as it was with the language of the nation.

In the one case the imposition of a foreign tongue had been refused and rejected more than once. In the other, as the history of English architecture shows too clearly, a foreign idiom was imposed by foreign scholarship, brought from foreign schools, both by foreign and by English agencies.

A question may be asked. What use is it now to dwell on these particular buildings? We have already much knowledge of them. That is true. But it may be said we can never know too much about them. And we shall probably never know all the different influences and powers, mental and social, political and ecclesiastical, that brought them into being. Our purpose in studying them is to try and find, or to suggest if we cannot find, some of the ideas, the principles and methods of work, that seem to be hid in them. It is important that we should know more if we may, because they are the result, the evidence of what an English national building, and craft, tradition could do. For if we can see how they worked who used that tradition we may recover a way to freedom, a way of release from many misconceptions which have long held English architecture in the chains of custom foreign to its own origins.

This English tradition was a real living thing. By it, English architecture was made a compelling, living force, and by that tradition, and it alone, can we revive this architecture again to-day and make it as vital as before. Are there not many signs that this tradition is being recovered?



Preservation of Ancient Monuments and Historic Buildings*

BY SIR FRANK BAINES, C.V.O., C.B.E., DIRECTOR OF WORKS, H.M. OFFICE OF WORKS.

I DO not think it is necessary before this audience to attempt to state a case illustrating the value of preserving our Ancient Monuments and Historic Buildings. They are a part of the culture and history of the British people, and I propose to take it for granted that we are in agreement as to the essential need for their retention and preservation. These buildings are a signal record of a previous social tradition which brings down to our mechanical and competitive age a suggestion of a saner spirit and finer method of life. It has been well said that "the present is charged with the past and is big with the future"; and that the more perfect and ordered the record of tradition is, the more the race of man becomes as one; living, learning and advancing. It is, therefore, the more interesting to be able to record that the value given to buildings and historic monuments at the present time would appear to be increasing year by year. This interest or sense of value is not spent upon works involving a soulless repetition of ancient detail and models, an archaistic idolatry of restoration, but is a due and effective renewal of the material and spirit of a past time and its usages, which attempts to give a clear historical synthesis involving a re-orientation of the study of tradition.

Before discussing the question in detail, I should like to suggest to you first of all what we mean when we use the word "preservation." Clearly we do not mean restoration, or replacement of what is gone; we do not mean renovation or renewal. These latter phrases are dangerous phrases; they are sometimes used by people—entirely conservative in their sympathies—as though they were interchangeable with the term "preservation." Of course they are not interchangeable; and it is necessary to define the word "preservation" as meaning a method involving the retention of the building or monument in a sound static condition, without any material addition thereto or subtraction therefrom, so that it can be handed down to futurity with all the evidences of its character and age unimpaired. Restoration may be a word justifiably describing a method of preservation, but I wish to make it clear that that method is not the method advocated here.

There are two main advantages in rigidly adhering to some such general interpretation of the term "preservation" as I have suggested. One is that it is incumbent upon the technician dealing with the work of preservation to sink his individuality to the

utmost and merely to throw up the distinctive character and individuality of the work of the mediæval constructor. You will doubtless agree that it is of primary importance that the work of the mediæval constructor should be preserved without any alteration whatsoever, if that is statically possible; and that in no instance should repetition work involving the construction of even technically accurate and perfect replicas of a feature of old work, however beautiful, be permitted.

The second main advantage I have in mind is that the methods of preservation advocated here involve vastly less expense than the methods of restoration, renovation or replacement. Many instances could be given of this, and in these difficult times of financial stringency the virtue is twofold, one in the limitation of Government expenditure, and two that the limitation directly preserves unimpaired, and in its original form and character, the monument or building being dealt with. Indeed, it should be an invariable rule to spend as little as possible upon the work of preservation of a building or monument. There is, however, need for further definition. The work of preservation should aim at some finality so that repeated returns to the structure need not be made; restless, continual and piecemeal patching of a monument is rightly provocative of criticism. Indeed, with many great structures such a policy would be extravagant in the extreme, as the question of scaffolding alone is a prohibitive item of cost.

As to the terms "Ancient Monument" and "Historic Building." The first has been defined as a structure under or above ground which possesses value as an historic or artistic monument. It may be a movable or immovable object handed down from a previous age, which as a structure or erection has specific public interest by reason of its historic, architectural, traditional, archaeological or artistic interest.

The term "Historic Building" could clearly be comprehended as coming within the definition of "Ancient Monument," but the expression generally is used to denote a building which still partly retains its character as a building for use, although it may or may not be in use as originally designed. Historic buildings in use must be subject to some elasticity of treatment, more so than the buildings which are not in use as structures to afford cover, or which are not functioning for any purpose as occupied buildings.

The treatment of Ancient Monuments in the past may be referred to under three headings—the first, regrettably represented by the word demolition; the

* Read before the Society of Arts, 12 December, by whose permission it is published.

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second, by the word restoration; and the third, by the word preservation.

The first phase clearly can be said to date from the dawn of history and to have been arrested in part only so late as the early years of the nineteenth century.

The restoration phase approximates roughly with the nineteenth century, but the effects of this phase are, of course, in evidence to-day.

The true conception of preservation is quite a modern conception, and its early and tentative proposals as a consistent scheme of treatment hardly go further back than the period within the memory of living man.

Demolition applied to buildings which at the time would surely be called historic buildings, and which to-day we should look upon with the utmost reverence and respect, was universal amongst Greek, Roman and mediæval builders.

The expression of national greatness and the rivalry between local communities in the erection of monuments more magnificent than those erected by their predecessors were always in the past considered a sufficient excuse for the total destruction of earlier work, nor would it appear that any sense of guilt existed when this destruction was undertaken.

Even the great masters of the Renaissance in Italy, who founded much of their work upon the work of the ancient builders of the past, appeared to be quite content to destroy and to utilise the material with which these older monuments were built, for their own erections. Although there is a record that as far back as the fourteenth century the city statutes of Rome banned under heavy penalty the defacing of the vestiges of the ancient city, these statutes would appear to have been largely disregarded.

The growth of archæological research in Italy in the fifteenth and sixteenth centuries may well be said to mark the starting point of a more intelligent appreciation of the works of the past. Practical results did not follow as yet, and when they did follow the practical work was rather in the nature of restoration than preservation as previously defined.

Even when archæology was studied scientifically, Lord Elgin would seem to have had no compunction in removing the treasures of Greece to this country, while as late as 1877 Cleopatra's Needle was brought to this country and set up by the Thames to decay under the acid-laden atmosphere of modern London.

Without any apparent discrimination the Gothic architecture of France was robbed of its ancient fittings; and similar destruction was being wrought in this country at Salisbury and elsewhere. Attempts were made to classicise the Choir of Chartres Cathedral and St. Méry in Paris; and although the drawings of ancient work published by antiquaries were painstaking to a degree, many of them were found to be comparatively valueless as historical records.

Towards the close of the eighteenth century and in the beginning of the nineteenth century, the writings of Sir Walter Scott and the drawings of Samuel Prout assisted in spreading interest in the mediæval architecture in this country—assisted, of course, by the Oxford Movement—with the unfortunate result that in many cases the work of a later period, even then of some historic value, was ruthlessly swept away to give place to lifeless replicas of mediæval work and handicraft.

On the Continent there was an awakening of interest in ancient buildings, as is indicated by Government action which took place in several countries from the seventeenth century onward; and the Papal States and the provinces of Tuscany, Lucca, etc., now composing the kingdom of Italy, issued edicts aiming at the preservation of historic work. These edicts were consolidated in 1902, and further legislation has taken effect as recently as 1920, while it is interesting to record that the Greeks took immediate advantage of their independence to stop the spoliation of the incomparable monuments for which their country is famous, by the passing of an Act in 1834.

In Belgium, Church property was safeguarded by a royal decree in 1824, supplemented in 1835.

In Germany, regulations for the preservation of its ancient monuments have been framed since 1815, and although they would not appear to have statutory sanction, much respect was shown for the monuments. Indeed, Germany is richer at the present time in mediæval Church furniture than any other country of Europe.

Scandinavian countries were in the field as early as the seventeenth century aiming at the preservation of their antiquities, while in France the appointment of a General Inspector of Historic Monuments in 1834 was followed by numerous enactments aiming at preservation, although the understanding of that term in France, unfortunately, would appear to be vastly different from the understanding in England.

In Austria a Royal Central Commission was established about 1864, and in Hungary ancient monuments were placed under the protection of the State in 1881.

England, in accordance with her democratic social organisation, appeared to await the expression of public opinion before committing herself to statutory enactments, and it was not until 1882 that the first Bill dealing with the subject became law. Generally, privately owned monuments and historic buildings in Europe are not under Government control, with exceptions in Italy, Hungary and France. In France such monuments are not usually scheduled, but compulsory purchase is possible, as is also the case in Denmark and Greece. In Spain and Saxony official pressure is exercised. Switzerland even aids private individuals financially in the upkeep of historic monuments. Sweden and Norway have got so far as to lay down the

principle that a monument may be of such an age that it may no longer be held to be private property, while Greece forbids the erection of lime kilns within two miles of classic ruins—for very obvious reasons. This, however, did not prevent the demolition of the old Venetian Tower on the Acropolis at Athens about 1880. In India ancient monuments were protected by legislation in 1904, and certain of the States of America have laid down provisions in their laws for conservation.

Unfortunately this general awakening of a regard for national monuments caused an outpouring of money, raised voluntarily or by compulsion, which went into the coffers of the would-be conservers; and, as a result, great works were undertaken which aimed not at preservation but at restoration and renovation, and even at the removal of such work existing which did not approximate to pre-existing remains.

Ruskin did, indeed, preach conservation consistently, but even those who agreed in principle with preservation of ancient monuments appeared to apply in practice the principles of restoration. I could detail at considerable length, if the time at my disposal would allow, a sad list of examples of this practice in France, involving a vast expenditure upon work of repetitive rebuilding. Such instances would extend into pages of matter, illustrating the grievous and heavy losses which have been incurred; partly, perhaps, as a consequence and a result of the scholarship and knowledge of M. Viollet-le-Duc.

In England, as in France, the damage done owing to over-prodigality of expenditure has been serious and irreparable. For example, to give one instance alone, the restoration of Worcester Cathedral between 1857 and 1874, which involved an expenditure of considerably over £100,000, resulted in handing down to us a building that is externally to all intents and purposes a modern structure. There is no record that major structural problems were involved here, but a great deal of money was spent on refacing owing to the character of the red sandstone of which the cathedral was built. During the first fifty years of Queen Victoria's reign, well over £1,000,000 was spent on twenty of our cathedrals with results that the judicious can only deplore; many of these buildings are now largely modern: particularly is this so in the cases of Worcester, Chester and Lichfield. The East window of Carlisle and the West window of York Minster, probably the finest examples of flowing tracery in this country, and perhaps in the world, were lost to us; the whole having been renewed in both cases. Need I say again that replicas of ancient work, however perfectly and accurately executed, can have no real historic or archaeological value whatever.

Again, long lists of instances could be given of what we have lost in England during the restoration period; the records exist and afford the most painful reading to-day, in the annual reports issued by the Society for

the Protection of Ancient Buildings, founded in 1877 to educate the public on the lines of conservation and preservation as opposed to restoration and renovation.

A word of sincere appreciation of the great work carried out by this society is, I think, called for here. Its aim has been consistent throughout; namely, to enlist the sympathies of the British public in the conservation of every fragment of old work as opposed to repetitive restoration; and if such views are slowly percolating downward to that supposititious person "the Man in the Street," it is largely due to the fine propaganda work done by this society.

Now that legislation is taking its hand in dealing with the problem, certain results accrue which it is claimed should instruct the public still further in the importance of the principles laid down. Certain classes of ancient monuments, etc., have been protected by Parliament by Acts passed in 1882, 1900 and 1910. These Acts were repealed in part by the Ancient Monuments Consolidation and Amendment Act of 1913, and this Act, though of considerable importance, is strictly limited in scope, providing as it does a saving clause for buildings used as dwelling-houses, otherwise than by persons employed as caretakers, etc., and excluding also from the definition of the expression "monument" any ecclesiastical building used for the time being for ecclesiastical purposes. This exclusion in principle rules out all the great English cathedrals, many of the great castles and monastic buildings, and nearly every church in this country; which should make it clear that the importance of obtaining agreement to the principles of preservation versus restoration is greater now than ever.

I should like to make it clear that the departmental organisation under which this work is carried out utilises the Ancient Monuments Advisory Boards appointed for England, Wales and Scotland, and it should be mentioned that our chairman this evening is a most distinguished member of the English Advisory Board. The archaeological and historic aspects of the buildings are further safeguarded by the appointment of a Chief Inspector and Inspectors of Ancient Monuments, who advise the Department on all matters of archaeological and historical moment which arise in connection with the proposed methods of preservation of the buildings. It has often been said that the Ancient Monuments Consolidation Act of 1913 imposes certain restrictions upon the freedom of the private citizen; this is unquestionably true, and as a result of such restrictions the practice of the Government in regard to the national monuments in the charge and ownership of the Crown has been considerably affected and modified. This point is of material importance, as it is clear that in imposing restrictions upon the private citizen the Government must assume an obligation to set its own house in order and to see that the national monuments under its control are properly administered and preserved.

(To be continued.)

A Distinction Between the Crafts and the Arts*

BY F. W. TROUP [F.], MASTER OF THE ART WORKERS' GUILD

"ARTS and Crafts" were an invention of the eighties of last century, and before that they were known merely as "Applied Arts," and in certain official circles they are still so known. There were supposed to be the three great sublimary arts—Painting, Sculpture and Architecture. The last was not quite sublime, as it had to acknowledge, as coming within its control, perhaps I should say rather as coming to its support, the "Applied Arts," or the "Minor Arts," as they came to be called. We must come back to this point later on. Meantime what I want to say is that when the Arts and Crafts Exhibitions were first started, I began to send in various small exhibits, and one year these consisted of a set of decorated lead weights. Your first Principal, Professor Lethaby, fastened on these and without more ado hoisted me into the Council Schools, as the teacher of a class of leadwork, and this brought me into direct touch with the Central School of Arts and Crafts. But Lethaby saw to it that we served an apprenticeship. I, as the amateur plumber, and my more practical colleague Dodds were sent first to the Craft School in East London, where for a whole winter he and I carried on a class without any students, or rather we were our own pupils, making research in the craft of ornamental leadwork to fit us for work in this and other schools. In those days the Central School was in Morley Hall, Regent Street, and our Lead Class was crowded out into the Polytechnic opposite, where it was housed in a sub-basement.

Now I trust that the teachers and demonstrators of this school will acknowledge that I am one of them first and a member of the Council second, and this, I take it, is one reason for my being asked to speak to you to-night. But at the moment whilst I am writing this I cannot for the life of me think what there is to say. I told your Principal as much, and added that I really never felt that I knew anything at all and simply went on with my work, and on the whole that seems to me to be the best thing to say to you—"Go on with your work"—a remark more easily made than it is always to follow. There are, however, a few points that may be usefully considered even about that admonition.

You students have in many respects a very fine time. If you don't make money as fast as your brothers who have gone into business, you have at least, I hope, chosen your own line of work; and even if it is not absolutely the craft you most desired to follow, a craft of any kind gives you an opportunity, a development—we should, I think, call it an education—almost closed to a man who takes up a business career. If you have been lucky enough to get started on an art or craft of your choice and suited to your abilities, the exercise of it becomes both your work and your recreation. There would seem to be no good reason why you should ever stop to play cricket or golf, unless for the very subsidiary reason of health. But your heart will be in your craft and not in your tennis or golf. If you

must stop to eat sometimes, mind you talk "shop." "Shop" is really the only rational talk there is. The Englishman's "shop" is the weather, and as he is never done talking weather he has no right to lay down the law about the bad form of talking "shop"!

In all crafts the workman arrives at certain stages when the work is less interesting. It is, however, a necessary part and has to be done; the ground has to be prepared, the plate flattened or a board sawn up by hand. Now I am convinced that it is an excellent thing to have this interlude to the more highly skilled portion of a craftsman's work. It is one of the reasons why I said just now that you need no recreation—that comes in this part of your work, which is rest to the brain, and in some crafts it is exercise to the muscles as well. At worst, one of the ways to get over these less interesting nodes in work is to see how quickly it can be done without losing good quality or finish—that alone will give it the touch of interest that links it to those parts that call for greater mental effort and for that reason perhaps are the more attractive. But whatever you do, stick to it and don't be slovenly. Slovenliness is one of the cardinal sins.

Much of the routine work to which I am now referring can be and often is cut out of modern craftsmanship by the use of machinery, or it may be left to what is loosely termed unskilled labour. It is easy to say, "Why not let steam, electricity, the circular saw, or the rolling mills do the heavy work for the craftsman; let the colourman present the paints all ready for him to lay them on the canvas; let the 'ghost' in the sculptor's studio point and rough-hew the marble block and so forth?" All this may be plausible or even unassailable in logic, but none the less some will agree with me that it is by no means entirely gain even for the craftsman himself to cut down his share of the work to the interesting and what might be called the "thrilling" parts of it.

We become involved here in much debated ground, the question of the man and the machine; the workman and his tools. What is a tool and when does it become a machine? It has been said that it is a tool so long as the workman masters it and it becomes a machine when it masters the man. It is not mere alliteration which orders the delicate change in this sentence from workman when coupled with tool to man with machine. In the descending scale the man becomes a hand when division of labour has gone so far as to reduce the man to a mere feeder of the machine.

But you will observe that the dictum is not an absolute and final one. If there is any truth in it at all, the man has only to master his machine to become a workman again and the machine a tool. If the workman is a craftsman, then the finished product may quite well not be factory produce only, but craftsmanship aided by machinery. I saw an example bearing on this quoted in the Press the other day. One would imagine that the complicated machinery for manufacture of ordinary sewing cotton had eliminated all craftsmanship from the "hands" attending the machines. Yet when one of the greatest firms in the trade started a sewing cotton factory in Germany and employed local

* Inaugural address, L.C.C. Central School of Arts and Crafts.

labour for the purpose, it was found that the thread could not be made. The employees had not the traditional knowledge of how to attend the machines. The craft, the human element, may have been reduced to a point of such subtlety that it was supposed not to exist, but even in this extreme case it was by no means entirely eliminated.

This idea is the basis underlying and is the great aim of the society called "The Design and Industries Association"; namely, to make it possible for the workman to become master of his machine; to encourage the invention and making of machines and processes which are capable of being governed by the craftsman. These are the aims of the D.I.A., and not, as some handicraftsmen have asserted, to encourage the manufacture of machine-made goods that cannot be distinguished from handicraft work. The latter is in actual fact what the D.I.A. is out to counter and oppose in every way. In this work it has a long row to hoe and should have the sympathy and encouragement of all true handicraftsmen. We know that the inventors and designers of machinery can produce machines that will do almost anything, good, bad or insufferably indifferent, and another object of the Association is to head off the demand for the last two, so that a demand may be made on the designers of machines to produce one that in its turn produces good products, straightforward, simple and fit for their purpose, eschewing and avoiding all pretence at being the work of the handicraftsman. . . .

I know that some of you are studying as designers of fabrics the bulk of which are woven by the power loom—in other words, you are designing work to be executed by machinery. In order to do this work well, to know the limitations which govern your designs, you must not merely follow the kind of design which has been found to answer hitherto. That is not enough; you ought to know something—in fact, a great deal—about the loom itself and learn exactly how a design prepared on paper is altered in the translation into the actual material by the weaving. Unless you do this you are not free—you are putting on yourself an additional handicap beyond the natural and inevitable limitations of the materials and the machine.

This is only one example among many, and the rule applies to all. Make yourselves master of the machine and its ways, else there is likelihood that the machine will master your design and produce the insufferably indifferent.

A joiner—or more likely the architect who makes the drawing for him—must know whether the door he is designing is to be made by hand or if the wood is to be run through the machine. If it is to be machine-made, the contour of the mouldings must be of a restricted shape to allow full advantage to be taken of the machine. The planing machine, or "cutters," as it is called, has its limitations, and the designer must know all about them. But there is nothing new in all this. . . . The etcher and the printer always had to know and work to suit their respective presses and the quality of their inks and paper. So had the lithographer and everyone else who had recourse to what used to be called "an engine" to complete his work or assist his craft.

I have no wish to argue in favour of a complete return to the mediæval workshop, but I think it is valuable to keep an eye on the change since those days and the difference it

necessarily makes to the craftsman. His work is, so to speak, more concentrated, much of what used to be manual labour being now done for him by rolling mills, steam saw and other machinery.

Perhaps in the art of painting that process has been carried furthest. Who can quote a painter now who grinds his own colours? On the contrary, I have heard painters clamouring with the artist's colourman to strike out of their price-lists all colours that are not absolutely sound and fast. Why? Because many painters know but little of chemistry and don't wish to be troubled with it. . . . That eliminates a great deal of the old craft knowledge from the art of painting and makes it the "sublimary" art *par excellence*. . . .

The sculptor is not quite in the same position. He cannot have his materials prepared for him by a manufacturer. All he can do is to employ a "ghost" with a pointing instrument to act the part of the machine and reduce the manual labour for the master. This is made possible by the extent to which sculptors have specialised in clay modelling. For bronze figures and modelled work a clay or some kind of model is essential, as it is a necessary preliminary in the process of casting in bronze or in any metal. But although it may be a help, a finished clay model is not by any means essential nor was it always used by the great sculptors of marble or stone. It is, however, very essential if a "ghost" is required to machine down the block of stone for his employer, and in the sculptor's studio this is the counterpart to the use of machinery in other crafts.

The sculptor ought to and often does know all about the various stones and marbles, serves his apprenticeship in the working of them, and in that case he becomes or remains more of a craftsman than the painter of easel pictures. I suspect him, too, at times of conniving at being a "minor art" in attendance on his brother architect, and an excellent thing too, for it tends to keep him still more of a craftsman and in touch with his younger brother the carver. There should at bottom be no difference between these two, the sculptor and the carver. Roughly speaking, the former has specialised in the human form, but that difference enables him to stand alone, so to speak; allows of portraiture and opens to him at once the portals to the Fine Arts, closed to what I have called his younger or humble brother, the carver.

There seems to be no valid reason why the painter should not also connive at being a "minor art" in attendance on his brother architect in exactly the same way as I have pictured the sculptor doing. It would help to make more of a craftsman of him and bring him also into touch with his younger and disinherited brother, the house-painter. It would be better still if he would take tips from the coachbuilder, who knows how to do painting that will stand even the London atmosphere.

This last—the London atmosphere—is, I believe, one of the chief reasons why in this country painting and painters are less seen in attendance on architecture than are sculptors and carvers. Even smoke-begrimed sculpture still tells and counts for something, but a smoke-begrimed fresco is not unlike a plain wall smoke-begrimed—so why trouble the painter, unless he can finish it like the top of a coach or like Japanese lacquer, in which case

A DISTINCTION BETWEEN THE CRAFTS AND THE ARTS

his painting could be wiped clean with a damp cloth! That would seem to be the only course open to painters till we cease to pollute the air with smoke and tar and acids.

One thing I have noticed about painters is this, that every one of them without exception, as soon as he begins to paint on walls, perforce becomes the craftsman at once, eager to know all about wall surfaces, how to prepare them and how it used to be done, the best mediums, and all such things that used to form the craft of the painter and that he ought to have had hammered into him during an apprenticeship, but which are now so far lost as to need much experimenting and disheartening failures to re-establish.

I spoke earlier in this paper of my having done something of this kind in regard to the handicraft working of lead. It was a counterpart to what painters—or shall we call them mural decorators?—have to do. We had to dig up the old records in books, find out from engravings and descriptions the old tools and methods of working and then try and fail and try again. But the old methods of casting lead were still practised in a few places, and I remember going to see great sheets of lead cast in the crypts of St. Paul's—the plumber's workshop of the cathedral. This on a large scale is one of the most beautiful sights in all the crafts. The molten lead is tipped up and in a boiling wave of silver spreads itself over the smooth surface of the sand bed and with a shiver freezes into a shining sheet of lead ready for a roof—the whole thing too absurdly simple and much too like a nursery game for such a scientific age as this. In these researches we plumbers had one pull over painters and others engaged in similar work, and that was that in case of a failure everything went back into the pot again—perhaps a little waste of time but none in material.

To revert to mural painting for a moment and the smoke nuisance. Until we have decided to defy vested interests and get rid of smoke in our towns, can we do nothing to encourage painting on the walls of our public and semi-public buildings? What I said just now about frescoes in London was perhaps a slight exaggeration; at any rate, frescoes make an extreme example. We ought, too, even at some sacrifice, to be ready with mural painters when the cleansing of the atmosphere has come about, as come it must, sooner or later. . . . It is extraordinary how nervous municipal and other authorities are about mural paintings. In many cases they don't hesitate to employ a young architect to plan their buildings, which cannot be altered except at great expense, but hesitate very much about employing young (or even experienced) painters to decorate their walls, which can be altered at the cost of a few shillings for whitewash. One reason for this diffidence is doubtless that so many more people think they know something about "art"—which they think of as painting—than there are who know about architecture. This makes criticism (because it is so easy) of paintings more universal. . . .

The readiest way out of this dilemma is what has been tried before and should be tried oftener. Invite students to do the work and announce boldly that it is students' work. Announce also that, if need be, it can be painted out. Once get over this shy nervousness of painted walls and before many years are out the same students may find themselves called in to paint improved versions of their

early attempts, or, better still, to do more painting on other buildings.

If objection on the score of cost is raised, my answer is simple and direct. Save the money for painting by cutting it out of the architect's mouldings, cornices, architraves and other trimmings that are thoughtlessly put on to modern buildings for no reason except that nobody (except Voysey) has ever thought of omitting them. Can't we in this, at any rate, get back to cave dwellings? There were no architraves then, but *there were paintings*.

I have almost overlooked the title of this paper: "A Distinction Between the Crafts and the Arts." (I think perhaps it should have been in the singular, "Craft and Art.") Before you can make a clear distinction you must define the two things to be compared. Shall I attempt to define Art? I might read to you Tolstoy's volume on *What is Art?* Perhaps, however, you had better read for yourselves the fifty or more definitions of Art which he quotes from various writers. Let us for the moment be content with a consideration of Craft. I would say that Craft is knowledge how to do or make things well. It is a knowledge that cannot be acquired merely by reading or by going to classes only. It can hardly be attained at all except by actual practice—that is, you learn to do a thing by doing it. It is best acquired by the old system of apprenticeship, when it develops quite naturally. It forms itself into a kind of collective instinct, evolved by tradition—best methods of work being handed on from father to son, from the master craftsman to the apprentice.

Considering Craft in this way, we see that it has an improving, developing element in it. A good workman has a fresh idea and adds it to the common stock, or he overcomes a difficulty, and that is handed on. If a poor workman follows, these things are not necessarily lost—they are taught him in his apprenticeship and he does the good thing because he knows no other and is not allowed to know any other. If he does not advance he at least does not fall back until another good man comes along with another fresh idea—not a revolutionary outburst and certainly not "an original design"—no craft could stand that—but just a little new way of doing some part of the work better than ever it was done before. By this means the development of a Craft was cumulative, accretional, nothing was lost or dropped except the less good and less efficient—not unlike the struggle for life in the "natural selection" of Charles Darwin.

Now this is how Crafts have developed—must have developed until they reached a very high level of excellence and all the members of a craft were kept up to the standard. It is not our purpose now to consider whether and to what extent some of the crafts have deteriorated and the cause thereof; it is sufficient to know that many still carry on and that much craftlore is handed on by the only sound method, by tradition or legacy from one worker to his follower.

Now let us turn back to architecture, the Art to which I referred as being considered not quite so far sublimated as painting and sculpture. That was perhaps intended to apply more to the modern practice of architecture. Architecture, as everyone knows, has been called the Mother of the Arts. It might better be described as the Art of uniting all the crafts for its own ends, and not necessarily

selfish ends. On the contrary, real architecture in combining and unifying the crafts bestows on each its best opportunity. At its best architecture is the spirit which should permeate this union of the crafts, blending and fusing them into a single whole. Thus architecture is at least the matrix of the crafts. But in modern times the practice of architecture has developed a new craft of its own, which might very well be called the Paper Craft—the art of representing in two dimensions what has ultimately to be created in three—to show, in fact, what a solid looks like when projected on to a plane surface or plan. So far as the practical side of an architect's work in connection with buildings is concerned, this business of planning has, as I say, developed into something very like one of the crafts. The architect has filched much of it from the joiner, the mason and other craftsmen, and made it his own to such an extent that these now are dependent on the paper craftsman for instructions and information which used to be their own.

Now although the architect is responsible for having started this paper craze, some of the less dependent crafts have followed suit in order that they might show to the ignorant architect what lovely things the craftsmen can also do on paper. . . . The workshop way of putting the necessary dimensions on a setting-out board or for large things in the pattern loft is, after all, the right way. It puts a limit on sheer draughtsmanship and the pretty-pretty and gives a chance to the material under the craftsman's own guidance and fancy.

Then there are the books of reference—paper again. Books and books and photographs crammed full up of everything that was ever done in Egypt, China or Peru. The architect uses them, the blacksmith uses them, the carver uses them, the plasterer uses them, so that everything that was ever done anywhere before is being copied in a score of different countries. Orders are given to the architect by his client from books—for clients have them as well as the architects. Thus he gets an order for a palace which is to be exactly like the one on page so and so in such and such book, and like as not this turns out to be a cottage. That is a detail every architect of the modern school is equal to. Then, as the house happens to be built on a steep slope, the owner naturally wants a garden like Hampton Court, with a canal and water garden, or if it is dead flat ground he is sure to demand an upper and a lower terrace "like that beautiful one on page 195 (N.B.—I am sending you the book)." The idea of making, say, ironwork suit its purpose first and develop the fun and amusement that can be got out of the making of it for that purpose, or the idea that the garden might possibly be a better one by leaving it alone or at any rate in laying it out to refrain from asking the help of earthquakes—these, it would seem, are difficult ideas for a man with money in his pocket to spend. I could quote to you actual examples where the kind of thing I have been describing has taken place; things which are very much due to people wanting to copy or reproduce what has been done before or what they have seen elsewhere, never stopping to think that every site and every house would develop its own individuality if a chance were given to the conditions, the requirements and the materials available to dictate its character.

Among the many things which an architect should know and is supposed to learn for this paper craft of his are such things as the proper proportions for the steps of a staircase. A stair may be an easy one or it may have to be a steep one, but in either case there is a right and a wrong series of dimensions, including the height of the handrail and other things of the same kind. The architect must know the correct height for a table, a chair, a sink or basin, and the proper width of a passage or a door. All these belong to his paper craft. Much of it is a craft of dimensions, based on the human form. The dimensions are not rigid, but there are limits which he must never exceed either way, otherwise he evolves bad and uncomfortable dwellings, wasteful plans and costly houses. Knowledge of things of this sort has to be acquired by the young architect in the first years of his career. It is taught him during his apprenticeship, if he serves one, or probably he picks up some of it as a pupil or improver and succeeds in finding out the rest at the cost of his earlier clients when, as often happens, he starts practising before he has learned his paper craft.

But, you will say, all this is merely a matter of building and has little to do with the art of architecture. That is quite true, if architecture merely consists of a screen of columns, arches and cornices neatly fitted on the outside of your building, with other columns planted about inside wherever there is room or excuse. This particular brand of architecture fits our paper craft admirably. On paper it can be made to look handsome, bright and sparkling. It can be made, too, to suggest a reminiscence of the great works of the past. The screen of columns, etc., must not reproduce a Greek temple with a building pushed inside. That was sometimes done a century ago, but at present the system is more subtle and only allows us, if I may be permitted to quote an example, to Selfridgise one side of Oxford Street.

Mind you, it is a great game of skill, this assorting of columns, extracting and fitting together features and details from historic styles of the past. Handled by clever and learned players it would deceive, if that were possible, even the elect; but it is exactly the same game that was played forty, fifty, sixty years ago in the Gothic revival, an episode that is scorned by the players of the up-to-date game.

If what I have here briefly described is architecture, I have nothing more to say, but is it? I have already ventured to call architecture the spirit that permeates building, or—to vary the metaphor—we might call it the magnetic force that attracts, unites and holds together all the ancillary crafts. Now I grant you at once that this spirit and force may exist even in the north side of Oxford Street and in buildings of the Gothic revival. But to exist is not enough; it must pervade and it should be able like a live tree to throw out shoots and blossom of its own, a thing impossible to expect from dead leaves and resuscitated limbs collected from what were long ago living and inspired creations.

What must we do, then, to acquire, to capture this elusive spirit, this force or energy that is to inspire and animate the crafts, to transform building into architecture?

Well, first and foremost, I would advise you not to think too much about it. If you have a seed to sow, do you

NORTHAMPTONSHIRE'S TRIBUTE TO THE PRESIDENT OF THE R.I.B.A.

write an essay on germination? No; you prepare some soil, you sow the seed and water it. No amount of thinking will help it a bit and the spirit of architecture is like that. It will spring up itself, if the ground on which it is planted is dug about and laboured on with zeal and with searching of heart. What I said before to craftsmen I may repeat here to the young architect anxious about his art: "Get on with your work whatever it may happen to be and do it as well as you know how." The work in hand may only be drains. Well, get them out of the way as thoroughly and efficiently as possible—the better chance for architecture to come in. Despise nothing and leave nothing neglected. It is a trite saying: "Never despair," but no man worth his salt can escape a fit of the "blues" occasionally. Well, when it does come you must wait till it is over, and meantime carry on with any uninteresting work that comes to hand. It is my belief that the reverse mood is the more dangerous one, when brilliant ideas come flying off like sparks from a grindstone. It is safer to enjoy these fireworks while they last and then sleep over them. In the cold light of the morning you will, if you are wise, scrap the results. A great architect, speaking on this subject, once said, "When a man feels specially proud and pleased with some particular feature of the work he is engaged on, let him cut that part out. Later on he will be glad."

All this may sound a little hard and possibly unconvincing, but what I want to come to is this, that the architect cannot, any more than the handicraftsman, gain his end by trying to depute all the uninteresting parts of his work and reserve to himself what we have been calling the thrilling parts alone. And yet it is this attitude towards architecture that has filled our modern streets with so much mediocre work, this scrabbling at the skin of things. For that is what it comes to as soon as you begin to eliminate parts of the work you like least and depute them to others. The mental attitude of the architect towards his work should be, as it were, from the core and structure outwards, and anything that detracts from this attitude

lessens his grasp of the whole and is likely to leave him grappling with nothing deeper than the surface finishings and outward appearance of his building. From this position it is but a step to the popular supposition that building is one thing and architecture is another that can be added, if required, at so much per square foot extra.

So we have the two ideas of architecture, the false one assuming that it consists of trimmings to be added or put on like a garment, subject to fashions, subject to styles, subject to periods, and the true one with the spirit informing and vitalising the whole structure—a spirit not to be bought and not easily captured. Where it does exist, it will show itself on the most meagre and plainest of buildings, more readily perhaps than it will through the lavish trappings of a rich and sumptuous one.

You will think I have unduly laboured what may be thought and what may be said on architecture, but fundamentally and with slight variations most of those remarks could be applied to any of the crafts. As we saw before, the congeries of crafts which contribute to the making of a building must each be animated by this self-same spirit if the structure is to emerge from its chrysalis state, not as building but as the something more which is architecture.

After all, then, by a circuitous route we do actually arrive at some kind of understanding of what the distinction is between Craft and Art.

We have seen that the spirit that may infuse building and transform it into architecture must in like manner permeate the craftsman's work if it is to be more than a piece of dull manufacture. And notwithstanding their alleged sublimation, both painting and sculpture are crafts, and even they do not rise above the level of "dull manufacture" unless animated and elevated into the something more which is Art.

We must never strain a metaphor too far, but with this proviso I think we might liken the union of the two, Art and Craft, to a living body—Craft taking the place of the material body in which Art is the vitalising spirit.

Northamptonshire's Tribute to the President of the R.I.B.A. (Mr. J. Alfred Gotch)

Typical representatives from all parts of the county of Northamptonshire were present at a complimentary luncheon given in honour of the President of the Institute at Northampton on the 15th instant.

With regard to the occasion, Sir A. Brumwell Thomas writes:—

"If Dr. Johnson was right in what he wrote in one of his letters to Sir Joshua Reynolds, that every man is possessed with the desire to appear considerable in his native place, then the President of the Royal Institute must have realised at the ceremonial at Northampton last week one of the greatest of human wishes. Certainly those of us who went down from London came away with the impression that the Royal Institute itself appeared more considerable by reason of the tribute that was paid to Mr. Gotch by his native county at the luncheon given

in his honour, presided over by the Marquis of Exeter, Lord Lieutenant of the county, and attended by a great company, not only of architects practising in Northamptonshire, but also many county people connected with the public life in Northamptonshire—the Bench, of which Mr. Gotch is a justice; Quarter Sessions, of which he is Deputy Chairman, and other bodies with which he is connected.

"Colonel Stopford Sackville, in proposing the toast of the guest of the day, gave expression to the great regard in which Mr. Gotch is held in the county for the contribution he has made to architecture and for his services in the public and official life of the county. Mr. Gotch comes from a county rich in the tradition of the period of architecture with which his name in literature is associated, and he brings a wide experience in public

affairs that will be invaluable in the conduct of the affairs of the Royal Institute during his presidency."

The large and distinguished company of guests included: The Marquis of Exeter, Lord Lieutenant of Northamptonshire (in the chair), Lord Lilford, the Marquis of Northampton, Sir Charles Knightley, Bart., Sir Ryland Adkins (Chairman of Northamptonshire County Council), Sir Arthur de Capell Brooke, Bart., Sir A. Brumwell Thomas, Sir Henry Randall, Colonel S. G. Stopford Sackville, Mr. C. Smyth, the Mayor of Northampton (Councillor T. D. Lewis), Mr. A. H. Sartoris, Mr. G. Reavell (Vice-President Northern Architectural Association), Mr. S. F. Harris (President of the Northamptonshire Association of Architects), Colonel John Brown, Mr. G. Brudenell, Mr. W. G. Dobie (President Liverpool Architectural Association), Colonel G. Eunson, Mr. T. C. Gotch, Mr. H. Hankinson, Mr. Owen Parker, Mr. J. D. K. MacCallum, Dr. A. H. Millington, Mr. A. Keen (Hon. Secretary R.I.B.A.), Mr. Ian MacAlister (Secretary R.I.B.A.).

Colonel Stopford Sackville said, in the course of his speech proposing the health of Mr. Gotch, it was surely no slight achievement for Mr. Gotch to have become so well known in the world of art as to climb to the top of the architectural profession, and emerge out of the twilight of provincial renown into the noontide of metropolitan celebrity. But all were agreed the honour was well deserved by his literary gifts and practical talent, of which he (Colonel Sackville) had proof at Drayton. Colonel Sackville expressed the pious wish that as rural and urban districts have inspectors of nuisances and surveyors of roads, they might also have travelling architects, to whom the passing of plans for new buildings and the restoration of old might safely be entrusted. They congratulated Mr. Gotch on the signal honour that had been conferred upon him, and with all their hearts wished him long life and prosperity.

Mr. Gotch, in his reply, said:—

I find it difficult to express in adequate words my heartfelt thanks for the manner in which this toast has been proposed and accepted.

When I look upon the pictures which have been drawn I cannot but admire and be thankful for the kindness of the hands that wielded the brush. In truth, looking at the position from my own point of view, I can discern little but an endeavour on my own part to do what came to hand with what ability I might. But if I feel that the colours have been applied with a full brush, I am none the less grateful for its generous use. I cannot too deeply thank the speakers for their kind words, nor you, my lords and gentlemen, for receiving them in so kind a spirit.

More especially is this the case when I remember that this distinguished company is largely, although not entirely, composed of dwellers within the county; for I am a Northamptonshire man from the crown of the head to the sole of the foot: and, in a transverse direction, from any one suitable point to another.

Being thus a Northamptonshire man, and pursuing architecture within its boundaries, it is with singular

pride and satisfaction that I find myself placed in the presidential chair of the Royal Institute of British Architects: for that fact is significant of the widening of interests in the Institute. This is the first time that a President has been chosen whose headquarters lie outside the London cab radius.

The Royal Institute has been in existence now for some 90 years: it was founded as a Learned Society, and it has numbered among its members practically all those architects who have left their mark on modern British architecture. But with the passing years and the inevitable changes accompanying them, its scope has slowly altered, and, although we have not diminished in our love of learning, we have widened our borders in the desire to include in our ranks all architects of ability and good fame, whether steeped in learning or not. Local societies have been taken into alliance, not only from England, Scotland, Wales and Ireland, but from the Dominions over the sea; and it is no exaggeration to say that wherever the British flag flies, there is the influence of the Royal Institute felt: establishing a high standard of professional conduct, helping the student in his studies, examining him as to his competence, and passing him forward well equipped for his career, and filled with the devout, if sometimes delusive, hope that he may acquire that modest share of prosperity to which alone the average architect can aspire. For the average architect dare not pitch his ambitions too high; with him virtue is largely its own reward. But fortunately the pursuit of his calling is itself a delight. His interests are so varied, his knowledge must be so diverse, that, so long as he has any work, dull moments can be but few. And outside his professional work there lies that vast, that fascinating region, intimately associated with his daily tasks, that region dotted over with ancient buildings, the study of which is not only delightful in itself, but is of unspeakable value to him in attacking the problems of modern design.

To preside over a body which includes the foremost architects of the time, and vast numbers of others, born to blush unseen, which keeps its finger on the pulse of far-distant lands, this is indeed a great honour and a great responsibility. But, as every organism adapts itself to its environment, as the dyer's hand is subdued to what it works in, so I trust to be enabled, with the help of a most loyal and efficient staff, to cope with whatever situation may arise, and to maintain the high traditions of my predecessors.

The duties of the President are varied and multifarious. In addition to presiding at the ordinary functions of the Institute, there devolves upon him the task of appointing suitable men as assessors of competitions and arbitrators in building disputes. He has to conduct delicate negotiations, to make tactful suggestions, to help his brethren in their occasional endeavours to move the inert mass of constituted authority, and to

advance the cause of architecture in all directions, and not least with the general public.

Many other duties are his, and among the more arduous is that of dining-out. If the esteem in which the Institute is held by other bodies is to be measured by the number of invitations which the President receives to dine with them, then indeed is its reputation secure.

To comply with all these invitations the victim would need the bodily capacity of a Daniel Lambert, the absorbent qualities of a Sir John Falstaff, the digestion of Gargantua. But with the help of an iron constitution, and (when necessary) with that of a skilled medical adviser, I hope to pull through.

As for to-day—I have no fears, for should outraged nature clamour for healing and redress, the great law of compensation would come into play, and she would be more than recompensed by the kindness of this great and distinguished gathering.

I use no idle words when I say that the memory of this occasion will never fade, but will be cherished to the last day of my life, and it will, I hope, stifle the secret fear that the feast is rather the measure of your goodwill than of the merits of your guest.

My lords and gentlemen of the county, and you, my professional brethren, and all others from without its borders, I thank you from the bottom of my heart.

Sir Ryland Adkins and the Marquis of Exeter, in subsequent speeches, referred to the President's public services to the county and as an architect.

Correspondence

STRAND-ON-THE-GREEN, CHISWICK.

11 Gray's Inn Place, W.C.1,
6 December 1923.

To the Editor, JOURNAL R.I.B.A.—

SIR,—In the *Builder* of 23 November, there is a note to the effect that the new embankment wall recently erected by the Chiswick Urban District Council has been made to conform with the wishes of the Art Standing Committee of the R.I.B.A. by the addition of a wide splayed coping, well weathered and projecting each side. Further, that the R.I.B.A. has thanked the Chiswick U.D.C. for the consideration shown to the Institute's wishes.

The first part of this statement is so wide of the truth that the facts should be made known generally, as follows.

Early in 1923 the attention of the Art Committee was called to the fact that the Chiswick U.D.C. was about to rebuild a portion of the embankment wall at the above. In view of considerable anxiety which was being shown by local residents and other members of the public as to the Chiswick Council's intentions the Art Committee approached the Chiswick Council on

the matter. After repeated enquiries over a period of three months or so the Chiswick U.D.C. consented to an investigation of their proposals.

Thereupon the Art Committee appointed three of its members, of whom I was one, to meet representatives of the Chiswick U.D.C. and certain public-spirited residents of the neighbourhood on the site, when it was found that the work was already considerably advanced, and showed a portion of the wall completed and faced with random rubble masonry of a very ugly and mechanical appearance. It was explained that the wall was to be finished with an iron-spiked unclimbable fence.

Following discussion the representatives of the Chiswick U.D.C. agreed to the suggestion of the representatives of Art Committee that the remainder of the wall facing should be of old stock bricks—of which the Council had plenty at their yard—of the character shown in parts of the old river walling, that the parapet should be finished with a plain, thin stone coping, and that the railing should be omitted.

Some two months later the R.I.B.A. was informed by the Chiswick U.D.C. that they were unable to secure the necessary adjustments in their contract, and that the work was being continued according to the original scheme. In view of this a statement explaining the Institute's action in the matter was published in the *JOURNAL* and, I believe, in the architectural and general Press.

Since the recent reference to the matter in the *Builder* I have visited the site and found the work completed in the original ugly random rubble facing, pointed in cement with a sort of engineering joint, and capped with a mechanically square and smooth stone coping, 14 inches by 3 inches in section, which does not project over but is even a little narrower than the parapet wall. The effect is that of a slice of rather rich plum cake with a generous slab of almond icing to it; the R.I.B.A. evidently thinks with me in this for it has swallowed it whole.

The *Chiswick Times* of 16-11-23 says that the letter from the R.I.B.A. states "... the work as now executed by the Chiswick Council at Strand-on-the-Green entirely meets the views of the Art Standing Committee." Having now seen the wall I regard this statement with the greatest astonishment.

Until one remembers that the composition of the present Art Committee is not the same as that of 1922-23 it is difficult to understand its feelings of approval and gratitude towards the Chiswick U.D.C., and as one of the three representatives of the Art Committee of 1922-23 I wish to dissociate myself entirely from any such complacency.

To put the matter in a nutshell, the Chiswick U.D.C. has snubbed the R.I.B.A. and the R.I.B.A. has thanked the Chiswick U.D.C. for doing so.—I am, Sir, yours faithfully,
ARTHUR WELFORD [A].

14 Gray's Inn Square, London, W.C.
17 December 1923.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—As one of the Hon. Secretaries of the Art Standing Committee, I do not think it is within my province to enter personally into a discussion through the medium of the R.I.B.A. JOURNAL, on the merits or demerits of what might—on the face of it—appear to be a somewhat unfortunate termination to the efforts of the Art Committee in this matter, but in view of the fact that the next meeting of the committee cannot take place until early in the New Year, I feel that the inferences contained in the latter portion of Mr. Welford's letter should not be allowed to pass without some immediate comment.

The present Art Standing Committee has in this particular matter endeavoured to secure continuity of action consistent with that taken by last year's committee, and to this end one of the members who originally acted with Mr. Welford on the small sub-committee formed to deal with this matter, and who was, moreover, thoroughly acquainted with the whole circumstances of the case from its initiation, was deputed to inspect and report on the work as finally executed, and it was solely on his advice and report that the letter of approval was sent to the Chiswick Council.

Possibly this line of action has not, in the present instance, led to the most satisfactory result, but be that as it may, the inferences that Mr. Welford draws regarding the ideals of the present committee as compared with those of last year must be seriously qualified by these facts, and possibly even more so when it is stated that of a total of 21 members, 13 of last year's committee still remain.—I am, Yours faithfully,

WINTON NEWMAN [F.]

Joint Hon. Secretary, Art Standing Committee.

CASEMENTS OR SASH WINDOWS.

Beckenham.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—May I be allowed to give my opinion on this subject?

Sashes with their linings and architraves give a finished appearance to a room, well-made sashes give very little trouble as regards noise, and the best flax lines last a long time. Ventilation is easy, both sashes can be opened as required, and the frames can be bedded so that a large portion of the frame shows, thus giving the effect so pleasing in Georgian houses.

An excellent window fitting was used in many of the schools erected by the London School Board which is a combination of sash and casement, the lower portion consisting of an ordinary pair of sashes, the head forming a transom above which is a casement fitted with gearing to open and close, the whole of the sash bars are stout, the panes small so that the scale of the building is not destroyed by large sheets of glass.

Casements are objectionable in every way: the sills are frequently high above the floor, and the top so far below the ceiling, that the air of the room is not changed.

When the casements are open the curtains are blown about, thieves can easily get in, and children fall out.

The portion above the transom is rarely opened, and I have noticed that the majority on the Continent (especially in Holland) are fixed, except in very modern buildings, so that the rooms are without ventilation where it is most required.

Therefore, in my opinion, the only merit in casements is, the glass throughout the façade is on the same plane.—Yours faithfully,

HENRY LOVEGROVE [A].

HISTORICAL MONUMENTS OF "MINOR IMPORTANCE."

Mr. F. R. Hiorns has written the following letter to *The Times* with regard to the preservation of historical monuments of so-called minor importance:—

In the interesting references in *The Times* of to-day to the publication by the Historical Monuments Commission of a further volume of the Essex survey, it is mentioned that the monuments recorded for that county reached the remarkable total of 5,596. This bears impressive witness to the exceptional wealth of our country in buildings, or parts of them, of historic and artistic interest.

The published information also shows that the great mass of these examples are, in respect of size and location, what would be looked upon as works of minor importance—such, for example, as small cottages, though perhaps many centuries old. It is probably for this reason, as your leading article states, "they are seldom visited by strangers unacquainted with their special points of interest, and, unless their guardians or owners have a perception of their historic or artistic importance . . . they are exposed to grave dangers of neglect or even of destruction." The truth of this, as applied to such cases generally, is made apparent by frequent appeals for the financial help of private persons to save them, but, as both interest and generosity in such matters are bound within a limited circle, it follows that every year invaluable examples of the beauty embodied in the useful crafts of past ages disappear for ever from our midst. A condition of affairs so much to be deplored as this cannot be in accord with the wishes of thoughtful people, and, as time goes on, it becomes increasingly necessary to restrict losses in respect of what is, undoubtedly, one of the most educative and vital forms of our national wealth.

While, therefore, the Commissioners' investigations and published lists of historical monuments are of the greatest use and importance, the necessity still remains for the financial help to be available that, in the last resort, can alone prevent the ruin or destruction of such objects as the schedules include but do not protect. The Government very rightly contributes, from public funds, towards our national art collections. And is not beautiful work enshrined in old buildings—even in the minor examples—equally worthy of such consideration?

Employment in the Building Trade

DEARTH OF SKILLED MEN.

The following letter from Mr. Arthur Keen (Hon. Secretary), appeared in *The Times* of 7 December :—

Apart altogether from political considerations, any detailed information about the official statistics of unemployment quoted by Sir William Beveridge would be of great interest.*

In the building construction industry 112,000 men are stated to be out of employment, but as far as one can hear from architects in all parts of the country there is actually a general and very serious shortage of skilled building men. Bricklayers, carpenters, and masons are scarce; plasterers are a constant difficulty, and I have just heard of a large contract in the London area for which plasterers are actually being picked up here and there in Scotland and brought to London. The unemployment must therefore be mainly among the labourers, although some of it is explained by lack of skill in the mechanics. Builders are constantly complaining that out of a dozen men taken on only three or four really know their trade and can be retained after the first few days.

It is a very serious matter that among the young fellows who came out of the Army there are great numbers who are not equipped for earning their living. Those who have had a superficial training in some trade have not sufficient skill to ensure regular employment, and many of those who seek work as labourers have not the physical strength that it requires, to say nothing of the very considerable amount of rough skill in digging or concrete mixing and scores of other things which the regular builder's labourer possesses. This shortage of skilled mechanics is no question of tariffs or free trade, and it affects the public closely, because it means that building involves far more time and cost than should be necessary; it means, further, that the unskilled men must stand idle.

The Council of this Institute is so convinced of the fact of the dearth of skilled labour in the building trade that it has set up a committee to study the matter. I cannot speak for the other trades that Sir William Beveridge has referred to, but it is not probable that lack of skill arising out of war conditions is responsible for much of the unemployment in them, and in many instances might not the Board of Education do more to supply the place of the old-fashioned apprenticeship which has become so rare?

"HOUSE AND GARDEN."

The December number of *House and Garden* sustains both in illustrations and text the excellent quality of earlier issues. The article "Relating the House to its Site" is illustrated by delightful pen sketches by an anonymous artist. Among the contributors of articles to the issue are Mr. Aldous Huxley and Miss Alma Gluck.

Early in the New Year Messrs. Bell will publish an illustrated volume on the ancient architecture of Western Asia. It will deal with Chaldean, Hittite, Assyrian and Persian architecture, and will embody the results of recent exploration in Anatolia and Mesopotamia. It will attempt to trace the interdependent relations of these several phases of art, and to indicate their effect on the general architectural tradition.

* Mr. Keen refers here to a previous correspondence in *The Times* between Mr. Amery and Sir William Beveridge.

Exhibitions

HAND-PAINTED POTTERY.

The exhibition of Mr. and Mrs. Alfred Powell's china at Brook Street Gallery is more interesting than the many other previous ones we have enjoyed. And mainly so, because of the improvement in lustre and in the quality of design, which has, besides its sensuous qualities, an interest both intellectual and emotional. The five heraldic plates are remarkable in every quality and interest. Designed to go against a white wall, we feel sure the effect of colour will be refined and rich.

The little octagonal dish with eagle is so beautifully drawn and balanced that any of the Early Japanese artists might have been proud to do it.

Above this plate is a clever and original design for a circular dish with pool and fishes and a border on the rim of buildings reflected in the water, quite amusing and pretty in effect.

The "variety set" tea service is so gay and reminiscent of nature's joyousness, one wishes all one's plates and dishes might be similarly sprinkled with sprigs of flowers.

Mr. and Mrs. Powell are such delightful artists that one wonders why the manufacturers do not provide them with better shapes for their pottery. Some of the old shapes revived in jugs and bowls are as good as they can be. But we saw no cups or teapots that gave any pleasure by their shapes.

The texture and the glaze still bear the impress of mechanical perfection which makes us long for more of the Chinese quality. The pitted "blobby" surface, that when glazed plays with light as if it enjoyed the game. Why are we so sadly smooth and mirthless? C.F.A.V.

MR. LEE-HANKEY'S SKETCHES AND DRYPOINTS.

A considerable collection of Mr. Lee Hankey's water-colour sketches, etchings and drypoints is at present on exhibition at the Lefevre Galleries, in King Street, St. James's. This artist's work, in any medium, is distinguished by accurate drawing, and by simple and direct statement. He chooses in his figure subjects peasant types, of the land or the sea, and expresses with intimate sympathy the character which labour on the sea or land brings out in the tillers of the soil and those who take a toll of the sea. His groups of a woman and child are numerous at the present exhibition, depicted with reality, with sentiment, but wholly without sentimentality. Mr. Lee Hankey's artistry in etching, its breadth and delicacy, has long been established. E.H.M.

STAINED GLASS

AT THE VICTORIA AND ALBERT MUSEUM.

The Swiss Minister, Monsieur C. R. Paravicini, has lent to the Victoria and Albert Museum seven panels of early stained glass, which are now exhibited on the stairway leading from Room 131 to Room 112 on the first floor. Three of the panels, originally in the Cathedral, Passau, belong to the Salzburg school and are dated 1494. The remainder are rare early Swiss work—two representing the Virgin and St. John the Evangelist, of either the Constance or the Zurich school of about 1430; and two are heraldic panels of the school of either Constance or St. Gall, dating from about 1440.

Allied Societies

LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

PRESIDENTIAL ADDRESS BY MR. ERIC MORLEY [F.], F.S.I.

At the Annual General Meeting of this Society on November 23 the President in the course of his opening address said:

Although this is the second year of my Presidency, the feeling of gratitude which characterised my opening remarks last year still remains with me, and is to-night the chief cause of my satisfaction in being able to address you again.

Your officers have served you well, and they have made the position which I feel so honoured to hold both easy and agreeable for me.

Your Council's action in awarding the Society's new Travelling Studentship of £20 to Mr. F. Chippendale has now been more than justified, for he has recently obtained, in addition, the British Institution Scholarship, of the value of £75 per year for two years. This scholarship is a much coveted distinction, and we offer our congratulations to Mr. Chippendale on his successful effort to secure it.

Mr. Charlton's increasing insistence that the interests of the Society must always be considered before his own is the good fortune of us all, with possibly the single exception of that, at present, unknown individual who will one day have to succeed him.

Remarks of this kind were, I do not doubt, made on a similar occasion concerning Mr. W. H. Thorp, the first Secretary of the Society. Mr. Thorp has now left us, as you know, for better things: for a climate more reliable and an environment less sordid than we in the West Riding could ever hope to offer him. It is satisfactory to record that his untiring efforts for the Society, and his architectural contributions to the city of Leeds, did not go unrewarded, nor his praise unsung, before he left the district. Mr. Thorp was, years ago, one of that small band of workers who strove long and hard for a proper recognised status for the provincial architect. Only in recent years, however, has his work borne fruit, for only latterly has the voice of the North been heard with a welcoming interest at Royal Institute meetings. But things are at last as they should be, and the old good-natured tolerance has now been permanently replaced by a full recognition of our influence and power. It is only fitting to remember that our thanks are also due to the efforts of Mr. Paul Waterhouse for the encouraging progress that has been made.

The last R.I.B.A. elections, revealing, as they did, an altogether new feeling amongst its voting members, marked still another step forward, and the number of provincial architects now serving on the Council is larger than ever before. It may be of some interest to the members of this Society to know that in that election 64 per cent. of its voting members returned their ballot papers, the highest percentage for any Allied Society in England being 84½, and the lowest 55. The figures show that we recorded about the average percentage. It is true, of course, that for the great majority of us the voting papers contain simply a "list of names," but we in Leeds and

West Yorkshire have surely some few members who can guide us, if only we are sufficiently interested to consult them. It must, at least, be apparent to all that the provincial members of the R.I.B.A. will now be able to secure their demands at any future election, if only their full voting power is exerted to do so.

Most important of all, and for the first time in history, gentlemen, we have elected a provincial architect to the chair of the Royal Institute. It may, in addition, be recorded that the Royal Gold Medal has been presented to another, for Sir John Burnet, though he works in London, can surely still be regarded as equally one of ourselves. We shall not, then, be unduly sanguine in fostering the hope that we are, at last, coming into our own. It only remains for each one of us, to ensure our further advancement, to grasp the opportunities to our hand.

These, I submit, are a good deal easier to recognise than they were before the European War. For, devastating as its effects have been, and in spite of the trying times we have had to face, we cannot surely do other than express relief that the hiatus in building which accompanied it has proved, now it is over, a great help to us. It is surely beyond doubt that the innate conservatism of the North has always, in the past, shown a tendency to retard rather than to hasten progress, and that the changes which have taken place until recently have, for the most part, been so gradual and sporadic as to elude the majority of us. The sudden developments have been phenomenal, and the general outlook, as affecting building, has been so stimulated and improved that our relations are to-day with a new type of building owner. In other words, our clients are no longer content, as in the old days, simply to "jog along," but have realised to the full that only the most modern and progressive methods will suffice for them, as these only will ensure the successful conduct of their present-day business ventures.

As it will be generally admitted that history through the years shows a steady advancement of building, we can easily illustrate this graphically, and show, with time as the horizontal basis and progress as the vertical, exactly what has taken place. It will, in this way, be apparent that the curve which indicates this advancement has risen, in the period of rather more than five years, to a point which in normal times would only with difficulty have been reached in at least a quarter of a century. Progress has been almost too rapid, and, for this reason, we should take due warning to be well and fully prepared for the sudden reaction which must follow. Especially, then, let us take care that those we are here to serve do not overreach themselves, so that this same reaction, inevitable as it may be, is at least reduced to a minimum.

The different housing proposals, indicating as they do the exact nature of the pitfalls most to be avoided, should provide at least one lesson for our careful consideration. For if, as we are told, the standard of life within these islands is to be determined, not by what is desirable, not even by what is reasonable, but by what world prices inexorably decree, is it too much to predict that these houses, built for a standard of life described by politicians as "fit for heroes," may actually prove, in the end, beyond the economic capacity of those for whom they were

intended? That some form of reaction may be looked for from the present grandiose proposals would appear, then, to me at any rate, to be inevitable; but that the progress finally maintained will help to justify the present chaos is, we cannot doubt, as certain as it is gratifying. A similar reaction, I think, may be looked for from that other idyllic solution of the housing problem—the bungalow. Time alone will prove the usefulness or otherwise of this type of dwelling-house, but few of us here to-night would predict for it anything but a very hazardous future, as soon as normal times are again restored. But if, amongst ourselves, these dangers of reaction are realised, the lessons of this abnormal period, empirical as they may now appear, should prove most helpful to us, and the many vital changes which have been brought to light as a result of the war should set a permanent new standard for architects and clients alike. The old conservatism has been dispelled, and those who build are now able to contemplate their requirements in two distinct aspects, "as they were" and "as they are."

The increased and uncompromising demands of the retail trade are at least one indication of this same newly acquired faculty. Few of us can walk down Regent Street, where the work of the great John Nash, so long the admiration of us all, is now being gradually demolished, without being arrested by the revolutionary changes which are there taking place. The supremacy of the shopkeepers, now definitely and permanently assured by the power of the multiple stores, is changing the streets of London, even as it is those of our provincial cities, for all time. Nothing has affected so vitally the street architecture of this country as the crying demand for glazed acres of shop windows. It is the shopkeepers' one essential for successful trading, and even the most conservative of architects have been compelled to modernise their ideas, and to modify the scale of their elevations, to provide it.

This has been achieved by the shopkeepers, but the shortage of office accommodation, calling equally for attention, is surely another example of these suddenly apparent and devastating troubles. In Bradford it has been considerable, though it is true that at the moment things are easier, because of the state of trade. But we are worse there than you are in Leeds, partly because of our having to restrict the really valuable part of the city to the small flat area in its centre, but partly also because you have already in this city a larger share of modern office buildings to utilise.

The only possible solution—and, in spite of what I have just said, it applies in both cities almost equally—is higher buildings. I am not advocating sky-scrapers 600 feet high, but buildings of from six to eight storeys. A great deal has already been said on this subject, both for and against, but it appears to me that in Leeds and Bradford, at any rate, expansion in an upward direction is both desirable and inevitable. Any town with a limited central area, with a limited number of streets suitable for offices (and by that I mean near the important centres of civic and industrial life), has its business locality finally restricted or confined, so as to make lateral extension, except on the very smallest scale, almost impossible. The width of our streets is, of course, a governing factor, but, as Mr. Delissa Joseph pointed out some time ago, the recent case of

Charles Semon and Co., Ltd. v. Bradford Corporation has established one fact for our guidance: that a building half as high again as the width of the street will still leave a sufficiency of light for the opposite owner. There is little doubt that since the war the number of clients who incline to this desire for higher buildings has increased, but here again a note of caution in dealing with them is essential. It is not usually feasible to erect such buildings on small sites, for the reason that the proportion of area required for lifts and staircases is often too great to ensure a sound financial undertaking. Sites must be sufficiently large to provide these necessities with economy, and the interests of a city are better served by one owner selling to, or sharing with, his neighbour than by either covering his own small site with a building not really suitable for the position it occupies.

So much, then, may be said of the demand for shops and offices; but the modern mill and factory owner also has his problems, and, even in his case, a new set of conditions have now presented themselves. Light and air are hailed as proved aids to efficiency, and welfare work, including the building of canteens, sports pavilions and the like, is now recognised as indispensable in every really large and up-to-date works.

But perhaps the most marked change of all amongst these magnates of industry is their readiness to look to the future, to visualise a completed factory even though a small building only is at the moment proposed. One of our difficulties in the past has been to obtain a really clear idea of our client's ultimate intentions, causing regrets for which we were blamed, but not responsible. This new type of client will simplify the work we undertake for him considerably, and we must thank the war and the trade boom which followed it for the helpful advance that has been made.

These are but a few of the newly grasped conditions and requirements in modern building, but to fulfil them with distinction we architects of the provinces are better equipped than ever before in our history. The whole of the present-day resources of the building trade are known to us—our reward for granting interviews to the long line of specialist representatives who have waited on us since building recommenced—and all are at our disposal: the steel-framed building, with its special adaptability to the modern demands I have outlined; the improvement in builder's tackle, facilitating speed in erection; the various types of reinforced concrete, including tubular floors of either concrete or brick; the use of metal work in so many attractive forms, for shop fronts, doors and windows; the modern methods of electric lighting (those of us who heard Mr. Pye's paper two years ago will remember how he showed that illuminating engineering is now almost an exact science); the introduction of electricity in mills; and the multiplicity of wall and floor coverings for every position and purpose. With present-day requirements so defined and with modern methods to our hand, we have nothing to fear. My own view is that we have proved our capacity in housing schemes. Though it may not be generally recognised, there was no architectural problem in these schemes which was not more than adequately solved by the architects of this country. Professors of economics the majority of us are not, nor are we politicians; but if

the Government's various housing proposals have so far failed, it is surely on one of these grounds only, and not from any lack of skill on the part of the architects or builders who tried to carry them out.

There seems no reason, then, why architects, even in the West Riding, should ever again look back. The men who will follow us in the profession, the students who are here to-night, have better facilities for developing their art and more increased opportunities for study than ever were available for us, or at least the great majority of us, at the time, now longer ago than we care to think, when our own training was in progress. On one occasion last year I visited the School of Art whilst the preparation of designs for the front of a large Post Office was in progress. I was amazed at the high standard of excellence in that room, and though it did occur to me that the importance of scale and proportion as a preliminary essential for a façade of that description had possibly escaped one or two students at the outset, I felt really envious of the facilities the school provided. In spite of all this, I am going to say one or two words of counsel to these same students, more especially to those among them who have either just started or are just starting as practising architects.

Without attempting to be satirical, and recognising to the full the value of their school training as a sure and sound foundation for all classes of subsequent building, I would still remind them that the nature of their earlier work will not, for the most part, include at all the planning of great monuments or the erection of buildings with imposing façades. It will rather consist of the alteration of houses, the building of garages, and other very much smaller contracts. But should they feel disappointed or disheartened at the lack of public confidence this might seem to reflect, it will help them to remember that even garages are of two kinds—good and bad—and that it is just as essential to do their best with these smaller buildings as it is to achieve greatness with the larger. For if the crooks of a client's garage door work loose in the piers, causing the door to sag on its hinges, he is apt to seek out another architect for the next work he has to place. "For," he says, "if 'So-and-so' lacks even the qualities requisite for the building of a successful garage, how much more will his talent fail when required for the erection of a spinning mill!" There is nothing so true in our profession as that only the best is good enough, that success is only achieved by giving constant attention to every smallest detail. If young architects give this requisite attention they will have more work than they can do, and when that time arrives they will do well to have grasped early two other points of importance.

First, they should cultivate strenuously the faculty of quick thinking, of coming quickly to a decision. Every architectural problem has a variety of solutions, and many of these must occur to every architect as he tries to evolve a design. He can, if he wishes, spend many weary hours carefully weighing the relative advantages of each of them, and, at the end, the ideal solution he was seeking will be as far away as ever, proving his exhausting effort to have been largely expended in vain. It is true that every problem requires a full consideration, that every possible avenue to success must be explored, but the power of a quick volition is one of the architect's greatest time-savers, and

the students will be well advised to cultivate this power before those other indecisive and vacillating methods have a chance to become a habit with them.

Secondly, with every possible diffidence, I would inform them that, however sound and thorough their training, and however inviolable their position as architects, in spite of all this, a good builder is their best friend. Remembering that the autocratic and dictatorial architect is not always the ideal, they should see that they work actually with the builder, and not exclusively apart from him. They should consult him whenever his experience can be of value. Fresh from the school, they will be gifted with a range of knowledge by the side of which that of the average builder appears limited and unimportant. They will know, for example, the load in tons per square foot which can safely be superimposed on "hard compact gravel," but information of this kind has unfortunately little value unless it is coupled with an equal ability to decide exactly what type of foundation is really intended by this very comprehensive description. Because in points of this kind an experienced builder can be of assistance, they will surely do well to consult him, that by doing so they may obtain his valuable and willing help towards a successful completed building.

I am told it was the deplorable lack of co-ordination between the architect and his craftsmen that really led to the historic confusion at the Tower of Babel. Although that was a long time ago, it is still for us to profit by it. For while to learn from the experience and mistakes of others is perhaps the most difficult method of acquiring knowledge available, it is at the same time the best method I know, and I commend it to the students to-night, that they may ensure, by studying the lessons of the past, the greatness of architectural achievement in the future.

THE READING SOCIETY OF ARCHITECTS.

A series of four lectures, organised by the Reading Society of Architects, was part of the winter programme of the Reading branch of the Workers' Educational Association. The lectures were therefore purposely made non-technical both in language and method of treatment. The first lecture was given by Mr. Ronald P. Jones, M.A., on 24 October.

THE GREEK POINT OF VIEW IN ARCHITECTURE.

By RONALD P. JONES [F.], M.A.

Mr. Jones began by explaining that the phrase "point of view" was chosen to show that no attempt would be made to give a complete survey of the work of each period; though it would have been less impracticable to do this with Greek architecture than with that of any other period because of the limited scale of all Greek life and art, and because the unique influence of Greek architecture has depended on not more than a dozen surviving buildings, almost all of one type, and comparatively small in size and simple in design.

In the two centuries from 550 B.C. onwards, the foundations of European politics, philosophy, history, mathematics, science, drama, and the fine arts were all laid by a few small city states, and in every branch of activity the intellect was the supreme factor.

ALLIED SOCIETIES

The most concise and perfect description of the Greek point of view in art could be found in Pericles's claim in the famous Funeral Oration:

"φιλοκαλοῦμεν μετ' ἐντέλειας."

an expression which cannot be translated in so few words, but may be paraphrased "we cultivate the fine arts without extravagance."

Pericles referred to actual economy of cost, but the words may be applied in a wider sense to the highest quality of Greek art—its restraint, simplicity, refinement of taste, and freedom from any ostentation or vulgarity. The Greeks aimed in all things at the utmost clearness, lucidity, and definition, in order to satisfy the intellectual test, and architectural expression had to comply with these standards; and, in doing so, had to renounce many sources of effect which were commanded by other races and periods. The sombre majesty of the Egyptian temples, with their colossal scale and calculated mystery and gloom of their interiors; the playful intricacy of the Saracenic mosque; the romance and picturesqueness of the Gothic cathedral with its "dim religious light"; these were alike denied to the Greeks. They excelled in sculpture, the most definite and lucid of the arts, and their conception of the divine was merely the human form idealised to a higher perfection.

Even the Greek landscape is lucid and intellectual in its appeal: the land is barren and rocky, and the colouring subdued, and all its beauty comes from its outline and from the marvellous clearness and luminous brilliance of the air.

The architectural forms were simple and highly abstract. The system of construction with column and lintel expressed repose, dignity, and stability as contrasted with the restless strain and exuberance of the Gothic arched system. Translated into terms of sound, a Greek temple would be represented by the slow movement of a symphony, while a Gothic cathedral would suggest an intensive bombardment in a battle of masonry.

The Greek Doric column is the most perfect expression of the function of support which has ever been designed; all its lines and details emphasise this function, as in the tapering of the shaft, the fluting (which also plays an important part in breaking a hard division of light from shade) and the spreading and outline of the echinus.

The architecture was essentially external, and was conceived from the outside, while a Gothic church is conceived from the inside, and even so, downwards from its stone vault. Moreover the external design was not, as in Gothic work, a clear expression of the internal plan. The temple usually consisted of two halls of unequal size, back to back, but there is no indication of this in the external design, and nothing to show at which end the main entrance may be found. In fact, as the remains at Segesta prove, the temple was actually built from the outside, the colonnade being erected before the building which it surrounds.

The lecturer illustrated these points with slides taken from his own photographs in Greece and Sicily, and showed the evidence for the wooden origin of the Doric order, and the method of constructing and finishing the columns. The remaining time was given to the Acropolis at Athens, and to the refinements of design found in the

Parthenon, pointing to a marvellous sensitiveness of vision in the Greeks, which could detect and take pleasure in minute adjustments and curves which only careful measurement reveals to modern eyes.

After a brief discussion of the temples at Girgenti and Paestum, the lecture closed with the quotation of Plutarch's beautiful tribute to the buildings of the age of Pericles:

"Every piece of his work was immediately, even at that time, for its beauty and elegance, antique; and yet in its vigour and freshness looks to this day as if it were just executed. There is a sort of bloom of youth upon those works of his, preserving them from the touch of time, as if they had some perennial spirit and undying vitality mingled in the composition of them."

THE ROMAN POINT OF VIEW.

By Paul Waterhouse, P.P. R.I.B.A.

7 November.

Mr. Paul Waterhouse opened his discourse by disclaiming any intention of proving that the Roman people would have acknowledged a point of view at all. Probably, since the best art was spontaneous, they had no consciousness of a policy in architecture as a nation. National views on architecture were, he pointed out, very different affairs from the traditions and secrets within the craft itself.

Setting aside as erroneous the notion that the Romans were mere blind copiers of the Greeks and artless appropriators of the achievements of other and earlier nations, he proceeded by the aid of slides to develop his opinions on the trend of architectural cause and effect in the periods of Roman supremacy. The conditions and problems of Rome had, said the lecturer, a quite extraordinary parallel in the circumstances of modern England. There was hardly a problem of our own however baffling to which we could not apply the test "what would Rome have done," and very few to which Rome did not supply either an answer or a suggestion.

The Roman position as regards anterior architecture wherever found was not that it was foreign stuff to be borrowed but that, Rome being mistress of European civilization, it was Rome's.

Further, the employment of anterior forms developed or undeveloped was not pillage but merely the carrying out of that process of leaning on the past which was the only acceptable method of architecture in any of the great periods.

THE MEDÆVAL POINT OF VIEW.

By Major H. C. Corlette [F.], O.B.E.

21 November.

Major H. C. Corlette began his address by referring to the evidence of a continually developing tradition of building through all periods of history. It was to be seen in the relationship of Greek and Roman ideas of design to one another and of both to earlier Egyptian forms. He then showed that all mediæval building was related to Roman work either by direct influence or through the work of the Byzantine builders. But the

mediaeval point of view grew rapidly away from both these influences, and moved on to the use of new methods unknown before. It was not apparently a conscious view, but rather an attitude of mind, an instinct of freedom that enabled them to make discoveries. They were practical hard-working men, not moved by weak emotions, but stirred by energy of mind and body to overcome new problems of structure by every and any scientific device they could use. But in this spirit of enterprise, of experiment, they attacked all questions, whether of government, of administration, or of building. By doing so they discovered the practical superiority of the pointed arch over other forms as a means by which to solve the special difficulties presented to them. In the result they produced all the wonderful varieties of Gothic architecture. But this Gothic work, which in itself was an expression of their sense of freedom, of liberty, was used under organised and approved restraints. In the northern parts of Europe they built as the climate required and the materials available allowed, and in the south they allowed the same considerations of sense to influence them in their work. Geography left its impression on their architecture. They never copied others who had built before them, and they never imitated their own successes.

The influence of the mediaeval point of view was not confined to a period from, say, the tenth to the fifteenth century; it extended, especially in England, till the end of the sixteenth century, and later and during the latter part of this period the Gothic mind was at work experimenting, with wonderful success, on the new and more modern problems of planning and design. Gothic architecture was not a thing of religious impulse or feudal demands, not a thing of traceries and cusps or any other particular details. It was more an attitude of mind that attacked questions of building with sound sense, converting all difficulties of plan or construction into something usefully beautiful. Tradition among the craftsmen was its backbone; co-operation among them gave it power. The craft guilds were a school of workers. They were, in fact, a Workers' Educational Association, and they lived and learned, not only by books and words, but by the things they could touch and see, always searching for ideas of perfection by means of action and adventure, experiment and enterprise. The mediaeval point of view produced achievements which have never been equalled in beauty nor surpassed in brilliance of intellectual power.

THE RENAISSANCE AND MODERN POINT OF VIEW.

By W. E. Vernon Crompton.

5 December

Mr. W. E. Vernon Crompton, before proceeding with the consideration of the Renaissance and modern point of view when applied to architecture, drew attention to three points which must be borne in mind. Firstly, it was to Greece and Greco-Roman thought that we must look for a true conception of the nature of architecture as an activity in which order and beauty were the chief values. Secondly, that architecture was fundamentally the expression of an attitude of mind, and consequently was the best example of man's activity that was available

whereby the value of civilisation might be tested. Thirdly, the lecturer went on to inquire how it came about that the style of architecture previous to the Renaissance which we call Gothic was displaced with such apparent ease, the change we witness from Gothic to Renaissance being more of the nature of a break than an evolution, the reason being that the mediaeval scheme of thought was intentionally incomplete. During the Middle Ages certain avenues of thought were forbidden; there was consequently no joy in the untrammelled pursuit of knowledge as an end in itself: such an attitude towards life contained the elements of decay. Further, we must remember that there existed an enormous mass of ancient learning which only awaited discovery: it was the task of the Middle Ages to resume this heritage of knowledge, and in so doing it absorbed that which was eventually to blossom as the Renaissance.

After this preface, the lecturer, with the help of slides of various buildings in Italy, France and England, proceeded to consider the Renaissance point of view with its scheme of values, laying particular stress upon those humanistic qualities of order, reticence and fastidiousness as to the form and shape of things which were so prized by the masters of the Renaissance. As Renaissance architecture developed, it became more and more an aristocratic expression, especially in France: a strong tradition was formed in methods of design and technique centralised in the French Academy founded under Richelieu, and later organised by Colbert in the reign of Louis XIV. for the purpose of bringing art into line with the other activities of an aristocratic civilisation, so that it might redound to the stability and credit of the State.

The lecturer then proceeded to show how the principles of architectural town planning which had been evolved by the later Greco-Roman civilisation, but lost during the Dark Ages, were resumed and developed during the Renaissance. The modern point of view might be dated from the decline of the political aristocracy in France and England, and the rise of the new ignorance under which the Renaissance spirit decayed.

We then find the ancient activity of building dividing itself quite illogically into two, architecture and engineering, the former being practised somewhat in the manner of a mystery or cult because it was not understood by the people at large as it was understood by them during the Renaissance; the latter being purely utilitarian and cut off from the classic humanism of antiquity and the Renaissance, from the beauty of life and the higher spiritual values. This, together with the rise of the Romantic movement in England and France, was the chief influence which accounted for the anomaly in the modern point of view as regards architecture. A fresh synthesis based mainly upon the scale of humanistic values of the Renaissance must prevail among the people generally before a great and consistent school of architecture could re-arise in this country.

At the close of the lecture the chairman expressed the hope that the Reading Society of Architects would arrange other similar lectures, as they were invaluable in educating the public in architecture. The need for such education was apparent when the heterogeneous buildings now being erected throughout the country were considered.

Legal

Thomas v. Cooney.

A claim by an architect for charges in abandoned work—estimated cost £106,250—at 1½ per cent., based upon the R.I.B.A. scale, clause 5 (a), was recently tried by Mr. Justice Salter at the Liverpool Assizes. The defendant pleaded that there had been no specific appointment of plaintiff as architect. The Judge ruled that the appointment, although not specific, was sufficiently implied and maintained. He acknowledged a difficulty in determining the amount of remuneration. Evidence in support of the R.I.B.A. scale had been given by two Fellows of the R.I.B.A., and counsel for the defendant had quoted cases referred to in Hudson's *Law of Contracts* in which the Judges had repudiated the R.I.B.A. scale as having no valid authority. Mr. Justice Salter stated that he did not entirely share that view; he acknowledged that he had been greatly assisted by the evidence of the two expert witnesses, and ruled that as the plaintiff had not brought the scale before the defendant's notice beforehand, he (the Judge) could only regard it as a guide in assessing the remuneration. It appeared to him that the scale might be inadequate in the case of smaller buildings, but over-generous in the case of larger. He gave judgment for the plaintiff in a sum amounting to rather less than one-third the amount claimed upon the scale, with costs for the plaintiff—adding that if the plaintiff could satisfy him, or any other Court, that the scale was binding upon the public, he would be entitled to the full amount claimed.

The judgment in this case confirms the warning expressed in the final clause of the last Annual Report of the R.I.B.A. Practice Standing Committee (see *JOURNAL*, Vol. XXX, No. 12, 28 April 1923, page 374), and emphasises the importance of a clear and definite understanding—if not a formal and specific contract—with the client, at an early date, both as to appointment as architect and as to the terms of remuneration.

WM. H. ATKIN-BERRY [F].

Chairman Practice Standing Committee, R.I.B.A.

HASTWELL GRAYSON, M.A. [F].

Obituary

J. CAMPBELL REID [F].

Mr. J. Campbell Reid, who died on the 30 November, aged 44, was educated at Allen Glen's School in Glasgow and at Glasgow University and afterwards studied at the Beaux Arts in Paris.

He had an extensive practice in Glasgow, occupying offices variously at Blythswood Square and St. Vincent Street.

During the course of his practice he carried out the works of many business and public buildings and of residential property, practically all of these being works of considerable magnitude.

The following are a few typical examples of his work:—Messrs. Rattray's warehouse at Candleriggs and Bell Street, Glasgow, for Messrs. McKechnie. The B.B. Skating Rink at Victoria Road, Glasgow. The B.B. Cinerama at Victoria Road, Glasgow. Pavilion Skating Rink at Ayr.

Among his smaller undertakings in Scotland were:—Club House at Cathkin Braes Golf Club. "Wynfields" House, Polmont, near Glasgow.

He also carried out various works in England, among the principal of these being the following:—Enamel works at Bushbury, Wolverhampton, for Messrs. Macfarlane and Robinson. Business premises and offices at King Street, London, E.C.

Mr. Campbell Reid also prepared a scheme, which, in the opinion of many, was the most feasible one submitted for the development of the whole of the Devonshire House site in Piccadilly.

Shortly before his illness he had prepared a new scheme for a large portion of the Devonshire House site comprising two high-class theatres and a large restaurant.

During the period of the war Mr. Reid served as an officer in the Royal Naval Volunteer Reserve, and since his return to business had carried on his London practice at 6 New Burlington Street, Regent Street, London, W.

ARCHITECTS AND ANCIENT BUILDINGS.

The attention of the Council of the R.I.B.A. has been directed to the following extract from a report in *The Times* of 21 November 1923 of the proceedings of a congress of Archaeological Societies in union with the Society of Antiquaries:

"Professor Prior (Cambridge) deprecated the work of the architect, who was born with the idea, and confirmed in it by his training, that he had to make old things new. He would never attempt to preserve, but always wished to put in his own work. Therefore the architect was not fitted to protect and preserve ancient churches."

The Council desire to record their absolute repudiation of the statement reported under Professor Prior's name, and to point out that the most conservative handling of ancient buildings of which any record exists has been under the direction of architects, and that the architectural profession is peculiarly qualified by its training and instincts to be entrusted with the important work of protecting and preserving ancient buildings.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. INTERMEDIATE EXAMINATIONS.

The attention of candidates is drawn to the fact that the time allotted for the optional subject C.3 (Design) will be increased, at all future Examinations, from 4 hours to 6½ hours—i.e., from 10 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m., instead of from 10 a.m. to 2 p.m. as previously.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

NOTES FROM THE MINUTES OF THE COUNCIL MEETING, 3 DECEMBER 1923.

R.I.B.A. EXAMINATIONS.

(a) The Board of Architectural Education reported that two candidates had passed the Intermediate Examination in Sydney and one candidate the Special Examination in Cape Town.

(b) The Overseas Final Examination qualifying for the Associateship will be discontinued after January 1924, and in place of the Overseas Examination the Intermediate, Final and Special Examinations of the R.I.B.A. will be held in the Dominions overseas by arrangement with the Allied Societies concerned.

(c) The following schedule of subjects has been laid down for the Examination in Professional Practice for Students of Recognised Schools exempted from the Final Examination:—

- (1) Professional Conduct; Duties and liabilities of Client, Architect, and Builder; Architect as Agent of Client; Architect as Arbitrator.
- (2) Forms of Contract and Contract Documents, including General Clauses in Specifications.
- (3) Law of Easements; Rights of Landlord and Tenant, including Dilapidations.
- (4) Building Acts and Bye-laws.

UNIVERSITY OF LONDON.

Mr. Paul Waterhouse [F.] and Mr. Arthur Keen [F.] were reappointed to represent the R.I.B.A. on the University of London Architectural Education Committee for the year 1924-1925.

MR. JOSEPH PENNELL'S ETCHINGS OF NEW YORK.

The Council have received from Mr. Joseph Pennell [*Hon. Associate*] a gift of six etchings of new buildings in New York for the R.I.B.A. Library.

PROVINCIAL CONFERENCE, 1924.

The Provincial Conference of 1924 will be held at Oxford in July.

FELLOWSHIP.

Under the provisions of Bye-law 12 Mr. Alfred C. Bossom was elected a Fellow of the R.I.B.A.

BRITISH CONFEDERATION OF ARTS.

Mr. H. V. Lanchester [F.] was appointed to represent the R.I.B.A. at a meeting of the British Confederation of Arts.

THE IDEAL CLASS ROOM.

Mr. G. H. Widdows [F.] was appointed to represent the R.I.B.A. on a Joint Committee appointed by the Medical Officers of Schools Association to investigate the design of Class Rooms.

THE BRITISH WATERWORKS ASSOCIATION.

On the recommendation of the Practice Standing Committee the Council have informed the authorities concerned that the R.I.B.A. is strongly opposed generally to the enforcement of the Association's Model Bye-laws (1) because they are not framed so much for the prevention of waste of water or for the public benefit as for an increase in the power of the Water Authorities which are the constituent bodies of the Association; (2) because the standardisation of taps and other fittings and the fixing of minimum weights for such fittings does not necessarily minimise waste, but does increase the cost of production;

and (3) because such standardisation is liable to destroy all incentive to invention.

PROFESSIONAL CONDUCT.

Under the provisions of Bye-law 24 a Licentiate was censured and suspended for six months for quoting fees lower than those prescribed by the R.I.B.A. Scale when applying for appointment as architect to a public authority.

Competitions

SOUTHAMPTON ADMINISTRATIVE OFFICES.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

CAIRO NEW LAW COURTS.

With reference to the warning notice already issued in regard to the above Competition, the Competitions Committee of the R.I.B.A. desire to inform Members and Licentiates that they have requested the promoters, by cable, to give some assurance that the Conditions would be amended so as to conform with the Regulations for International Competitions. No reply to this cable has been received. The attention of the European and American Architectural Bodies has been drawn to the unsatisfactory state of the Conditions, and it has been suggested to them that they should take similar action in support of the R.I.B.A.

IAN MACALISTER,
Secretary R.I.B.A.

CITY AND ROYAL BURGH OF DUNFERMLINE WAR MEMORIAL.

NOTICE TO ARCHITECTS AND SCULPTORS.

The Dunfermline War Memorial Committee invite architects and sculptors in the United Kingdom to submit designs for a monument to be erected on a site in the immediate vicinity of the ruins of the abbey and palace above Pittencreeff Glen, at a cost of £3,000. On receipt of one guinea—which will be returned on receipt of a *bona fide* design—competitors will receive conditions of competition, plan of site, and photographs of surroundings.

Assessor—Sir John J. Burnet, A.R.A., R.S.A.

Applications, which will be received on or before 1 January 1924, should be made to:—

Andrew Shearer, Esq., Town Clerk, Hon. Secretary to Committee.

City Chambers, Dunfermline,
15 December 1923.

ARCHITECTURAL DESIGN FOR A NATIONAL THEATRE.

At the instance of the British Drama League the proprietors of *Country Life* announce a competition for designs for a National Theatre. The League is organising a theatre section in the Palace of Arts at the British Empire Exhibition, and will award four prizes as follows: First prize, £250; second prize, £100. For the best model sent with a design, £25; for the best perspective view of

NOTICES

the interior of the larger auditorium, £25. Mr. J. Alfred Gotch (President R.I.B.A.), Sir Edwin Lutyens, R.A., Sir Lawrence Weaver, K.B.E., Professor C. H. Reilly, Professor Hubert Worthington, Mr. Harley Granville-Barker and Mr. Albert Rutherston have, with Mr. Geoffrey Whitworth, as Hon. Secretary, undertaken to act as jury of award. All drawings and models are to be sent in not later than April 26. Full particulars of the competition were published in *Country Life* of the 8 and 15 December.

Notices

THE FIFTH GENERAL MEETING.

The Fifth General Meeting (Business) of the Session 1923-24 will be held on Monday, 7 January 1924 at 8 p.m. at 9 Conduit Street, W.1, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 17 December 1923; formally to admit members attending for the first time since their election; to proceed with the election of the following candidates for membership, whose names were published in the *JOURNAL* for 24 November (page 59), and who have been found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election:—

AS FELLOWS (6).

- ASHTON: ARTHUR, P.A.S.I. [A. 1920], Clifton Chambers Wood Street, St. Anne's-on-the-Sea; 1 Caryl Road, St. Anne's-on-the-Sea. Proposed by the Council.
- BROCKLESBY: JOHN SYDNEY [A. 1905], Long Lodge, Merton Park, S.W.19. Proposed by W. R. Davidge, R. J. Thomson, W. Curtis Green.
- CARUS-WILSON: CHARLES DENNY [A. 1909], The University, Sheffield. Proposed by L. Keir Hett, J. J. Jouss, Stanley Hamp.
- ELTON: PERCIE ION, F.S.I. [A. 1910], District Surveyor for Wandsworth West, Bank Chambers, 85 High Street, Wandsworth, S.W.18; "Carleton," Lightcliffe Road, Palmers Green, N.13. Proposed by Professor R. Elsey Smith, Sir Aston Webb, W. R. Davidge.
- FRERE: EUSTACE CORRIE [A. 1890], 1 Lincoln's Inn Fields, W.C.2; The Charterhouse, Charterhouse Square, E.C.1. Proposed by Sir Aston Webb, Arthur Blomfield, Herbert Baker.
- HANSCOMB: CHARLES ERNEST [A. 1910], Station Approach, Sanderstead, Surrey. Proposed by W. E. Riley, A. O. Collard, Alfred Cox.

AS ASSOCIATES (2).

- BUTLER: AUSTIN RICHARD [Special War Examination], 84 William Street, Melbourne, Australia. Proposed by Rodney H. Alsop, Walter R. Butler and the Royal Victorian Institute of Architects.
- HALL: ALEXANDER SERGEANT [Special War Examination], 360 Collins Street, Melbourne, Australia. Proposed by Rodney H. Alsop, Walter R. Butler and the Royal Victorian Institute of Architects.

To consider the following Report:—

ACADEMIC DRESS FOR MEMBERS AND LICENTIATES.

At a Special General Meeting held on 30 April 1923, the proposals for the adoption of an Academic Dress were discussed and approved in principle, and the Council were requested to appoint a Committee to consider the details of the costumes and to invite suggestions from Members and Licentiates.

On 7 May 1923 the Council appointed Mr. W. E. Riley,

Mr. W. Gillbee Scott and Mr. W. W. Scott-Moncrieff to serve on the Committee above-mentioned.

On 17 December 1923 the Committee submitted the following report to the Council:—

REPORT OF THE COMMITTEE APPOINTED TO CONSIDER SUGGESTIONS ON ACADEMICAL DRESS, IN ACCORDANCE WITH THE DECISION OF THE GENERAL MEETING, DATED 30TH APRIL 1923.

We have been deterred from meeting earlier than the date given through the regrettable illness of Mr. Gillbee Scott.

Several written suggestions have been submitted on this question, and a still greater number of verbal suggestions has been made. The criticisms written and the verbal criticisms on the suggested type of Academic Dress are generally in the direction of simplifying it so that it can be readily assumed without removal of the ordinary everyday costume. The "biretta" is generally thought to be too ecclesiastical, and every verbal suggestion on this part of the dress is in the direction of adopting the ordinary head gear of an Academic Dress.

We therefore recommend that the Dress be so far modified as to admit of rather loose sleeves being adopted, and the modifications necessary for Licentiate, Associate and Fellow being made in the use of the orange colour and the "stuff" of the general costume, viz., an alpaca dress for Licentiate and Associate with a "piped" edging of orange for the Licentiate and an orange band for the Associate. A silk dress for Fellows, with hood as given in the original suggestion, with orange lining and other details as originally submitted. That the "biretta" be replaced by a soft cap and mortar-board with tassel of orange colour.

These are generally the suggestions we are prepared to recommend the Council to submit to the general body of Members when dealing with the question.

We hesitate to alter the original design, on which we had the valuable assistance of Mr. Kruger Gray, whose experience in kindred questions is well known.

W. E. RILEY.

W. W. SCOTT-MONCRIEFF.

W. GILLBEE SCOTT.

The Council submit this report for the consideration of the General Body, but recommend that the proposal should be dropped forthwith.

SPECIAL GENERAL MEETING

At the conclusion of the Business Meeting a Special General Meeting will be held for the purpose of considering a recommendation by the Council for the repeal of the Regulation under Bye-Law 3. [See p. 70 of the R.I.B.A. Calendar.]

R.I.B.A. PRIZES AND STUDENTSHIPS, 1924.

The award of the R.I.B.A. Prizes and Studentships for 1924 will be announced at the General Meeting to be held on Monday, 21 January 1924, in the Meeting Room of the Royal Society, Burlington House, Piccadilly, W.1.

The exhibition of the works submitted will open on Tuesday, 22 January 1924, in Gallery No. VI., at the Royal Academy and close on Monday, 4 February 1924.

The exhibition will be open daily, free to the public, between the hours of 10 a.m. and 6 p.m.

VISITS ARRANGED BY THE ART STANDING COMMITTEE.

The following is a list of the visits arranged for the Session by the Art Standing Committee. The visits will take place on Saturday afternoons, and Members and Licentiates are cordially invited to attend. Cards for each visit will be issued, and can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, W.

1924.

26 January.—Bank of England. 23 February.—Derby House. 22 March.—Wembley Exhibition. 26 April.—Kensington Palace. 24 May.—Knole Park, Sevenoaks.

Members' Column

LEEDS SCHOOL OF ART.

REQUIRED.—An Instructor in Architectural Construction and Design for the School of Architecture, Leeds School of Art. The selected candidate will take charge of studio architectural construction classes under the direction of the Head of the School. Salary will be in accordance with the Burnham Scale for Teachers in Schools of Art.

Applications should be lodged on or before 1 January 1924. Forms and further particulars may be obtained from the undersigned.

James Graham,
Director of Education,
Education Offices, Calverley Street, Leeds.

ROOM TO LET.

ARCHITECT, Charing Cross, has furnished Room To Let; sole use. Also combined office facilities; telephone; moderate rent.—Apply Box 1920, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

CHANGE OF ADDRESS.

Mr. W. ALLISON, A.R.I.B.A., has moved to No. 50, Rathbone Place, London, W.1. Telephone, Museum 8385.

MESSRS. HAROLD BAILEY AND GUILFORD DUDLEY.

Mr. HAROLD BAILEY [F.], Architect, has taken into partnership Mr. GUILFORD DUDLEY [Licentiate]. The firm will practise as Harold Bailey & Guilford Dudley, Architects, at 74, Eccleston Square, Westminster, S.W.1. Phone: Victoria 9589.

PARTNERSHIPS WANTED.

ARCHITECT, A.R.I.B.A., with varied experience, capital and small connection, seeks Partnership.—Apply Box 7123, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., M.S.A., of 20 years' experience, at present holding an official position under a County Borough Council in the North of England, is desirous of meeting an architect with a view to Partnership (preferably in the Manchester district). Special experience in housing and development of large estates.—Apply Box 8123, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENTS WANTED.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.

Much experienced ASSOCIATE in practice seeks collaboration with another gentleman in West End, preferably a senior, desiring more leisure or partial retirement, as Manager, in return for nominal remuneration and use of office, or by some other arrangement.—Apply Box 9123, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

QUALIFIED MEMBER R.I.B.A., with 25 years' exceptional and varied experience, at present assisting well-known Factory Specialist, desires to meet Architect requiring expert services with a view to Superior Assistantship and possible Working Manager. Would undertake the preparation of practical and economical schemes in his own office on behalf of Architects requiring first-class assistance. Very wide knowledge of up-to-date building construction, steelwork and reinforced concrete, executing both the design, details and calculations with due regard to economy, practicability,

etc.—Apply Box 1212, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A., with several years' varied experience, competitions, perspectives, working drawings, Academy work, will shortly desire re-engagement. London preferred.—Apply Box 1112, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT and SURVEYOR'S ASSISTANT requires employment. All-round man: schools, domestic work (large and small) and general practice. Moderate salary.—Apply Box 1332, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE R.I.B.A. (28), Public School education, extensive English and some Colonial experience, would like to meet Architect in or near London requiring assistance with his practice with a view to partnership. Trained Architectural Association, London. Experience in well-known London offices, energetic, sound design, planning and general knowledge; capable of taking entire charge when necessary.—Apply Box 1712, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT'S ASSISTANT shortly disengaged, at present assisting M.S.A., A.R.I.B.A., City Architects. Sketch plans, working drawings, details, measuring existing buildings, levelling, draft specifications, etc., with good general office routine. Reply Box 8023, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

LICENTATE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENT VACANT.

APPOINTMENT with commercial firm, commencing salary £600 a year, with prospects of large increase.

For further particulars apply to the Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes IV

SESSION 1923-24.

At the Fourth General Meeting (Ordinary) of the Session 1923-24, held at the Royal Society of Medicine on Monday, 17 December 1923, at 8 p.m.—Mr. J. A. Gitch, F.S.A., President, in the chair. The attendance book was signed by 14 Fellows (including 7 Members of the Council) 23 Associates, 5 Licentiates, and a very large number of visitors. The Minutes of the meeting held on 3 December 1923 having been taken as read, were confirmed and signed by the chairman.

The Hon. Secretary announced the decease of the following members:—Robert Henry Kerr, elected Fellow 1907; Percy Dean Lodge, elected Licentiate 1911. And it was RESOLVED that the regrets of the Royal Institute for the loss of these Members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following Members attending for the first time since their election were formally admitted by the President:—Sidney Toy [A.], R. A. F. Riding [A.].

The Secretary announced that the Council had nominated for election on 7 January 1924, 6 candidates for Fellowship and 2 candidates for Associateship. The names of these *candidates, having been published in the JOURNAL, were taken as read (see page 59).

Mr. Raymond Unwin [F.], having read a paper on "Higher Buildings in Relation to Town Planning," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. H. C. Gooch, chairman of the London County Council, seconded by Mr. E. R. Forber, C.B.E., of the Ministry of Health, a vote of thanks was passed to Mr. Unwin by acclamation and was briefly responded to.

On the motion of the President, seconded by the Hon. Secretary, a cordial vote of thanks to the President, Council, and Members of the Royal Society of Medicine for their generous hospitality in lending their rooms for the purpose of the Royal Institute meetings was passed by acclamation.

The meeting closed at 10.30 p.m.

* The names and addresses of the candidates, together with the names of their proposers, are published in the present issue under the heading "Notices."



FIFTH AVENUE, NEW YORK: TRAFFIC REGULATED BY SIGNAL LIGHTS (SEE SIGNAL TOWER IN CENTRE)

Higher Building in Relation to Town Planning

BY RAYMOND UNWIN [F.]

[Read before the Royal Institute of British Architects, Monday, 17 December 1923]

THERE was once a great controversy which, I believe, profoundly moved the theological world of its day, if it did not even threaten the peace of empires, as to how many angels could stand on a needle's point. To-day we look back with wonder, not perhaps untinged with some slight contempt, that serious people could have spent their energies in such a discussion.

But examining, as I have been constrained to do during the last twenty or thirty years, the attempts which mankind is making in various parts of the world to find out, not how many ethereal angels, but how many ponderous people and still more ponderous motor-cars can occupy the same square yard of ground at the same time, I begin to wonder whether the superiority of our intelligence to that of our theologically minded forefathers is as obvious as we should like to think!

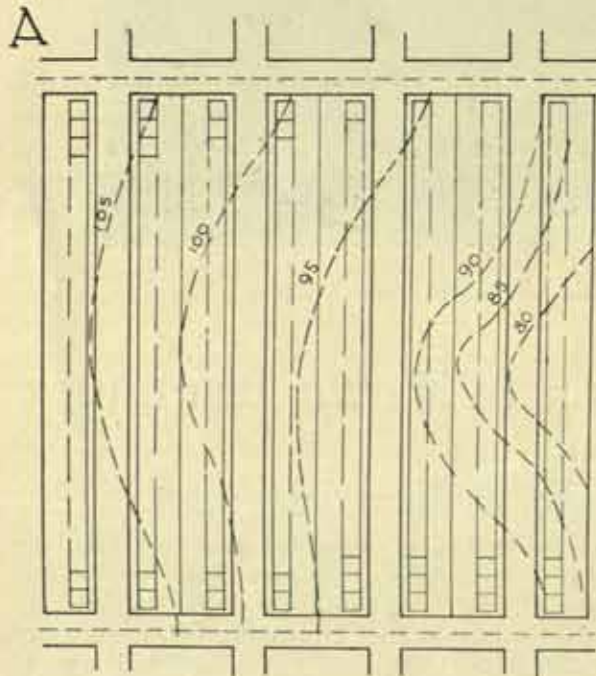
Twenty or thirty years ago in this country it was generally assumed that great gains could be secured by overcrowding dwellings upon the land; that some dire economic necessity arising from

these reputed gains compelled us so to develop our towns. That fallacy has now been pretty well exploded. Most of those who have examined the matter are agreed that, if people will, land can be developed at a density of ten or twelve houses to the acre at little, if any, more, and sometimes at even less cost per house, than the same land can be developed for the same type of house, at a density of twenty or thirty to the acre; that so far from there being anything to be gained from overcrowding dwellings on land, the fact is that such overcrowding yields less total return to the landowners, and affords a dearer plot for the occupant (Diagram 1). So that apart from other disadvantages, congestion of dwellings is really an expensive luxury. Unable to believe, however, anything so simple as that there is plenty of room for everybody; that it is crowding, the attempt of two people to stand on a space that is only large enough for one, which causes most of our urban difficulties; modern business intelligence is now proposing to adopt vertical overcrowding. Unless we are careful, it will not be

content without actual and disastrous demonstration that this particular form of overcrowding has even less to be said for it than the horizontal kind. The fact that this method has been fairly well tested in America; that it has created there urban problems of a difficulty exceeding anything which we know even in this great city; that 183 American towns containing 40 per cent. of the urban population have already adopted zoning ordinances, and that the remaining cities are hurrying after one another pell-mell to adopt regulations limiting the

struggling to remove, it seems worth while to examine somewhat carefully the conditions which prevail in those cities, and to realise what would be the effect in London if we were to adopt the method of expansion upwards which the Americans are trying to check.

The arguments that can be brought against the adoption of high buildings are many and weighty. The law of diminishing returns applies to such buildings in almost all respects. With every added storey the effective floor area per storey is reduced,



No. to the acre	..	..	..	22
Area of plot	..	..	156 sq. yds.	
Cost of roads per house	..	..	£57'6	
Cost of land per house	..	..	£9'22	
Total cost per plot	..	..	£66'82	
Cost per square yard	..	..	8s. 7d.	

height of buildings, as drastic as the vested interests already created will allow, does not seem enough to convince some of our urban theologians that many men cannot stand on the same flagstone at the same time, or more than one car move at one moment on an identical piece of roadway. Nevertheless, in the hope that it is not too late to save our London from copying mistakes which New York, Chicago, and other American cities now regret, and the evil results of which they are now desperately

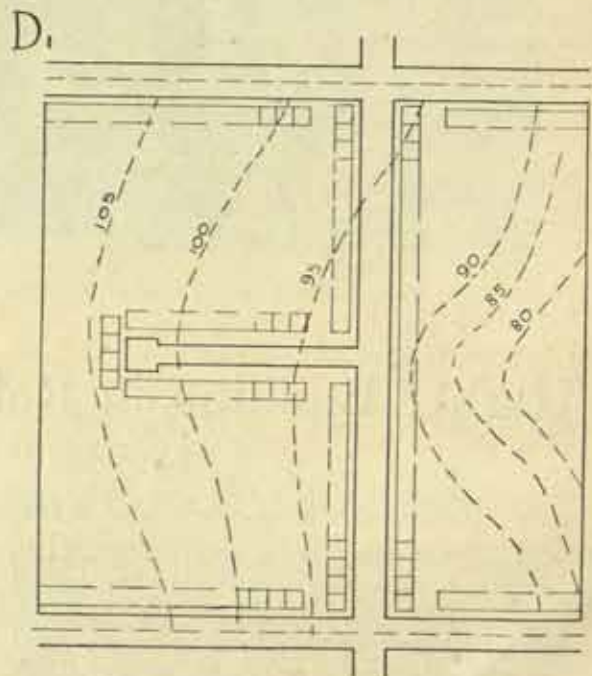


DIAGRAM 1

No. to the acre	..	..	..	12
Area of plot	..	..	351 sq. yds.	
Cost of roads per house	..	..	£48'48	
Cost of land per house	..	..	£16'66	
Total cost per plot	..	..	£65'14	
Cost per square yard	..	..	3s. 8½d.	

while the cost per square foot is increased; the greater proportional number of lifts required take their toll of space from each of an increasing number of floors. You do not dispense with transportation by going up; you merely change the horizontally moving omnibus for the vertically travelling lift, and incidentally make walking for even short journeys far more difficult.

One witness before the New York Height of Buildings Commission calculated that the average

HIGHER BUILDING IN RELATION TO TOWN PLANNING

time taken to reach the 30th floor would equal that of taking the express train on the subway to a spot one mile distant.

The same law holds good as to light. Every storey added tends to darken all the floors below. In spite of the bright light of New York, the number of dark rooms in which artificial light must always be used is far greater than with us. The consequent injury to health and loss of efficiency is said to be serious; eyesight is injured; tuberculosis and other diseases are encouraged. Much evidence was also given showing that high buildings lead to unstable property values. They unduly inflate the price of land and concentrate property development in small areas where the maintenance of values is very speculative, thus preventing a more widely distributed and stable improvement. The values of the lower rooms in adjacent buildings, whether themselves high or low, are depreciated by the erection of higher buildings which diminish their light and obstruct their ventilation. It is true that one advocate of higher buildings gave as his reason the pleasure of living on the highest floors; but he overlooked the fact that the higher the buildings the smaller must be the proportion of people who can have the benefit of living at the top.

I do not propose to enlarge on these or other similar arguments to-night because the conclusive argument against high buildings is that no real gain to the community is secured by adopting them. As hitherto used, they have so far deprived each other of light and air, and so seriously congested the traffic in the streets, as largely to destroy their own value and to deprive themselves of reasonably comfortable access even if they could be spaced so far apart as to allow proper light and air, and if the streets could be laid out of such widths as to carry their concentrated traffic without congestion, the total area covered would then be little, if any, less than that required to provide for the same community with buildings of normal height.

This more general or town planning aspect of the problem has acquired a special degree of urgency for us during the last few years, because we appear to be following another lead of our American cousins in regard to the extensive use of the private motor-car. We are following far behind American attainments, but still evidently following. In that country there are something like twelve million cars, or an average of about one car for every ten people, including men, women, and

children. There are, moreover, several individual towns in which the number of cars registered has risen to one for every five of the population. In some of these towns it has been calculated that there is seating accommodation in these cars for the whole of the population to go joy riding at the same time!

It is not yet apparent what will prove to be the saturation point in regard to ownership of motor-cars. Mr. Ford, who has contributed more than anyone else to the supply, does not consider that that point has been nearly reached; and I am informed that the industry in America is at the present time turning out approximately half a million cars per month. While they export a good many, the majority are for the supply of their own population. We in this country have little idea what this means. We still number our total possession of cars in hundreds of thousands, and our annual output in tens of thousands. While we may hope, as much for the pleasure of the motor-car owner as for the safety of foot passengers, that we shall not reach numbers comparable with those found in America, there is yet little doubt that our present number will expand enormously. It is increasing even in the present time of depression at a rate approaching 25 per cent. per annum. We must therefore reckon with a rapidly extending use of the private motor-car as one of the conditions which must be dealt with in the future. There is little evidence that this condition is likely to be accompanied by any diminution in other kinds of vehicles, such as the motor omnibus, which is already threatening to present one of our most serious traffic problems.

To understand the traffic aspect of the high building question it is necessary first to realise the extent to which an increase in the height of buildings affects the demand on street space. Fortunately this problem of height has recently been investigated with great care by the Chicago Real Estate Board, in connection with the fixing of height limits throughout that city. In their report they give precise data for buildings ranging from five to thirty storeys high, erected on one particular corner plot, including the net rentable floor space, cost, and other matters. There appears to be a fairly constant relation between the net rentable floor space and the total day population. I have checked it in connection with one or two individual buildings like the Woolworth Building in

DENSITY TAKEN FOR CARS AND PEOPLE

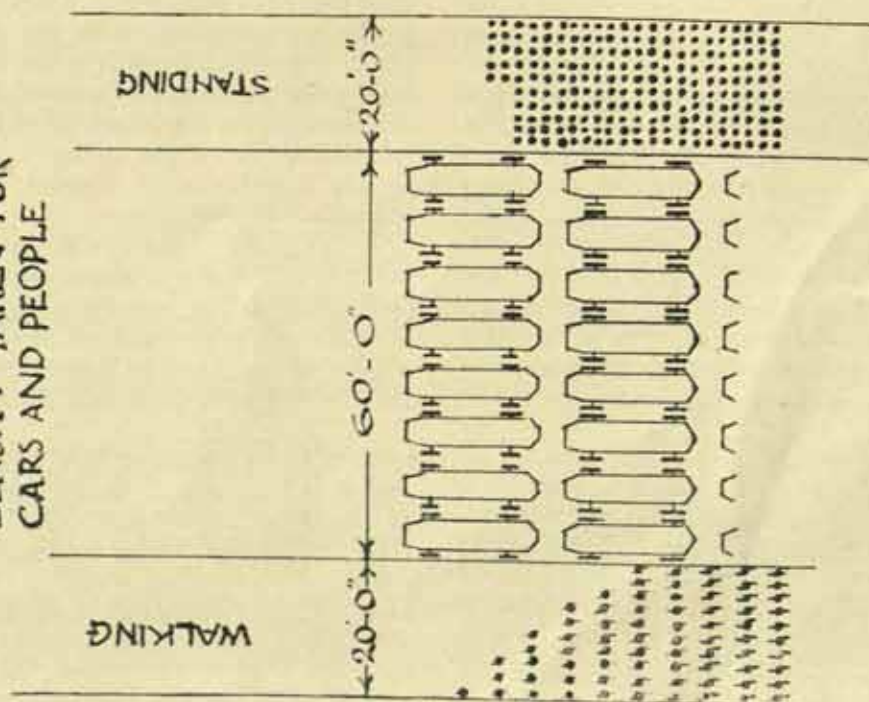


DIAGRAM 2

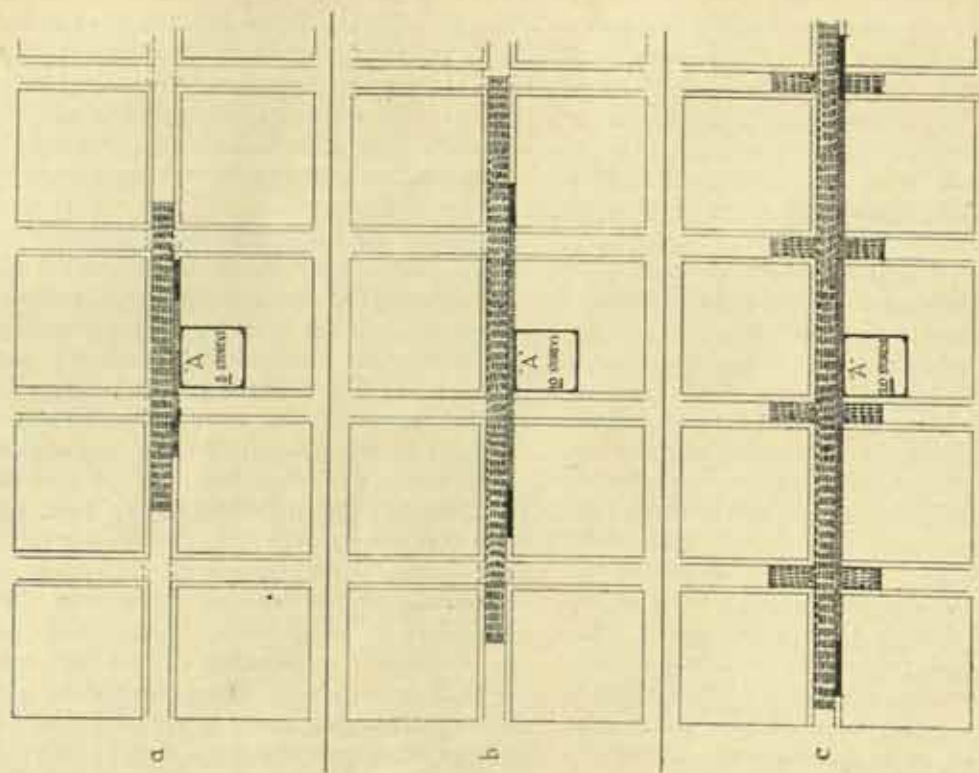


Diagram 3
Diagram showing amount of street area required with buildings of different heights to accommodate the average number of people in the building "A," when standing, and the average number of cars owned by them

HIGHER BUILDING IN RELATION TO TOWN PLANNING

New York, and also in connection with the whole of the Loop area of Chicago, and I find that a figure of about 45 square feet of rentable floor per head of population appears to be near the mark. To be on the safe side I propose, in my calculations, to take 50 square feet of net floor space per head of population—that is, total day population. It is quite simple to establish a definite relation between this population and the footpath area of the roads, and for this purpose I have assumed that, to provide standing room, a space 2 feet by 2 feet is necessary for each person; and to provide for walking, on the average a space of 2 feet by 5 feet is necessary. It will be realised that crowds of people walking along a footpath rarely average so little space as this. It is not possible to establish a definite relation between the road surface and all the various vehicles required to serve buildings of different height; but as we have in America a fairly reliable relation between population and the number of motor-cars owned, it is easy to establish a relation between the floor space of the buildings and the road space that would be required to accommodate these motor-cars; this relation is sufficient for my purpose. The average over-all length of a number of motor vehicles, I find, is 20 feet; and allowing a little space for the cars to stand clear of each other, about 24 or 25 feet is as little as can be allowed for each car. I have further assumed that the cars occupy a width of road space varying from 7 feet 6 inches to 8 feet, according as the carriage-way most nearly divides up into a certain number of car widths. These densities of occupancy of footway and road are illustrated in Diagram 2. The building which is taken for comparison of different heights was designed to stand on a corner plot in the Loop area, measuring 160 feet by 172 feet, with an alley-way at the rear. With five storeys I find that this building would have a day population of 2,018, and taking the average width of the roadways in the Loop area, which is about 86 feet, and the footway in front of the building as one-fifth of this, or 17 feet, I find that the people occupying this one building would take up a length of 504 feet of footway if they were standing, and a length of 1,260 feet if they were walking. It has been observed that the average speed of people walking on the footway in a crowded condition comparable to this would be 224 feet per minute, so that this length of 1,260 feet of footway would be occupied for five and a half minutes before the occupants of

this one building could pass away from it. If the building were increased to ten storeys the population would not be doubled—that is, 4,036—but would be about 3,704, and the length of footway to accommodate this number walking would be 2,315 feet. The time in this case for the people to pass would be ten minutes. With an increase to twenty storeys the figures would be—population accommodated, 6,930; length of footway occupied, 4,330 feet; time to pass, 20 minutes. Above twenty storeys, owing to the large amount of floor space occupied by lifts on the lower floors, the increase of available space in proportion to the number of added floors becomes steadily smaller, so that at thirty storeys, instead of a floor space enough to provide for 12,114 persons, the population would only be about 9,368; the length of footway occupied by even this number would, however, be 5,853 feet, or considerably over a mile; and the time required for the people to pass any point on that footway would be nearly half an hour.

Turning now to the conditions in the carriage-way; it is safe to assume in America that the class of people which forms the day population in city buildings, including as it does a minimum proportion of children and others not owning cars, will at any rate own the average number of one car to every ten people. On this basis, if these cars were to attend at the building to bring people to work or take them away in the evening, and were packed as closely as already indicated, they would fill the whole of carriage-way for a length of 804 feet with a five storey building, 1,480 feet with a ten storey building, 2,772 feet with a twenty storey building, and 3,744 feet, nearly three-quarters of a mile, with a thirty storey building. These lengths of road required are also illustrated in Diagram 3. If half the carriage-way only were taken, on the ground that the other half of the street should be left for the use of the buildings on the other side, these lengths would have to be doubled; it may reasonably be said, therefore, that with the present extent of ownership of motors in America, the cars require nearly twice as much length of roadway to accommodate them as the people would require walking along the footways. We must not forget, in considering these figures, that no account has been taken of the increase of other vehicles, particularly trade vehicles, required to deal with the growing volume of merchandise that would be handled by the increasing

population. It is, perhaps, not necessary to take account of the increase in motor omnibuses and other similar vehicles, because we have reckoned the whole of the people as either walking or riding in cars. On the other hand, it is a well-known principle, which applies as far as I know generally in all towns, that the extent of public passenger traffic increases much faster than the increase of population. In fact, the increase of traffic and of the number of journeys per head is frequently more than the square of the increase of population. That has been so both in London and New York. To the extent to which this holds true, Diagram No. 3 understates the increasing demand on the streets due to increase in height.

We may take one more example in connection with which accurate information is available. I refer to the Woolworth Building in New York.

over any part of that space. Diagram 4 illustrates this case.

Assuming, again, one car for ten people, and that the whole of the roadway were occupied, the cars would require 4,200 feet of roadway to provide standing room. Should it be arranged for these cars to draw up at the door of the building to take their owners home, allowing an average length for car and space to move of 25 feet, the queue of cars in single file would be between six and seven miles long.

In view of these figures you will hardly be surprised that the utility of the private car is diminishing, or wonder at the enormous congestion of traffic in cities like New York and Chicago. It is only because the very tall building is quite exceptional in New York, and even on Manhattan Island is confined to very restricted areas, that an absolute deadlock has not already been reached. The vast

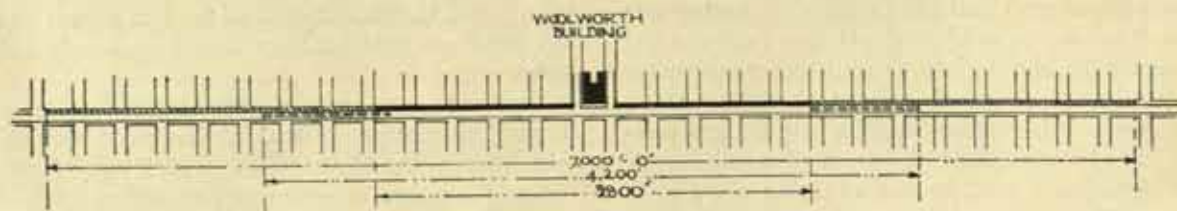


DIAGRAM 4

Showing the extent of footway and roadway required by the day occupants of the building and their motor-cars

This building stands on a plot 151 feet by 195 feet ; it has streets on three sides of it ; it has, including basement, 28 storeys covering the whole area of the building apart from lighting wells, and has, further, a tower containing a like number of additional storeys. The day population of the building is 14,000 people. In addition to this there are large numbers of visitors that I have not reckoned. The roadway in front of it is less than 100 feet, but for convenience we will take the usual New York main avenue width of 100 feet, having footways 20 feet wide and a 60-feet carriage-way. On the bases we have taken, therefore, the footway would accommodate a maximum of ten persons walking abreast, and I have assumed that the carriage-way would take eight motor-cars abreast, allowing only 7 feet 6 inches per car. The day population of this one building would therefore occupy 2,800 feet of side-walk standing packed together, or, if walking, 7,000 feet—over a mile and a quarter ; and they would occupy a minimum of half an hour in passing

majority of buildings, even in the downtown area, as may be seen from a recent aeroplane photograph, are still of the old height of five or six storeys. Even as it is, the problem of traffic is almost insoluble. Along Fifth Avenue it is now regulated by signal lights. When the white light shows, the stream flows along the avenue ; when the green light shows, the traffic along the whole length of the avenue thus controlled must stop at every cross street. These cross streets occur at intervals of only 88 yards centre to centre, and the whole of the traffic must stop with the signal, whether any vehicle requires to cross the street or not. It is not often that at any of the cross streets there is nothing waiting, but as the whole of the stream must be stopped long enough on the average to allow the traffic of the busiest cross streets to pass, it must be held longer than necessary at all the less busy cross streets. The arrangement is, however, in spite of these drawbacks, considered to be a great improvement on the previous condition.

HIGHER BUILDING IN RELATION TO TOWN PLANNING



SIGNAL BOX, FIFTH AVENUE, NEW YORK

The difficulty of dealing with the foot passengers is no less than that of the road traffic. It is estimated that the subways could deal, as a maximum, with 60,000 people per hour, if they could get that



NEW YORK: PEOPLE LEAVING ONE HIGH BUILDING

number to the trains. But we have already seen that the 14,000 people from the Woolworth Building would themselves occupy over a mile and a quarter of one of New York's main footways, and it would take them half an hour to enter the station. The congestion at the entrances to the tube stations under these circumstances can hardly be surprising, but this is not the worst. The condition has been reached when it is doubtful whether any relief can be secured by constructing new tube railways. Even with the present limits of height allowed under the recent zoning laws, I was informed by the engineer in charge of these railways, and the figures we have looked at confirm this, that buildings may and probably would be erected on two or three blocks adjacent to any new tube station, the population of which would fill the railway for the best part of an hour at the busiest time of the day. The total congestion, in fact, might easily be increased instead of being relieved by the new facilities. The advocates of higher buildings seem to take the view that it is the business of the public authorities who are responsible for the streets to find accommodation for any amount of traffic which their buildings may originate. Some of them, it is true, suggest that the owners might agree to a strictly moderate set-back of their building for every increased storey in height. What general benefit this would afford beyond a little local relief in front

BUILDING BLOCKS OF THE SAME AVERAGE SIZE AS THOSE IN THE LOOP CHICAGO.

DIAGRAM SHOWING ROAD SPACE REQUIRED TO GIVE EQUAL ACCOMMODATION
IN PROPORTION TO FLOOR AREA
BUILDING BLOCK REMAINING THE SAME SIZE.

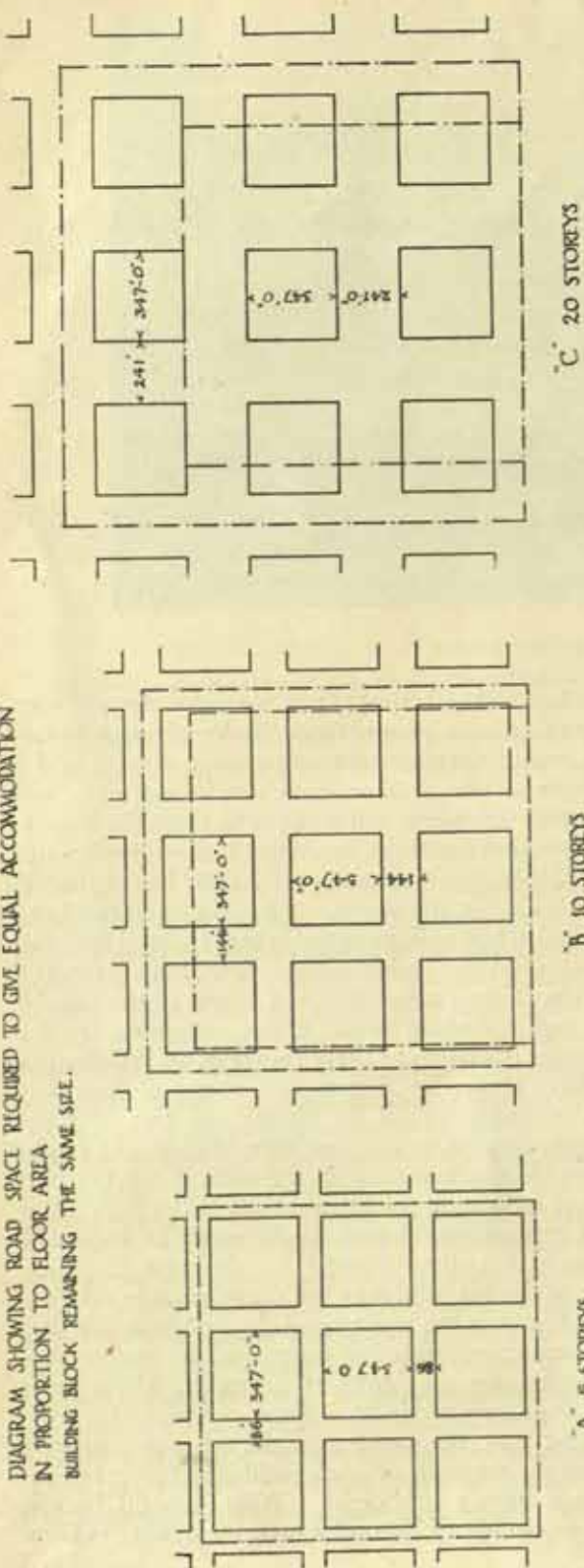


DIAGRAM 5

DIAGRAM SHOWING ROAD SPACE REQUIRED TO GIVE EQUAL ACCOMMODATION
IN PROPORTION TO THE NUMBER OF STOREYS.
BUILDING BLOCKS REMAINING THE SAME SIZE

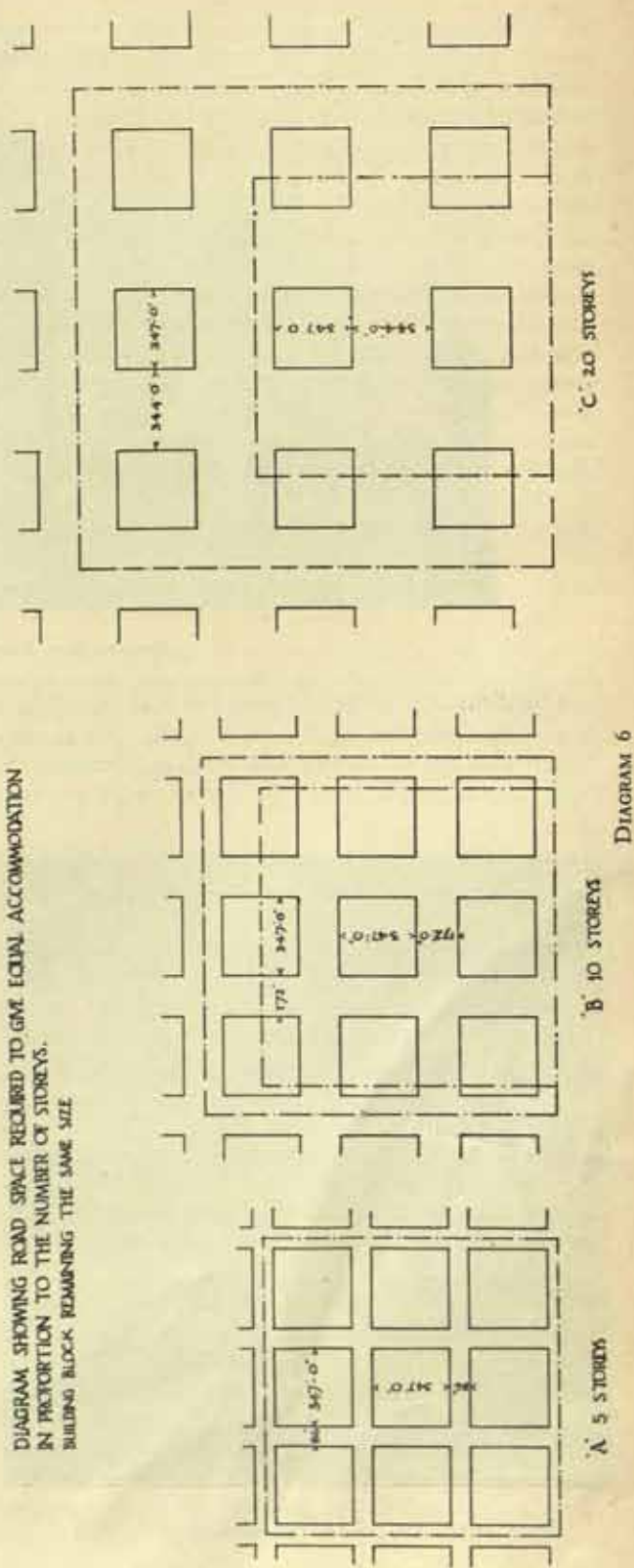


DIAGRAM 6

HIGHER BUILDING IN RELATION TO TOWN PLANNING

of the building itself is not very clear, particularly in view of the length of footway, far exceeding the length of the building, which we have seen is required to provide bare standing space for the occupants of the high buildings. Many times even that length must be congested by those occupants before the volume of traffic is dissipated. But it will be well to prove the futility of such suggestions by showing what extra space would actually be involved. For this purpose I cannot do better than take the conditions in the central area of Chicago, which is locally known as the Loop because it is roughly contained within the loop lines of the overhead railways. Full particulars are available in regard to this area, and being regularly planned on the chequer-board system it is easy to reduce conditions to diagrammatic form. This area is one of the most congested in the world; although many of the buildings—those coloured red on the plan—exceed twelve, and some of them—coloured blue—exceed seventeen storeys in height, there are no skyscrapers rivalling the Woolworth and the Equitable of New York; the average height for the whole area has been estimated as equal to seven storeys.

I have had some recent experience of the conditions of traffic in this district, and there can be no question that the streets, although they represent about forty per cent. of the total area of the ground, are quite inadequate to carry the present traffic with reasonable despatch, let alone comfort. I am satisfied that they would be taxed to the limit of comfortable conditions if the average were five storeys instead of seven. Neglecting the cumulative increase in traffic which universal experience shows to arise from increased population, and assuming that full value is obtained by increasing the area of roads *pro rata* with the increase of the density of population, I have calculated the roads that would be required to give the same relative accommodation if the average height of the buildings were increased from the assumed five to ten and to twenty storeys. In the first instance, keeping the average size of the building block the same, I find that for ten-storey buildings to give the same ratio of street area to net floor accommodation as at present, the widths of the road would have to be increased from their present average of 86 feet to an average of 144 feet; and if the storeys were increased to twenty, the width of the streets would require to be 241 feet. Diagram 5 shows a few of these blocks to illustrate this point. If the

increasing intensity of traffic were assumed to balance the loss of floor space, and its volume were taken to expand *pro rata* with the increased number of floors, which is probably nearer to the actual truth, a still greater increase of road areas would be required (see Diagram 6). It will be noticed that if such an expansion of road space had to be applied to the whole Loop area, in order to accommodate traffic resulting from the increased height of buildings, it would be necessary to pull down a considerable part of the town surrounding this area to provide the additional land required! It is obvious, however, that any such increase in the width of the roads, even on the more modest scale first shown, would be impracticable, and that if it were attempted the traffic would not in fact be relieved to a degree anything approaching the extent of the increase. The delay at every crossing for vehicles, and still more for foot passengers, owing to the increased width of the streets, would be very great. This is already noticeable to an Englishman in New York, where most of the north and south avenues are 100 feet, and the cross streets 64 feet wide. The time occupied in crossing these many streets, and the extra delay to traffic in consequence, is obviously a serious factor, as compared with the conditions in the City of London, for example.

But suppose, instead of keeping the building block the same size, we try to follow literally the suggestion of some of the advocates of high buildings in this country, and provide sufficient additional road space by means of a set-back, thus reducing the size of the building block. How then should we fare? This also has been tested, and is shown on Diagram 7. Taking the same bases of calculation as before, and assuming that the additional accommodation required is equal to the increase of the total available building area from five to ten storeys, I find, in order to provide the necessary set-back around one of the average blocks in the Loop, that the reduction in the size of the building to allow for extra width of road enough to maintain a constant relation between floor space and road area would just about represent the area provided in an additional five storeys; so that instead of increasing the building from five to ten storeys, the building would be required to be increased to fifteen storeys to provide the required accommodation. In other words, if the owner of the aspiring building is to provide

DIAGRAM SHOWING WITH SAME ROAD SYSTEM THE WIDENING OF ROAD
& CONSEQUENT REDUCTION OF BUILDING BLOCK TO GIVE SAME
ROAD ACCOMMODATION IN PROPORTION TO FLOOR AREA.

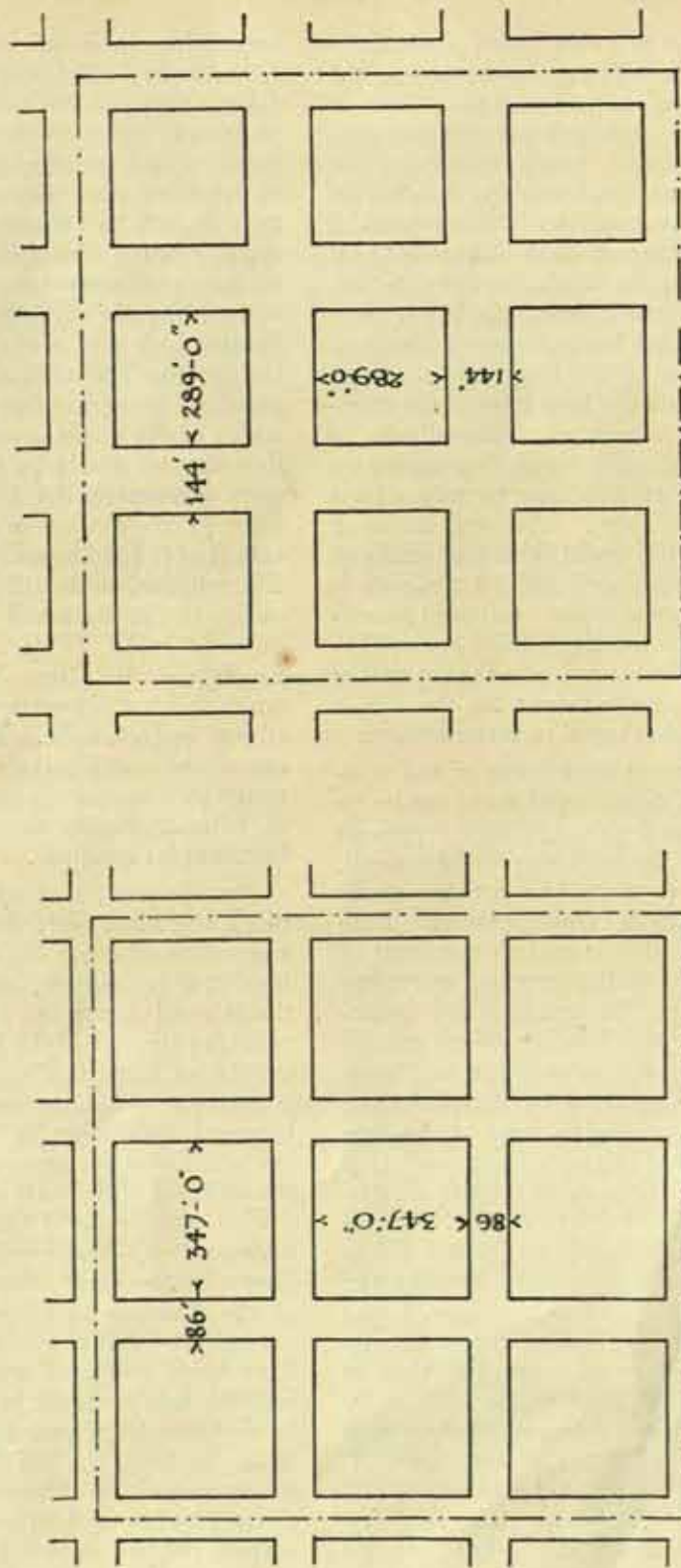


DIAGRAM 7

HIGHER BUILDING IN RELATION TO TOWN PLANNING

adjacent only to his own frontage an addition to the existing road space *pro rata* to the increase of net available floor area, his loss of land will be so great that he will have to add double the number of floors that would have been required on his original area! Even then only the roads adjacent to the building block would have been widened.

If the difficulty of accommodating the pedestrian and the moving traffic is great, the case of the standing motor-car is even worse. Of the 60,000

the promoters of the great town-planning scheme designed by Daniel Burnham, of which this park is a conspicuous feature, are not free from anxiety as to how they are to recover this area from the motor owners to lay it out and plant it.

Owing to the fact that the motor-car is mainly used in America by people who do not employ a chauffeur, the question of parking the cars already presents an unsolved problem. The difficulty is felt especially in the more congested areas, where



MICHIGAN AVENUE, CHICAGO, NORTH OF RANDOLPH STREET, BEFORE IMPROVEMENT
Showing the pack of cars, one way traffic only

motor-cars which the present occupants of the Loop own among them, only 3,500 can find places where standing is permitted within the Loop area. If the whole of the road space were packed solid with cars, there would still be only standing room for 11,000 cars, or something like one-fifth of those owned. As a matter of fact, the car owners of the Loop area have appropriated the large open space between Michigan Avenue and the Lake, set aside for Grant Park, and it is no uncommon thing to see 25,000 motor-cars, or more than twice the number that would fill the streets of the Loop, parked at one time on this gigantic motor garage. Indeed,

it has had to be solved by forbidding cars to stand for more than a few minutes, and then only in the less frequented streets, which means that the majority of car owners can no longer use them for going to and from their work. Even in small cities, however, it is becoming a serious problem; and plans of city improvements now indicate not only the lines of traffic provided for, but also the amount of space left over for parking cars against the sidewalk. It is common in cities of quite moderate size to have to drive round several blocks, or along several streets, before a space can be found in which to park the car. Anybody going from

business to his club to lunch may frequently find that in walking to the car and back again, and walking from the nearest parking space to the club and back again, he has travelled a greater distance than if he had walked in the first instance from his business to the club!

Without pursuing this matter further, enough has, I hope, been said to prove the main contention which I put forward to-night—that increase in height of buildings necessarily involves augmented street traffic; that where the traffic has already reached the comfortable capacity of the streets, any further increase in height must cause or increase congestion, with consequent loss of time and efficiency for all the users of the street. Further, that this increase cannot in practice be met by street widening, because the utmost that can be done in this direction can barely cope with the other causes which in all growing modern towns are tending to swell the volume of street traffic.

Increased height, therefore, means increased traffic congestion. It is urgent that we in London should realise this while there is yet time, and most important that we should compare our circumstances with those in America, where we may observe the traffic conditions which are likely to arise here in a few years.

For this purpose we may compare the conditions which we have been examining in the Loop area at Chicago with those in the City of London. The areas are in many ways comparable; each is the main commercial centre of a great city; the City of London, which has an area of about a square mile, is the heart of a town and urbanised region the total population of which approaches nine millions; the Loop area in Chicago, about one-third of a square mile, is equally the centre of a total population well over three millions; both areas are served by numerous railways, street cars, etc., and contain a large number of official and commercial buildings, retail stores, and warehouses; one is bounded on the south side by the River Thames, the other on the east side by Lake Michigan. The City of London contains about 638 acres, the Loop in Chicago only about 212 acres; the day population of the City of London is about 416,000, or 614 persons to the acre; the day population of the Loop is about 600,000, or 2,830 persons to the acre; in Chicago the total streets represent about 40 per cent. of the area; in London, including private back streets, only about

28 per cent.; in Chicago few of the streets are less than 46 feet wide, some of them are over 100 feet, and the average width is 86 feet; in the City of London the average width of the streets, including some which are footways only, is about 28 feet. In spite of the relatively liberal provision of sidewalks on these wide streets in Chicago, it is quite common at busy times to see the foot passengers swarming off the footway until they occupy the whole of the street area from side to side, and completely stop for the time being all vehicular traffic. At other times, the queues of vehicles waiting to pass some of the important crossings accumulate to such an extent that the rearmost vehicles in the queue may have to wait three times before they are able to pass one of these crossings. In other words, the queue becomes more than twice as long as can be allowed to pass during the few minutes' interval that it is practicable to hold up the opposite stream of traffic.

These conditions have arisen from the intensive use of a limited number of tall buildings from ten to twenty storeys high, sufficient only to raise the average height over the whole area available for building to seven storeys. If the land in the City of London should ever be used to the same degree of intensity, and sufficient high buildings were allowed to give an average of seven storeys as in the Loop, I estimate that the day population would be 1,845,000, instead of the present 416,150. In that case the narrow streets of the City would have to carry four or five times the present volume of traffic, which is already far in excess of their comfortable capacity. We must realise that if not one single storey is added to any building in the City of London, the increased use of the private motor car and other causes will increase the traffic in the area to a very serious extent.

Unfortunately I have come across no evidence that the increasing use of the private motor-car causes a diminution in the patronage of public means of conveyance. On the contrary, experience shows that this demand for public transportation facilities is still rapidly growing. The increasing extent to which the streets of London are now being occupied by the motor omnibus must be apparent to everybody, and the lengthening queues of these 'buses which accumulate on important road crossings already present a formidable appearance. It is clear, therefore, that, quite apart from any increase in the height or volume of buildings

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within the central area of London, we are likely to have to face a steadily increasing volume of private and public transportation on the streets. It will tax all our powers to provide adequate road space to deal with this traffic, without permitting any increase in the height of buildings, with the consequent further congestion of people and business in the centre.

The advocates of high buildings suggest that their policy would at any rate reduce the general traffic problem. I find no evidence to support this, and much that tends the other way. If the concentration of people in high business and residence buildings tended to reduce traffic, a comparison of the traffic conditions in New York with those in decentralised London should give some indication of this. On the contrary, the number of journeys per head of the population in New York exceeds 500 per annum, considerably more than in London, where last year they numbered 390.

It is true that Mr. Frank Pick, from whose recent Paper read at the London School of Economics I am quoting these and some of the following figures, estimated that the journeys per head this year will reach 414. This will indeed be a striking testimony to his genius for stimulating traffic by fascinating pictorial advertisements, aided a little perhaps by the abnormal shortage of houses, which obliges a larger proportion of the population than usual to live in the wrong place. But even that figure, if reached, is well below the New York number; and I have no doubt there are counterparts to Mr. Pick at work boosting up the number in that enterprising city also.

The amount of cross traffic in London is enormous; it is estimated that 60 per cent. of the whole population engaged in business or labour in the area live in one place and work in another; while for all purposes something like three million people converge on the central areas daily.

Last year I spent some time consulting with the committee who are preparing a new plan for Greater New York on this and similar problems, and was impressed by the fact that the multiplication of dwellings and of business premises, in the centre, due to high buildings, so far from relieving the strain upon traffic, tends considerably to increase that strain. Moreover, there was no evidence that any economy in the space covered by the town or the distances which had to be travelled, was secured as a result of the concentration in high

buildings; and certainly no reduction was apparent in the time occupied in travelling about the town or to outlying suburbs. This came somewhat as a surprise. Like most casual visitors, I had not realised how small a proportion of New York is represented by Manhattan Island, nor had I previously experienced the very long railway journeys necessary to reach some of the New York suburbs. If circles having a radius of 5 and 10 miles respectively are drawn on the maps of London and New York the result is somewhat surprising. Undoubtedly a considerable proportion of the area which falls within the circles as applied to New York is occupied by water; but on the other hand a very large area of the town falls outside the outer circle; whereas the bulk of the built-up area of London is included within the inner circle; and most of the further suburbs, such as Ealing, Hendon, Woodford, Ilford, Woolwich, Bromley, with the larger part of Croydon, Merton and Richmond, fall well within the outer circle. Chicago also occupies a remarkably large area. The territory of the town itself extends for a length of 26 miles, with a width varying from 6 to 9 miles. Outside that area there are considerable suburbs, such as Evanston and Winnetka in the north, and the important industrial area known as Gary to the south-east. It is not easy altogether to explain the large areas covered. A much greater street width is provided in American cities, and this has a cumulative effect on the expansion of the town, as is apparent in Diagram 5. Moreover, owing to the fact that the area of a town varies not in proportion to the diameter but in proportion to the square of the diameter, a difference of density of dwellings, or of occupancy generally, has less effect on the distance travelled from the suburbs to the centre than would be expected (Diagram 8).

These considerations go some way to explain why the more general use of high buildings leads to little, if any, reduction in the size of American towns. A consideration of our own habits will suggest why they lead to an increase rather than a reduction in the demand on traffic facilities. About 13,455 people who work in London are brought in every day from Southend, 35 miles out. Let us examine the relative transport facilities which these people require, as compared with those which they would need if they were added to the population adjacent to the central area by increasing the height of the buildings there situated. Instead of 13,000

odd people taking one journey to and from their work in the day, and an occasional extra journey connected with their business, is it not clear that if they were living in the centre, they and their families would be on and off the various means of transport all through the day; that the extra tradesmen with their delivery vans; the postmen, milkmen, doctors, and all the other people attending to their daily wants, would enormously swell

town, the nearer people live to the centre, the greater is the demand which is made on the street and the various public transport conveniences, and the farther they live from the centre, the less is that demand. Anyone who will consider the ways of his own family and those who serve them, will confirm this.

The real transport difficulty in connection with the residents in Southend and similar places is of

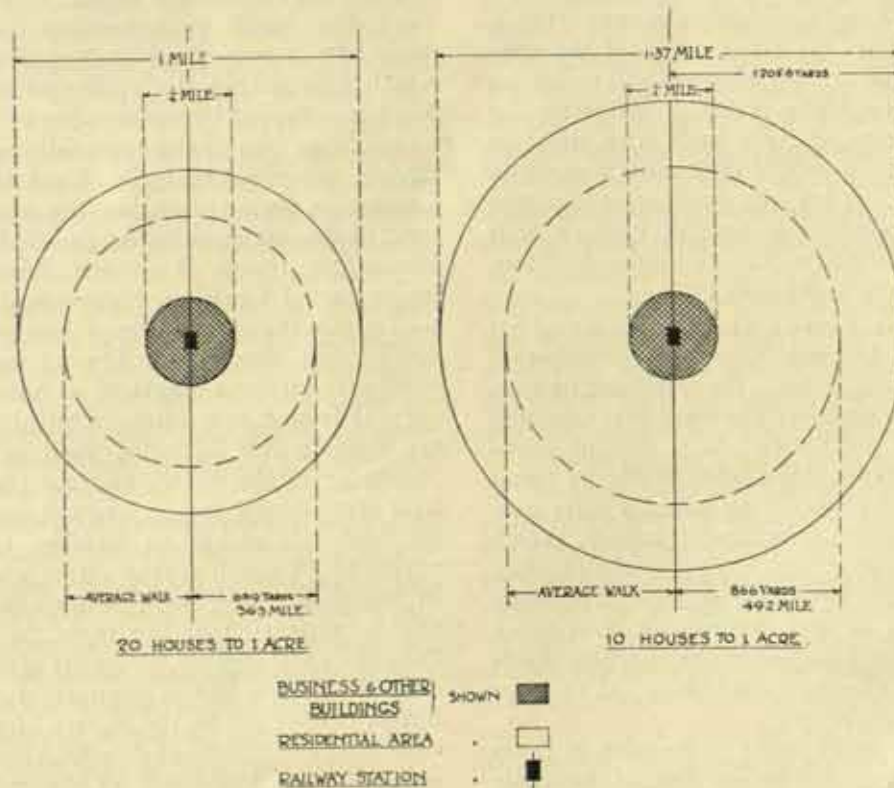


DIAGRAM 8

Showing the average length of walk to a railway station as affected by the density of dwellings

Density, i.e., No. of houses to the acre	Average size of Plot	Average walk to station
10	420 sq. yds.	866 yds.
20	185 sq. yds.	639 yds.

Density doubled; length of walk reduced 26 per cent.

the volume of traffic in the central streets? Instead of 13,000 odd persons being carried twice or three times in a day, a population of four or five times that number would be utilising the streets and all the various means of public transport the whole day through. I venture to suggest that, contrary to the view of the advocates of high buildings, it is approximately true to say that in regard to a large

quite a different nature. It is not so much a question of congesting the traffic in the centre, as one of the cost of providing adequate transport facilities at the two busy times, when folk are going to or from their work, in cases where the demand for transport during the remaining hours of the day falls far below the peak load. This problem is by no means insoluble. The chief difficulty springs

from the capital cost of the permanent way, which may have to be spread over a short daily use of the line. Apart from this, the running of a full train from start to finish of the journey is more economical than the condition of most suburban traffic, in which the load begins to diminish at the first stop, and most of the trains have one-third or two-thirds of their seats empty for a considerable part of the journey. The rolling stock can easily be diverted to the lines where midday traffic is most intense. The capital cost of the permanent way itself would be immensely reduced if the routes were reserved in the regional town plan. Moreover, the means of transport are now so varied that one suitable to most kinds of load could be provided if there were effective co-operation between the town planning and the transport authorities; while the efficiency of the transport itself could be increased and the strain on the roads greatly reduced if all the various means now available were co-ordinated under one general direction.

The haphazard growth of our towns has encouraged haphazard thinking about them. The owner of a building site is naturally obsessed by the importance of securing the most intensive utilisation of it. When he has fully occupied existing buildings he will want to crowd it with others, and when these in turn are occupied he will seek to pile more storeys on the top. The town planner, surveying the territory as a whole, may take a very different view: he sees that it is often less costly to acquire a second site than to overcrowd the first; he realises that midst the scarcity of many things there is no want of space, and that whatever the cause of congestion it is not due to lack of land.

Some truths seem too obvious to be readily credited; men are prone to try clever and complicated devices to attain the same end by a more devious route. Perhaps the nation is feeling specially poor, but, to produce more wealth or to waste less, seem too simple methods of enrichment to be popular. Oppressed as we are too with the miseries of overcrowding and housing shortage, how hesitatingly does the simple remedy of building plenty of good houses secure full recognition! Similarly, the towns being already unbearably congested, and the traffic in their streets in danger of being reduced to crawling pace by its excessive volume, the idea that congestion would best be relieved if we desisted from crowding or traffic most effectually be reduced by better distribution

of people and buildings, is much too simple to be readily accepted. Indeed, many seem bent on piling more building on the top of that we have, and boring more subways or erecting more elevated tracks to pour their additional multitudes into the already swollen torrent in the streets.

To the town planner this looks like sheer madness: but perhaps there is something unusual in his make-up which predisposes him, with childlike innocence, to put more faith than some of his neighbours in the simple and the obvious. Or perchance, if an architect, there is something in his training or his practice which encourages this tendency. At least it is a fact that the Art of Design which it should be the purpose of his training to develop and his life work to practise consists largely in finding simple solutions for seemingly complex problems. When the designer cannot see the forest for the trees he is a lost soul! He must depend on his trained imagination to keep the forest as a whole ever clearly in his view while his mind is occupied threading its way through the obstructing trees and their distracting shadows. If he misses the one simple and direct path to unity, which when found will appear to all to have been quite obvious, he will usually have produced not a design at all, but a mere compilation.

I have ventured to draw from American cities a warning as to some things which we should avoid, and to use their experience as a guide for our future steps. Lest I should be thought to undervalue the marvellous civilising achievement which those cities represent, or to be lacking in appreciation for the genius which their architects have shown in handling the novel and complex problems in design which have been presented to them, I propose to show you a few examples of their recent buildings to illustrate the difference between a design and a compilation. Some of their lofty buildings soaring up many hundred feet into the air are as beautiful as they are impressive. And the same sense of unity and simple rightness is as evident in many of the buildings which do not derive impressiveness from their height. The Lincoln Memorial is a temple as worthy of the commemorating nation as the statue it contains is appropriate to the man whose memory is there lovingly enshrined. It is one of the most moving buildings I have seen. The architect, in spite of the distractions of log cabins, freed slaves, and the hundred other accessories that crowd around that picturesque life

story, has gone straight for the main simple purpose ; a great nation remembers its greatest son.

Men who have achieved within a few decades such culture, such a high level of design as these buildings display, when they turn that capacity upon the problems of town planning, as they are beginning to do, will, I am convinced, achieve equal success.

Beautiful as are many of the towers of New York when considered singly, there is yet lacking to me the sense of grouping between them which would spring from their forming parts of a greater design. Fine as individuals, they bear yet little relation or proportion to each other. I am inclined to compare a cluster of them with the three related towers of that older Lincoln which we prize.

However that may be ; as architects we are trained to rely on orderly planning and proportional relation ; and we naturally believe that they can be applied to towns ; that the application of foresight and planning would result in the better distribution and relation to each other of industrial, commercial and residential areas, and could secure the more generous reservation of belts of open

space to protect and define the different parts of the town, the wards, the suburbs, the dormitories or the satellite towns ; that cities should extend not by fortuitous accretions around the circumference, but by the addition of definitely planned and defined suburbs or satellite towns, each made as self-contained as possible, depending on the main centre only for those functions which are by their nature centralised ; that the position of suitable rapid transit lines to connect these parts to the centre and to each other could be laid down and reserved, and that congestion of street traffic could be prevented not only by the provision of adequate roads, but mainly by the proper localisation of the life of each district, and the saving of a large part of the useless carting and rushing about which now springs from so many people, buildings, and parts of the town being in the wrong places. We are convinced that congestion will be cured not by increasing the density of the crowd, but by transforming the crowd into an orderly queue. This at least is the alternative we offer to the policy of expansion upwards, being convinced that nothing can be gained by crowding.



NEW YORK : PEDESTRIAN TRAFFIC SWARMING OUTWARDS FROM HIGH BUILDINGS

HIGHER BUILDING IN RELATION TO TOWN PLANNING

Discussion

THE PRESIDENT, MR. J. ALFRED GOTCH, IN THE CHAIR.

Mr. H. C. GOOCH (Chairman, London County Council): I esteem it an honour to be allowed to propose a vote of thanks to the lecturer to-night. And may I say at once, as one who has lived in London all his life, that I agree with every word that he has said. I am sure that any upholder of high buildings who failed to be convinced by his arguments would have been convinced by his pictures. We must remember that London is several hundreds of miles north of New York, and that all the difficulties in New York which Mr. Unwin has described would be aggravated to a much greater degree were it possible to translate the New York conditions to the London in which we live. One of the first things that would happen, I think, would be that our streets would never get dry. We know perfectly well that in the last few days, though there has been very little rain, many of our streets have been permanently wet; and if a large proportion of the population were condemned to live opposite damp streets, I do not think anybody who is responsible for the health of the people would view the possibility with enthusiasm. It is very difficult at the present moment to steer traffic on these greasy streets, and if we had New York conditions, the confined streets, the absence of sun, and the absence of fresh air, it would be almost impossible to steer the London traffic, unless it was on fixed lines. Whatever may be said as to the value of high buildings for business purposes—and I think there is very little to be said—there is nothing whatever to be said for them as habitations for the people. Those of us who are connected with the education service in London know that even now the present height of buildings is a serious difficulty in providing proper exercise and air and light for the young population. If the children were condemned to live in buildings in which they could only get up and down by express lifts, they would not have the opportunity for healthy exercise on the ground which they need, and which we believe is absolutely necessary.

There is one other thing that I would like to say, which is, perhaps, only a city amenity. If people lived in these high buildings and could see nothing but other high buildings, and could not see anything green—a tree or a patch of grass—it would be a very great lack in their lives. Houses of moderate height, from which the residents can all see something green, even if it is only a small area of grass, add materially to the spiritual welfare of the people. And I submit to those desiring to plan a large town in order to house its population, that the motto should be, not as the sky-scraper supporter would have it, "Upward," but "Outward."

Mr. E. R. FORBER, C.B.E. (Ministry of Health), in seconding the vote of thanks, said: I am especially

delighted, as an official colleague of Mr. Unwin's, and as one who has been very closely associated with him during the last four years, to see the splendid reception which this meeting of his brother-architects has given him. Personally, I am satisfied that much of the work and teaching of Mr. Raymond Unwin will endure long after the Ministry of Health has been decently interred.

I do not propose to follow Mr. Unwin into those very fascinating figures which he has laid before us to-night. Perhaps he will forgive me if I commend his statistical methods to those magazine statisticians who used to excite us with wonderful diagrams and figures. It is quite possible that Mr. Unwin's figures, or his interpretation of them, might be challenged. I have myself had to make a lot of statistics, and my experience is that they have got to be pretty poor figures nowadays if you cannot make them support two conflicting conclusions. To my mind, Mr. Unwin has made it perfectly clear that high buildings are a very serious cause of the great traffic difficulty. He has given the advocates of that form of construction a good deal to answer and a good deal to think about. I was rather comforted when Mr. Unwin set out to make our flesh creep that he had to go for his illustrations to America. If there were time, I think it might be worth while to go more deeply into that. We have been making towns, and extending towns, for hundreds of years. We have not had the advantage of limitless land, or "checker-board"—I think that was the term he used—"checker-board developments," or easily provided broad avenues, and yet, somehow, we have avoided these ghastly messes into which our American friends seem to have got. I do not know why that is, whether it is because we are "dead slow," or that we have got no imagination, or whether it is just our simple sanity. I feel sure it is not just mere accident.

It is an important function, I think, for this learned Institute and apostles like Mr. Raymond Unwin to examine problems of this kind and to suggest means by which such dangers can be avoided; and for central government and local governing bodies to make wise use of the advice you are able to give them. You have heard, from the Chairman of the London County Council, how he has been confirmed in his faith. I think we may confidently expect that we shall be spared, in London at all events, the worst evils which are to be seen in New York and other cities in America.

Professor S. D. ADSHEAD [F.]: I came here to-night with anticipations of hearing some new arguments in favour of high buildings. This question has now come to be an almost perennial one, but I feel, from the tone of the meeting, that its solution is very

near at hand. I, of course, agree with everything that my friend Mr. Unwin has said; one only feels that his ability in piling up arguments in favour of his case is somewhat unnecessarily overwrought; the case is self-evident.

There is one point, however, in Mr. Unwin's statement which some may have misinterpreted. I think Mr. Unwin said that were Central London occupied by householders, we should have increased congestion. I know he does not mean what his words convey to me, but it would be well if he were to clear the point up, so that there may be no mistake about it. If you take a map of London showing the movements of its population, you find that the old residential area has rapidly decreased in the centre; but that does not mean that the congestion has decreased also. Areas of what were once residential houses, such as one finds in Russell Square, are now occupied by buildings like the Russell Hotel. The old inhabitants used to live quietly at home, but now that these areas are occupied by a different type of building, very much higher buildings—not so high as our American friends might have erected, but very much higher than their predecessors—and now that they are filled with a class who move about in hordes, and with tremendous rapidity from place to place, there has undoubtedly been increased congestion in the streets. Thus the decreasing population in the centre of London is no sign of a decrease in congestion, but rather, otherwise, it is a sign of a very rapid increase in the congestion. The whole question is, I think, summed up by Mr. Gooch, the Chairman of the London County Council, when he says that the problem of dealing with an increasing population depends for its solution on a well thought out scheme of distribution.

Mr. E. P. WARREN [F.]: I should like to add my quota of high appreciation to the remarks which have been made in praise of Mr. Unwin's Paper to-night. I have never heard, I think, at any meeting of the Institute, or indeed anywhere else, a case stated so temperately and lucidly, with such deliberate consideration and so much restraint. Mr. Unwin has been extremely convincing in his arguments, because, among other reasons, he has put the case against high buildings in such a fair and gentle presentation. I think most of us, if we were wavering on the subject—which I was not—must have been thoroughly convinced by Mr. Unwin that it would be an appalling disaster if London, by legislative processes or otherwise, were to admit buildings of even half the height of those in New York and Chicago. I agree with the gentleman who followed Mr. Unwin that London is relatively sunless, and if we were to deprive ourselves of any atom of that sunshine which is rare and but sparingly bestowed upon us—by nature, circumstances and smoke—our state would truly be deplorable. If a building is allowed to

rear itself to more than the average scale, the result upon its neighbours is disastrous. Now, where I live, I have to be in shadow several hours a day, whereas formerly for certain hours of the day during certain months of the year I had sunshine. Now I have to wait until the sun has almost set before I can get any at all. That is an effect of the recent erection of a relatively high building, a mere cottage on the New York scale, and if we were to have anything like even the lowest of the American high buildings in London, with our narrow streets and congestion, the result would be a decrease of health and cheerfulness, and I think an inevitable increase of all kinds of depression, and probably disease. Our scale does not permit of buildings of that kind. I shall not say that there may not be areas in London or its outskirts where higher buildings are admissible. But, as Mr. Unwin has so ably pointed out, there is the further and definitely injurious effect of high buildings in the congestion of traffic caused by their concentration in relatively small areas of a considerable increase in population. You cannot go through Oxford Street and Regent Street to-day without observing the processions of enormous buses, and having the greatest difficulty in getting from one point to another. That is a foretaste of what would happen in London if instead of inducing, as it is our duty to do, people to go farther out of London, we induce them to crowd even more into it. We have made and accepted our scale, as a result of our climate and conditions, and, without either colossal expense in street widening, or extreme practical and æsthetic disadvantage, we cannot materially alter it.

Professor BERESFORD PITE [F.]: We should remind ourselves of the continuous debt we are, and have been, under to Mr. Raymond Unwin ever since the inauguration of the Housing and Town-planning Conference in 1909, which came to fruition, through his assiduous labours, in 1910. From that period onward we have continually received great assistance from Mr. Unwin's industry, lucidity, and—if I may say so—his admirable good nature. He undertakes no problem otherwise than in a friendly and judicious way, and his presentation of the subject to-night has been entirely characteristic. We heartily congratulated him and the Local Government Board of old, when it opened its eyes and its arms to Mr. Unwin. We know that his work for the nation at large has been of extraordinary value.

The point of view of this paper is rather new. The effect on light and air in a city was disposed of, so far as we are concerned, some time ago; and it is flogging a dead horse to insist on the generally deleterious effects of high buildings to the health of the city worker. Mr. Unwin to-night has been demonstrating the effect of high buildings on the transport problem. His contentions will come home to all who suffer from the crowded condition of the streets. This difficulty has extended

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far outside the City area, into the West End as far as the Marble Arch. At this time of the year the greatest causes of this nuisance are the shops. I do not think we shall be inclined to show mercy to their owners when they urge us to make these business premises higher. If we could persuade them not to delay foot passengers by their attractive wares, some of our discomfort might be got rid of.

A very important and interesting aspect of the subject could be dealt with upon the views which Mr. Unwin showed of the buildings: I mean the æsthetic side of the question. I am inclined to suggest that the design manifested in a tower building is wasted if there is another high building, of equally interesting design, placed close to it. One of the New York buildings is enough to give dignity to a whole city; if in London we had one building alone of that sort, we should be quite satisfied, but dissatisfied with a dozen, or a hundred. We have to realise what the effect would be if instead of having one Victoria Tower, which is a beautiful addition to the landscape of London, we had a hundred such crowded into a small area. We should be then in very much the same condition as they are on Manhattan Island. These buildings destroy the effect of one another when they are placed in contiguity, smiting the eye at once without any consideration of breadth or grouping effect, as Mr. Unwin pointed out.

On the general question, this Institute could not possibly deal with any abstract doctrine of the advisability of high or low buildings. To preach a crusade, or a campaign, for higher buildings is as ridiculous as to preach a campaign for a brighter London promoted by twinkling lights on the streets at night. There is a false note about it of unreality, and I hope that, as far as the Institute is concerned, we have heard the last of it. But it is certainly open to us, and I think it falls to us in an especial degree as an Institute, to consider the social aspects of these problems. Inasmuch as any one of us might one day be commissioned to design a highly remunerative building, it is befitting that we should, as an Institute, maintain our public character by protesting against any agitation or movement that can certainly be described as anti-social, inimical to the interests of the voiceless workers who never hope to commission an architect to defend their interests. And from that point of view, without any doubt, we hold a brief for the worker, and we will justify ourselves by remembering that the predominant element in art is reasonable pleasure; and reasonable pleasure will be diminished in London, or in any other city, by admitting the right of selfish interests to erect high buildings to the detriment of the public.

I heartily wish to thank Mr. Unwin for his paper to-night, and to express in some measure our esteem for him and for his work.

Sir MARTIN CONWAY, M.P.: I hesitate to intervene in this discussion, because to say anything worth while would take me much too long, and there is not enough time. I think this is a most scientific, carefully thought out, most valuable paper; I do not wish it to be thought for one instant that I depreciate the paper, for I have listened to it with enthralled interest. But I have noticed a certain atmosphere in the room. I ask how many people in this room have ever lived in high buildings; might I ask those who have lived in high buildings to hold up their hands? You see there are only very few. I have, and I must say that never in my life have I experienced, either when living in the country or on the top of high mountains or anywhere else, a more comfortable, charming or delightful place than in about the fifteenth or the twentieth storey of a really high building. The Chairman of the London County Council spoke in a depreciating sense of the view from a high building. The view from the high buildings in New York is incomparably the most beautiful view in the world. If you look out of those windows you do not see "a bit of grass": from these high buildings you see "All the kingdoms of the world and the glory of them"; you look out on the ocean from New York Harbour and away across to New Jersey. The most glorious view I know of in any town is to be had from the high buildings of New York; that is beyond dispute or discussion.

The other day I had occasion to consider how very beautiful the view of Jerusalem was from the Mount of Olives, and I was wondering what were the great cities I had seen which were outstandingly magnificent and beautiful; and there is no question that New York, seen from New Jersey, surpasses any town view I know in the world for beauty, under suitable light and atmospheric conditions. It is a most splendid sight, and arriving there by steamer you encounter a sight never to be forgotten. Beauty New York undoubtedly has, and of the highest order.

With regard to the cars, there are one or two caveats I would like to utter. Firstly, two out of every three American cars are out of action most of the time, and Mr. Unwin has not taken any note of that. And then I join issue with him in his statement that the higher up you get, the less the floor space. On the contrary, the higher you go, the more floor space you have; there are more lifts to the bottom ten storeys than to the next ten, and there are still fewer lifts occupied in taking you to the top.

Another thing I would say is, that the congestion in New York is not the result of the high buildings, but the high buildings are the result of the congestion. When you have a nation of upwards of a hundred millions of inhabitants, enormously active in manufacture, in commerce and industry, and with the re-

sources which the land of the United States possesses, being exploited with the energy of such a people, you must produce a city where ultimately the amount of business which comes into it will be enormous. And that has got to be done in a small area, and it is that which makes the congestion, and which produces the need for high buildings. They had to have them, it was not choice. The buildings were not put there because they wanted to have them; they had to have them, and they go on building them because they have to have them. One hears allusions as if it were proposed to put up high buildings in London so close to each other as to shut out the light. Nobody, except a madman, proposes anything of the sort. If you are to have higher buildings you must have wide spaces between them, and no one has suggested anything else. Instead of producing darkness, you produce light after you get to the fourth or the fifth storey; every single storey higher up has much more light than have the corresponding storeys below. If you were to have a 30-storey building on the site of the Bank of England, the bottom storeys might be dark, but the others would be lighter than anything you have in London. But if you put them alongside each other, like corn in a field, there will, of course, be no light. But no one has proposed to do such a thing.

My belief in high buildings is this. If you take the East End of London miserable houses with three storeys, each with its backyard, and you concentrated the population of an acre of such into a tall building, you might have more than three-quarters of an acre of open space, and then would not you be better off? Of course you would! You would not have more congestion; there would not be any more persons there, you would have accommodated them in a rational manner. Congestion will come, anyhow. The congestion in London recently is due to increased business; there are more people coming to London to do their shopping and to do their jobs. And those who come to do their jobs in London have to squeeze themselves into miserable holes of offices which are not fit for a rat, in dark cellars and all kinds of places in the City. But go to New York and see the offices there where people live and work. And, forsooth! we are told these rat-holes are healthy compared to the tall buildings which are supposed to produce degeneracy and so on. There is no comparison whatever from the point of view of health.

One of the reasons New York has to have these things is that the land is long and narrow, it is an island; whereas London lies on the land like a poached egg. In New York traffic runs up and down; in London it concentrates on a centre. I noticed from Mr. Unwin's diagrams that it was assumed that all the people were going to walk in one direction; there were plenty of side streets, but they did not seem to be wanted. If everybody is going out of the house at the same time, and

they are all going away in one direction, there will, of course, be congestion; it would be so in London. But in ordinary human life things do not happen in that way; there is greater variety. We do not all start at one time from a given house and make for the same railway station. The reason I want tall buildings for London is that I do not want London to come down my way into the country. I live in Kent, where we have a good human countryside, with oxen and farms, and I do not want garden suburbs which spread and spread. If you let them spread enough we shall have no country left at all.

Well, that puts a few of my prejudices into shape. I hope I have given utterance to them without in any way depreciating or criticising, or even objecting to, the very valuable and interesting Paper which we have listened to with so much interest and attention.

Mr. DELISSA JOSEPH [F.]: So much has already been said in commendation of Mr. Unwin's paper that I will limit myself, for the moment, to expressing my appreciation of its outstanding quality of ingenuity. But I am entitled to ask, while giving full credit for the writer's ingenuity, what does that ingenuity prove? It proves, beyond question, that in many of the American cities there is a marked congestion of traffic, and that that congestion of traffic has probably been—I will not say caused by, but materially added to by the fact that some buildings have been erected in those cities to a height of some 700 feet. In other words, a normal traffic has become abnormal by the abnormal character of some of the buildings in those cities. Mr. Unwin offers us no remedy for the condition of affairs in New York or in Chicago; but he offers us, as I understand, a warning of what will happen to us unless we have regard to that which has happened in other great cities. My complaint, if I may be allowed to express it, against Mr. Unwin is this: that he has taken very much of the sting from his arguments by, throughout his paper, referring to higher buildings, and not to sky-scrapers. Now, in order to understand the subject and to appreciate it, it is absolutely essential to emphasise that there is no point of contact between sky-scrapers—which run to 500, 600 and 700 feet in height—and the higher buildings which have been advocated for London, and which in no case is it contemplated should exceed 120 to 150 feet. Therefore, if you read into Mr. Unwin's paper the real definition of the buildings whose effects he has been describing, you will get a juster view of the real issue of his Paper. That real issue is that, in view of the difficulty of traffic which has been created by the erection of American sky-scrapers to a height of 700 feet, we should be warned of what will happen if we agree to higher buildings, which will be only 150 feet high. If you will rearrange his arguments with those

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definitions before you, you will get his case in better perspective. Then you will ask yourselves, What is the effect of his warning? I say the warning falls to the ground, because the circumstances upon which it is founded have never occurred in this country, and never will occur in this country. No one has suggested sky-scrapers here. I am not sure that Sir Martin Conway, some time ago, did not use the word, but he quickly modified it when he found how easily it could be misunderstood. No one has argued for sky-scrapers; the conditions here do not require them. And that brings me to present to you this query: Why have higher buildings been advocated? That requires justifying, in the light of the criticisms we have heard. I am almost tired of repeating these formulas, because they are so obvious to those who think. London is the centre of the commerce, the shipping, the finance of this country—of this Empire, one might say. London has proved itself inadequate for the growth of these great businesses, and therefore it falls to the citizens to consider how best they can reasonably accommodate the growth of the business of this great city. I may say, incidentally, there is no point of contact between the question of higher buildings and the transfer to the outskirts of businesses which have been established for centuries; your business premises must adjoin the great markets of the world in the City. Your stock-broker must be near the Stock Exchange—this is all obvious—the bill-brokers must be near the Bank, the shipping must be near the Baltic Exchange; it is practically impossible to move any of these great activities into the outskirts. Nor can Stores, such as those in the West End, be properly transferred to other districts. For the cases I have mentioned, it is essential you should provide accommodation in the vicinity of the respective Exchanges. And if that accommodation can be obtained by raising the height of the buildings—because, after all, the height of buildings is an artificial figure, arrived at as lately as 1894; before that, there was no restriction as to the height of buildings in this country—if that can be done it should be permitted. For good reasons, at that time, it was said that a building should not exceed 80 feet with two storeys in the roof, except with the prior consent of the Council. That was because, at that time, London was threatened with some high buildings, and London was not prepared to attack them adequately in case of fire. But in the ensuing 30 years matters have changed, methods of construction and methods of fighting fire have been altered, therefore the need for that restriction no longer exists. I submit this: that if we are to apply Mr. Unwin's reasoning literally, if we are to curtail the development of the shipping, the banking, the insurance, and the general mercantile development of the City of London, if we are to be prevented, because of troublesome traffic problems developing into still

greater ones, from extending these businesses—and if we are to allow the development of those great businesses to be hampered, it will be a great misfortune. I submit that traffic problems are matters for the traffic experts; let them devote their minds to those problems, which so far they have failed to abate one jot. Are the needs of this great heart of the Empire to be allowed to suffer by the curtailment of the opportunities of development, and shall adequate accommodation be checked because there may be still more congestion of traffic? I say that if Mr. Unwin's forebodings are regarded by serious men—which I suggest they will not be—we shall have to bring the affairs of this great city to a standstill. He practically says: "Do not develop, because if you develop you will increase the population, and if you increase the population you will increase the traffic, and if you increase the traffic it will take you longer to get home than it does now!" Therefore I submit, with the greatest respect to Mr. Unwin and to his ingenuity and his extremely moderate way of presenting the subject—and I am sure he has presented it with complete conviction from his own point of view—I submit that the logical outcome of his theories would be not merely to prevent the erection of higher buildings, but also to require the removal of omnibuses from the streets because they are obstructive. You might as well argue that the great lorries which go carrying goods from the Port of London and the warehouses to the stores and show-rooms in London must not be allowed in the streets, because they not only help to obstruct the streets when they are travelling, but they block them when they are standing outside the premises to which they deliver goods, goods on which depend the trade and commerce of the country. I hope I have shown you, by the method of *reductio ad absurdum*, the impracticability of the arguments Mr. Unwin has put forward.

If you do not build higher, what will you do? Even Mr. Unwin will admit that something must be done to meet the increased demand for accommodation. If you do not build upwards, you must dig downwards, and that is what is being done to-day: basements, sub-basements, and sub-sub-basements are being formed, because of the grotesque limits which are put upon the heights to which buildings may go; and in these deep basements men are living and working, using the electric light all day, and having forced ventilation; and under the present Public Health legislation there is no provision which can touch this method. I ask you to judge between the alternatives: whether you would continue to build downwards and suffocate your workers, or build upwards and give them light and air.

And we must ask ourselves this: What is the main motive behind what you may call the act of building? Men build for profit, and not for considerations either of amenity or æsthetics. When a man contemplates,

or desires, to increase the height of his building, his purpose is simple: he wants to increase the quantity of his business, so that it may justify the additional expenditure on his building. That is one class of those who build. The other class are investors, who desire to put their capital into buildings and draw from that source the largest possible legitimate profit. Mr. Unwin says a man's desire to put the largest amount upon his land is an obsession. Then, if that is so, we are all suffering from the obsession to obtain a reasonable return upon the capital we invest. If you bear that in mind, that the prime object of the claim for higher buildings is adequately to accommodate, in suitable centres, the growing business of this country, and that those who engage in building do so to obtain a reasonable return from their outlay, you bring yourself down to earth, and instead of indulging in theories, you will consider these practical issues, which are not unworthy of consideration by a body of men like those in the Royal Institute of British Architects, who would not exist but for the needs which call for the play of their skill.

My concluding words are these: In 1920 I read a Paper before the Institute on "Higher Buildings for London," and I think to that extent I was a pioneer of this topic. The then chairman of the Fire Brigade Committee of the London County Council took part in the debate, and he pointed out the impossibility of increasing buildings from 80 feet to 120 or 150 feet—we only asked for 120 feet in wide streets, and 150 feet facing open spaces like parks and the riverside. He said they could not allow buildings of more than 80 feet because water could not be pumped higher than 80 feet. He omitted to mention that, where a high building exists in such a vital position in the City as St. Paul's Cathedral, there have been introduced electric pumps which from the 80-foot height can throw water over the top of the dome, 300 feet from the pavement. The then President, Mr. John Simpson, then made this memorable remark: "It is grotesque that architecture and its development should be restricted by the height to which the Fire Brigade can squirt a stream of water." The question of pumping water to the necessary height has been disposed of long ago.

In 1923 I read another Paper on "Building Heights and Ancient Lights." Mr. Unwin sent a memorandum in connection with that Paper, which was read to the meeting in his absence; and that memorandum pointed out that a congestion of motor cars would necessarily follow the erection of higher buildings: he went over the same ground as he has to-night. I then observed that Mr. Unwin was considering the question of higher buildings in terms of motor cars only. That was received by many as a very fair summary of the contentions he then put forward; and I do not think I

can do better than leave the subject now with the same remark.

But Mr. Unwin has given us peculiar pleasure, not merely by reason of the ingenuity of his Paper, and not only by the temperate manner in which he has presented his subject, but by the object-lesson he has given us of the real beauty of the American sky-scraper. I can truly say that my heart leaped with joy, as it always does when I see great things, when I saw on the screen those noble structures.

Mr. ANDREW T. TAYLOR, J.P., F.S.A., L.C.C.: In this old battle-ground we have had many pitched battles under the auspices of the Institute, and I came rather spoiling for a fight to-night. I was afraid at first that the unanimity of the speakers was so definite that I should not have it. But on looking round I saw my old antagonist Mr. Joseph, and also Sir Martin Conway, and I took heart again.

I can quite understand Sir Martin Conway's love for sky-scrappers; he is a celebrated mountaineer, he is at home in them, and so I am not surprised at the joy he has in living twenty-five storeys up. I can also understand the pleasure he experienced in sailing into New York Harbour and seeing those immense buildings, but I rather wondered when he said he thought New York was the most beautiful city in the world. I have often sailed into New York Harbour, but I confess I have not the same pleasure in it that he has; it has never struck me in that way. I have thought what an extraordinary jumble of buildings they were, without any grouping or arrangement. But the point is not what is good for New York—the practical point is, what is good for London? I admire Mr. Joseph's persistency and consistency in all his utterances. Whenever the London County Council allows a building to go up a foot or two higher than 80 feet, immediately Mr. Joseph writes a letter to *The Times*, and claims a victory for his cause, and adds another scalp to his saddle-bow. It makes one rather careful as to what one does; because he ignores the fact that in all these cases there is a special reason why the building should be a little higher. Therefore I would respectfully suggest to Mr. Joseph that if he desires to get higher buildings he should not write to *The Times*. There is an object-lesson in the reconstruction of Regent Street. Some of us lament the loss of the charm of those low buildings; you got sunshine and breadth of street, ladies could shop in the sunshine, in the light and brightness. But now you have several buildings 80 feet high, and it is obvious to everyone that there is a distinct loss of light, sunshine and beauty. Only a few of those buildings have been put up yet, but when you have the whole of Regent Street, on both sides, with 80-feet-high buildings, and when you have the Quadrant on both sides 80 feet high, I am afraid Regent Street will be a

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great disappointment. Imagine it with buildings 150 feet high, as I gather Mr. Joseph would like to see it, or even 120 feet high; contemplate it. Then, further, imagine buildings 120 feet high in streets in the City which are only 28 feet wide; they would be dark, they would be impossible.

At this late hour I cannot go into all the arguments, but you are familiar with them, so let me merely mention one or two.

First of all, there is the traffic question. It is no use Mr. Joseph pooh-poohing that, and saying it is a matter for experts. Just now we are at our wits' end how to grapple with it. London is in a chaotic state. We have no Board which is responsible, and every day it is increasing in its confusion. To add buildings twice as high in the City would aggravate that to an enormous extent. You have to get people in, in the morning, and to get them out again at night, and those who know anything about trams and buses and trains will appreciate the difficulty in connection with that.

Then there is the question of fire-protection. Mr. Joseph says there is no difficulty about attacking fire in high buildings, but I am afraid he knows nothing about the Fire Brigade. Our Fire Officers tell us that an 80-foot warehouse is as high as they can deal with adequately in case of fire. All the theoretical knowledge in the world is of no use against practical knowledge.

Then there is the question of health and sunshine. Doctors will tell you that the loss of life, especially child life, is enormous in London owing to the lack of sunshine in the streets, and anything which will make that worse will be a very serious thing for the health of the people.

Mr. Joseph asks, What is the remedy? My remedy is, decentralise the population in the City of London. There is no need for people to crowd into that one little square mile. There are certain businesses which it is necessary should be there, such as the Stock Exchange, Lloyd's, and so on, but it is not necessary for hundreds of other businesses to be in the City at all. The fact is that they are actually going further out every day. All round Bloomsbury insurance and other offices can be seen; and along the whole of Kingsway there are commercial businesses, also along Euston Road and Marylebone Road; large public buildings are going up there on every hand. And to-day there are miles of streets on the outskirts of the City which are not more than three or four storeys high, and every one of them could go up to 80 feet. Do that first of all; double the height if you like, thus spreading the area of the population, and then you will get double the accommodation without sky-scrapers and without any alteration of the Building Laws. Try that first, and when that is accomplished, then, but not till then, let us consider higher buildings.

Mr. H. M. FLETCHER [F.]: Even now, Mr. President, may I add a few words? Mr. Joseph has spoken about the importance of keeping business in the centre of London; what is business, compared with the health and amenities of the inhabitants of London? Sir Martin Conway spoke of the effect at the Bank of added storeys; but what would be the effect on Lothbury, and Chapel Court, the Mansion House and the Exchange? He leaves that out of consideration.

I was amazed at the moderation of many of Mr. Unwin's diagrams. He did not point out that in each case where he showed the volume of traffic from one of these high buildings there was an equal volume of traffic coming from the buildings all round. The amount of traffic he showed was not to be compared with the total traffic. If you have been in New York you will know what the traffic is. The photographs he showed of the congestion of cars, tramcars, etc., give no conception of what it is from five to six in the afternoon; tramcars are surrounded by clusters of people hanging on like bees to a hive, or like bunches of grapes. Would Mr. Joseph like to be a bee, or a grape, under those conditions?

The trouble is equal in other cities, like Philadelphia. I am intimately acquainted with a family who live thirteen miles from Philadelphia, and who occasionally go there for an afternoon's shopping by car; and whenever that happens the whole of the thirteen-mile journey is occupied in planning where they can possibly park the car during the visit to four or five shops. They are not allowed to stand the car in front of a shop for one instant longer than necessary to get in and out of it. The probability is that it has to be left in a place a quarter of a mile away, and then the people have to walk back from the shop to the car, and then plan again where it shall be put. The inconveniences are incredible to us. And, whatever those in favour of high buildings may say, this condition of things is entirely one of high buildings, and, as Mr. Unwin pointed out, it is not due to the whole place being built up to thirty storeys, but to what amounts to seven storeys over the whole area.

The aesthetic point of view is one we need not go into. From certain points of view, the New York sky-scrapers are extraordinarily imposing, especially as you get them end on as you come up the harbour, and they are grouped together. The photographs Mr. Unwin showed gave the least favourable view, that is, from the side, from which view they look like a mouthful of jagged teeth.

Mr. Unwin has knocked the last nail into the coffin of the high building fallacy, and I should like to see the Institute take its courage in both hands and distribute Mr. Unwin's paper gratis to every Town Council, to every town which has a town-planning scheme, and especially to those which have not.

Col. C. H. BRESSEY (Ministry of Transport): I expect the problem of transport is exercising your minds anxiously at present in relation to getting home to-night; therefore the shorter my remarks the better.

I live on the opposite side of the road to Mr. Unwin; I look up from the lowly building allotted to Transport to the lofty palace of the Ministry of Health, with whom we have the pleasure of working in many capacities. One point comes to my mind on hearing this admirable paper, and that is, that the whole problem of town development is becoming a question of traffic control. We have Town-planning Authorities, Housing Authorities, Building Act Authorities, Authorities looking after recreation grounds, schools, and so forth, but no London Traffic Authority is in existence. We are told there are experts who are controlling the matter, but I do not know what power they possess. The London Traffic Authority is non-existent, though a Bill has been drafted for its establishment; and I hope that, whatever change may take place in the Government of the country, some Bill to that effect will be placed on the Statute Book soon, as nothing could be more important or more urgent.

I fully agree with what has been said as to the need for decentralisation. Colonisation has always been one of the characteristics of the British race; it is needed for London. The whole of the control of London, for every purpose, was concentrated in the Guildhall for many centuries. Then it moved to Spring Gardens for many purposes. Now that Spring Gardens has been outgrown, what has the London County Council done? It has not attempted to erect a twenty-storey building in Spring Gardens, but has colonised the other side of the river. There is much to be learned from that move. The south side of the river contains an enormous tract of country which might be developed very usefully for commercial, industrial and administrative purposes if additional bridges were constructed. A great remedy can be effected in that manner. The difficulties of transport at present can hardly be exaggerated, and Mr. Unwin's pictures, showing the amount of space occupied by the traffic attracted by city buildings and the trade carried on there, proves how necessary it is that every form of traffic which can avoid the central area should be switched off elsewhere. There is no doubt the most useful office to be performed by a London Authority would be a discrimination of the various forms of traffic, so that vehicles which have no need to enter the heart of the town shall be diverted round the town by such roads as are now under construction—e.g. the North Circular Road, which I hope will be completed in about 18 months; the Eastern and Western Avenues, too, need connecting, so as to reduce the pressure on the central area. It is tasks of that sort which must be faced by a London Traffic

Authority. And, whatever the constitution of that body may be, I sincerely urge—and I think Mr. Unwin will agree with me—that nothing could be more pressing than the setting up of some such authority to grapple with problems the intensity of which has been so clearly described by Mr. Unwin.

The President put the vote to the meeting, and it was carried by acclamation.

Mr. RAYMOND UNWIN [F.] (in reply): I have to thank you all, most sincerely, for the very kind and flattering way in which you have expressed your thanks to me.

I will not, at this late hour, go over most of the arguments that have been used; many of them have been favourable to my contention. There are, however, one or two things I would like to say.

There is, first of all, the main difference between Mr. Joseph's position and ours; it is simply that Mr. Joseph, as I think, looks at the question from the point of view of the owner of the individual plot, and what he can do to make the most of it: while we look at it from the point of view of someone concerned with the town as a whole: we take the view that the whole is greater than the part. We are somewhat astonished at the suggestion that the owner of the individual plot who happens to have the God-given space of the River Thames against him should be entitled to carry his building up an extra height so that he may monopolise the advantage of that space, and prevent the open and sunlit area from benefiting the people behind. We are still more astonished that anybody who should happen to front an open space which may have been bought at a great price by or for the public should, on that account, claim an extra licence to go up and obliterate the benefit of that open space, so that it is no longer of use to the adjoining public. It must be that we look at things differently. It is a similar difference that I have with Sir Martin Conway. He is impressed with the advantage of living at the top, or near the top, of one of those beautiful buildings which I have shown you in New York. I also have had the good fortune to spend a few days in a very handsome flat well up in one of those buildings; but I cannot overlook the fact that the higher those buildings are, the greater are the number of people that live down below me, and whose light and air I am taking away from them so that I may enjoy that magnificent outlook which appeals to him so much.

With regard to the beauty of New York as a whole, it does not appeal to me. And while I think there is immense beauty and impressiveness in the individual buildings, there are very few points of view in which they do not conflict with one another; and they simply avoid making anything of a picture or group. It is true that in certain states of the atmosphere—that is, when you cannot see them very well—they are dis-

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tinctly impressive as a group. But, apart from that, my admiration is for the individual building: the mass of them seems to me formless.

Regarding the main point Mr. Joseph made, that I was dealing with sky-scrapers and not high buildings, I must dissent from that. I said that if any single storey was added to any building in the City of London, we should rue it in our traffic. And Mr. Joseph, for the heights he advocates, has only to stop at the first stage of my diagrams, and I am satisfied with the arguments from the result which is shown there. The fact is that our streets are much less in area and width than those in the cities I have been dealing with, and we cannot afford to increase the traffic by going up. I deny that this will oppose any obstacle to business. I admit it may possibly happen that Messrs. Horner and Plums will not get quite so many people flocking into their shop; but is it such a vital matter to the City of London that ten thousand people should go there, instead of five thousand there and five thousand to some other equally good store, that the traffic of the City of London is to be upset for that privilege? There is no reason or advantage in it; I have yet to see arguments put forward which show any sufficient public interest that is being served by the growing congestion that is characteristic of the great cities of this and other countries. I believe this expansion upwards is entirely in a false direction; that it leads us nowhere; that more and more congestion results, which is detrimental to the lives of the people who live in the city, is depreciating their standard of health, and is making impossible the good life that a people have a right to expect to live in the cities. That congestion, which, I believe, is an inevitable consequence, constitutes the case against high buildings. Let us hesitate to allow in London even a small addition to the height of buildings, because if any appreciable part of London were built up to an extent approaching the limit which is at present allowed, we should have all our capacity taxed to handle the traffic in the streets. There is one comfort: that these people who go up often defeat their own purposes! On three occasions the main shopping centre in New York has had to move to a new situation largely because the traffic congestion was so great that comfort in shopping had ceased to exist. I anticipate that before many years have elapsed the Loop in Chicago will cease to be a first-class shopping one, because people of sense will go and shop in a more comfortable quarter. I would warn shopkeepers of Regent Street and other similar places that they run a considerable risk in shutting out the sunlight and destroying the beauty of a street which has, unconsciously perhaps, proved attractive to the shopper. I shall not be surprised if, before very many years are out, we see a movement away from those streets which are being hemmed in by high buildings in such a way

that the pleasure of going to shop there will become less than it was, partly because of the loss of sunlight, and partly by reason of the increased congestion of traffic. People who say this congestion is good for business are antiquated in their ideas. Do they realise that we have telephones and all kinds of new apparatus for diminishing distance, and that in a few years the assistant secretary of the Minister of Pensions will be able to sit in his new building at Acton, and will not only be able to talk with his chief in Whitehall, but will have a picture of his chief before him while he talks, and will be able to see the changes on his countenance, and carry on the conversation with all the advantages he would have if he were sitting in the same room? This idea that you must pile all the business upon one spot is an antiquated idea, and one which ignores modern conditions. How shall we deal with aeroplanes and such things in the future if we do not leave some open space for them and other new inventions which may come along? Congestion is all on the wrong tack, there is nothing to be gained by crowding!

The following contribution to the discussion has been received from Mr. Charles R. Ashbee [F.] in response to a request from Mr. MacAlister:—

I have read Mr. Raymond Unwin's Paper with much interest, and in response to your request send you the following notes upon it as a result of my recent experiences in U.S.A.

(1) It may be said almost that Mr. Unwin has not gone far enough. When I was in Washington, Boston and New York again this time I was invited to meet some of our colleagues at their different chapters, and in Washington I was asked to give my impressions as to the recent architectural development in that city, in special relation to the new Zoning Law. I had visited the city at regular intervals over a period of 30 years. I did this, but what struck me most was that the excellent Zoning regulations, in Washington at least, had just come too late to save the "scale" of the city; and next that, as a result of the war, the architects had lost ground to the engineers.

I ventured at the request of some of my American colleagues to make some suggestions, in the form of a letter, as to the possible modification of the new Zoning regulations in the interest, before it was too late, of some of the streets radiating from the Capitol where the "scale" as L'Enfant first conceived it still held good.

(2) A point to be observed, I think, and with which Mr. Unwin is doubtless familiar, though he does not deal with it in his paper, is that high building is always to the advantage of the man who gets in first. It is like an early market for spring vegetables. The next comer gets less, and so following, and the community is finally landed with waste produce, and possibly ruin on the area built upon.

(3) Further, the movement of finance is now so rapid

in American cities that, I am informed, the period over which the return on high building investment is now calculable has shrunk to ten years. After that the building is reckoned as financially exhausted, and it may be regarded in the light of depreciated plant in mechanical industry, to be scrapped in due season.

That is a consideration not sufficiently taken into account when we are dealing with architecture, town-planning and the amenities of our cities. In other words, the increased "speeding up" of finance is beginning to act in the interest of the amenities; for the town plan with its amenities is nothing if not permanent, or conceived, as all architecture must be, with a permanent and not an immediate objective.

(4) Mr. Unwin has wisely called attention to the reaction of motor traffic development in relation to city planning and high building. There is no doubt the "cheap car," and with it possibly the "jitney," so well known in Western American cities, is coming upon us, and must bring with it vast changes. We in England have in no way yet envisaged the fact, patent to everyone in the American city, that any mechanic, or clerk, or shoeblack with a mechanical twist, can now get a car on payment of 5 dollars, and pay off the £60 (sixty pounds) cost of it on the hire system, exchanging the old car or what is left of it for a new one the year following, so that his car, which he drives himself, costs him exclusive of petrol about £40 a year. All this is the result of the "automatic tool" and the development of machinery with interchangeable parts and applied to "one model."

All this is bound to affect profoundly English architecture and town planning in the immediate future, and we English architects who wish to save the amenities of our country should be prepared in time with plans for the protection of our cities, and still more so of our villages. And this, I conceive, is to be done less by the old-fashioned method of widening, or paring, the roads to fit them to the car, usually a futile process, than by boldly planning new roads round them and through them.

(5) The suggestions Mr. Unwin makes in regard to London congestion are interesting; but I rather fancy if advanced American opinion were now applied to the London traffic problem it would, in the light of latter-day experience in high building and car development, advise three courses as of the first immediate importance:

- (a) A new main artery on the south side of the Thames, in a line from Vauxhall Bridge, through Elephant and Castle to the Tower, for cross traffic. This combined with the transfer of Charing Cross station to the south side, and the making of the two new bridges of Charing Cross and St. Paul's.
- (b) The proper use, once again, of the Thames waterway, not by a revival of the dear old "penny steamboat" with music, but a properly engineered tidal service, with fast boats adapted to business hours.
- (c) The keeping of all private cars outside a certain

inner radius of London, during the working hours of the day, with properly appointed public parking stations.

There are, of course, other solutions to the problem, but those are the most pressing, and it will be recalled how some of us architects urged the first and the second over twenty years ago, and before the motor-car or the high-building threat came upon us. The first was regarded then as a wild and impossible dream. It is now a necessity.

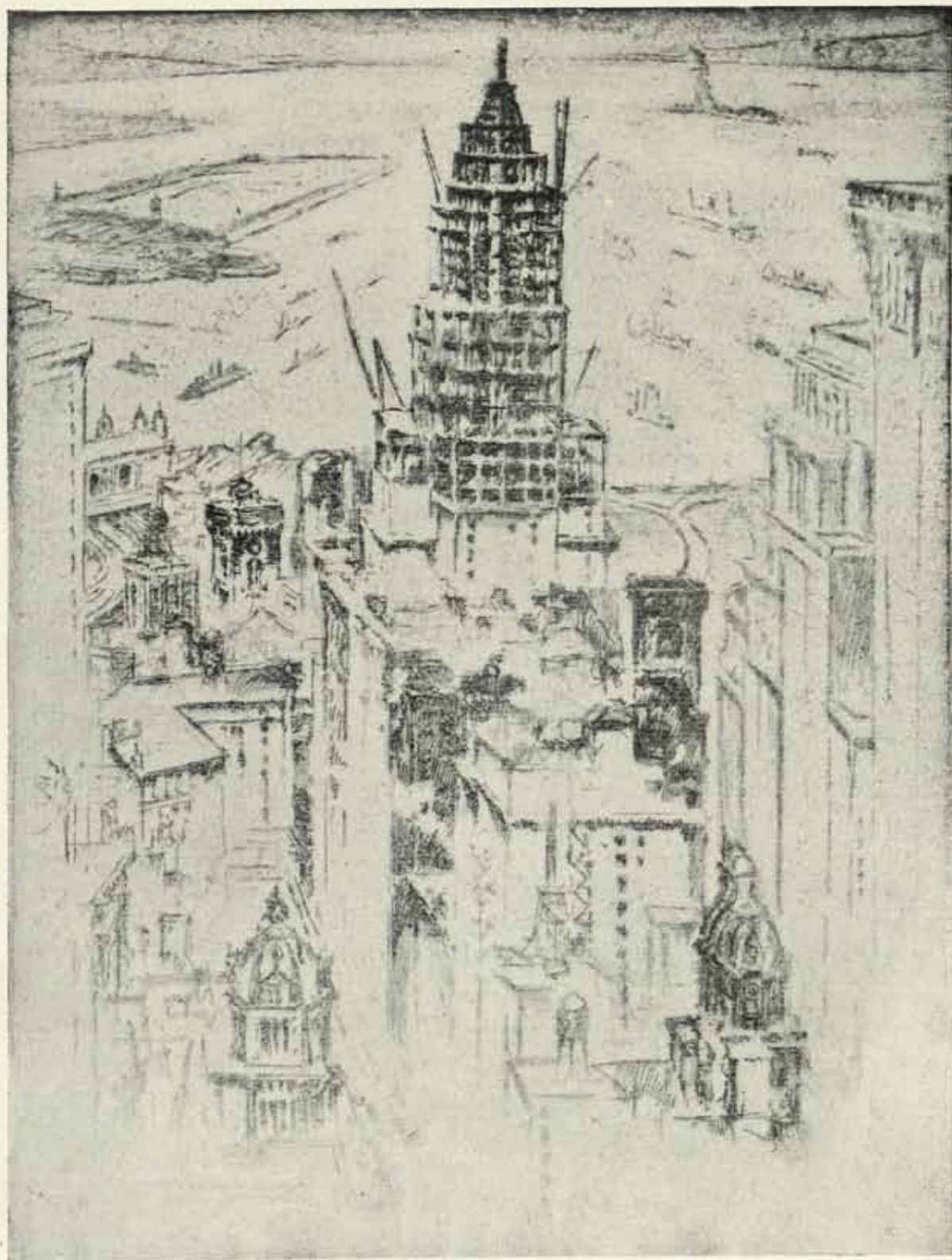
(6) I find in my Journal, under heading, "Washington, February 28, 1923," the following; you may think it worth reading, or adding to the above notes, though but a comment:

"This city is falling behind. It is not fulfilling the promise of its last two decades. The architects and men of taste are losing their grip, and the development of what bade fair to become the finest capital in the world has got into the hands of mere financiers, building contractors, and real estate dealers. I met the Chapter of Architects, was taken round and 'lunched' by Col. Keller, visited with him what are called, rather grimly, the 'devastated areas.' Also I studied the new Zoning Law. It has come too late. The scale of one of the fairest parts of the city is now destroyed. Apartment houses and tall buildings dominate the 'White House' and the 'Octagon,' and one of the finest points of the city is scarred by a monstrous structure—the 'Wardman Park Hotel.' I was shown Richardson's masterpiece in domestic architecture that they were gutting and destroying, and I watched the Jew contractors 'levelling up' for building sites one of the loveliest estates in Virginia: it was to be covered, not according to its contours, trees and gradients, but all the hills blown up, and flattened into the hollows in the approved manner of the American engineer, with boxes for 'Babbitts.' I hope to God they may save the scale of Pennsylvania Avenue and the Dome of the Capitol while there is yet time, but in the present reactionary mood of Washington anything may happen.

"They tell me that the war has done this; that the architectural profession broke down in office organisation; that power fell to the engineer, and that he has to do what financiers and real estate men tell him. They have to cover the land with 'little homes,' made to pay. Town-planning and dignity thus go by the board. It seems monstrous that in a city like Washington, in the wealthiest country in the world, and with L'Enfant's tradition, this should happen; that the future should be sacrificed to the immediate needs of a group of speculators whose return is admittedly in the next ten years. If that's all, why not buy the beggars out before they're allowed to damage the city for ever? It is that sort of extravagant folly, in the ruin of the fairest of their cities, that it is so hard to pardon the Americans—more particularly where they have the example of Europe, and our blunders in England, to guide them."

SIX ETCHINGS OF
HIGH BUILDINGS IN NEW YORK
By JOSEPH PENNELL, HON. ASSOC.

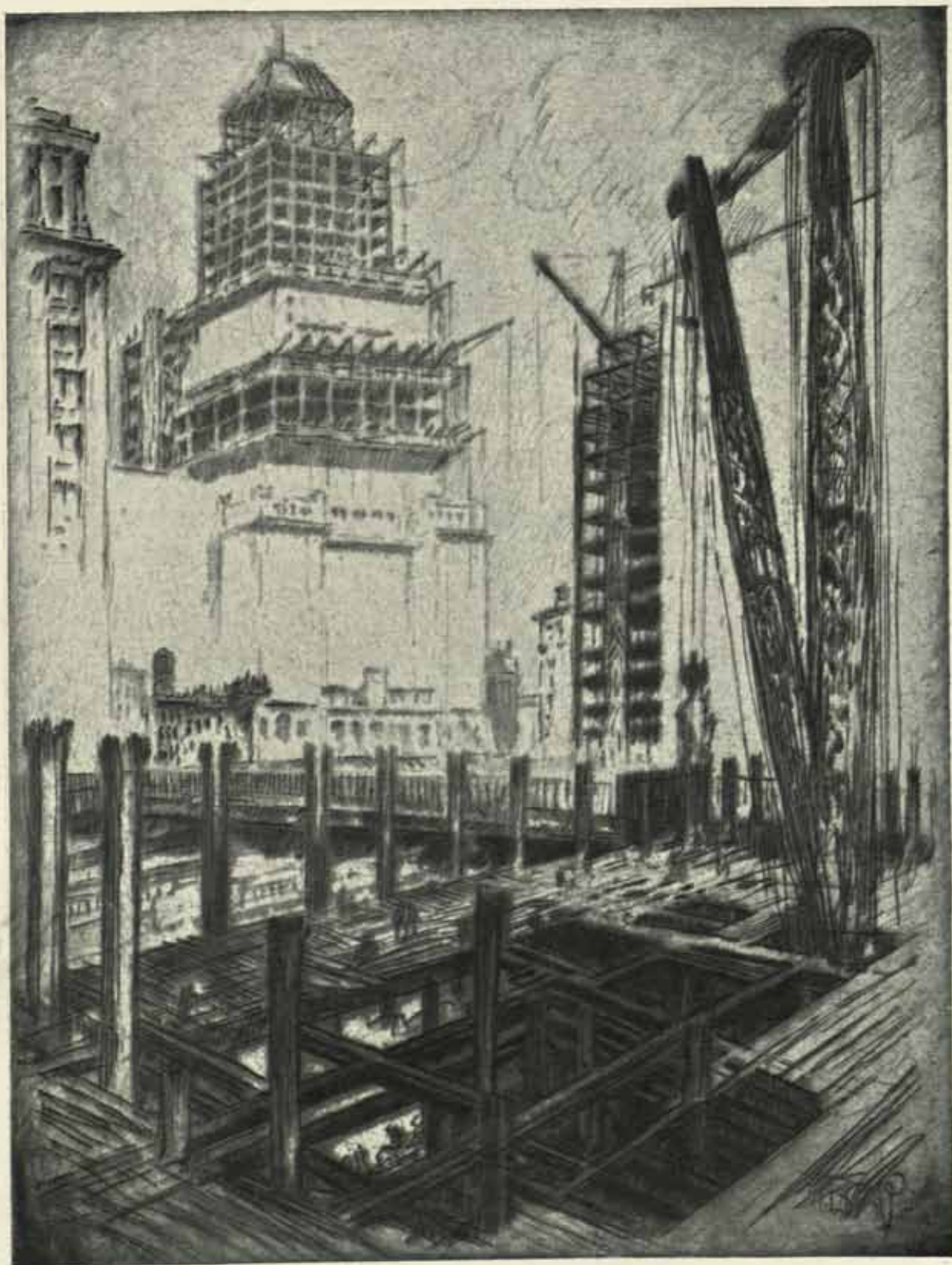
[THE ORIGINAL ETCHINGS HAVE RECENTLY BEEN
PRESENTED TO THE R.I.B.A. BY THE ARTIST]



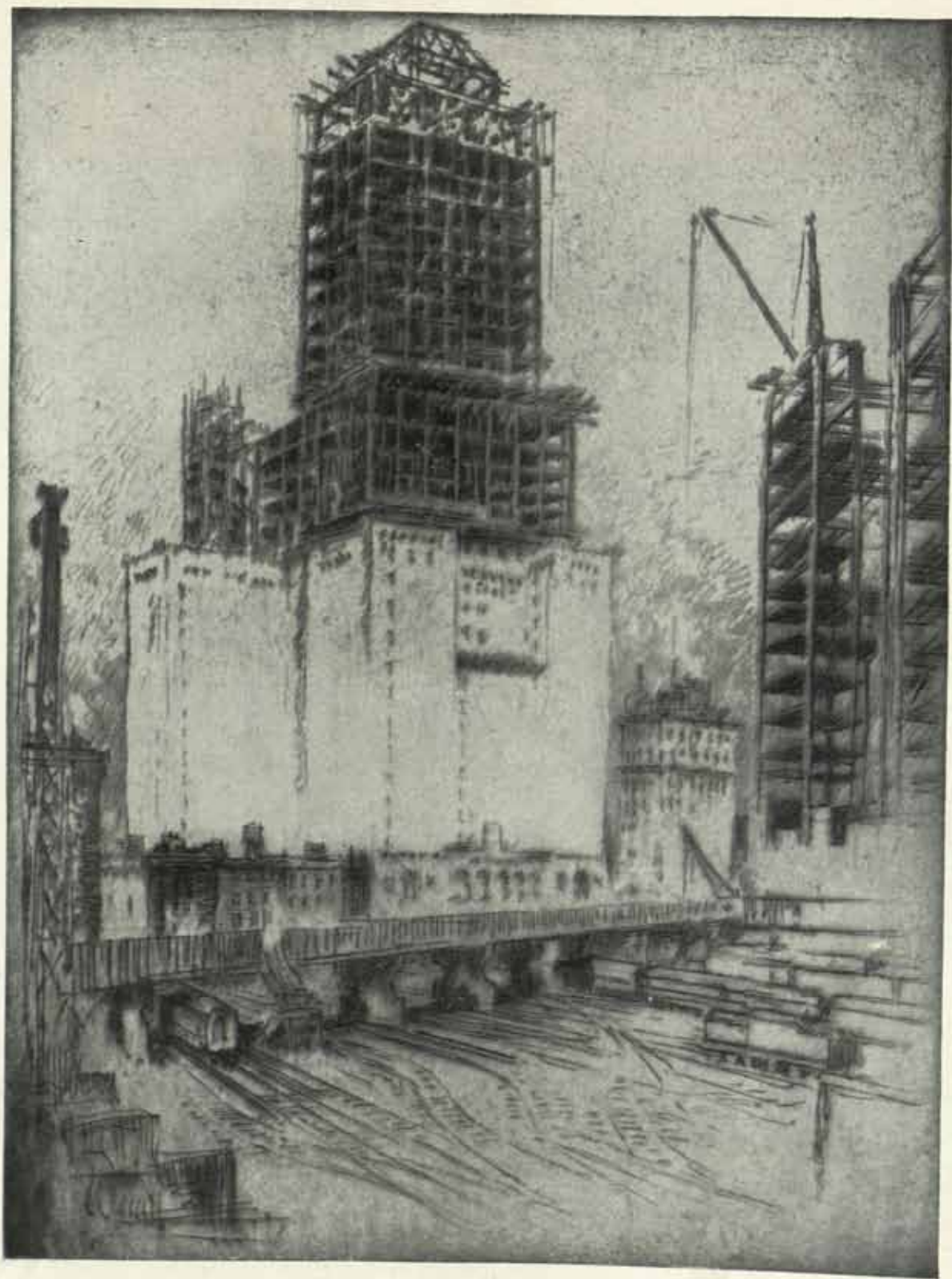
STANDARD OIL TOWER. THOMAS HASTINGS, ARCHITECT.
From an etching by Joseph Pennell.



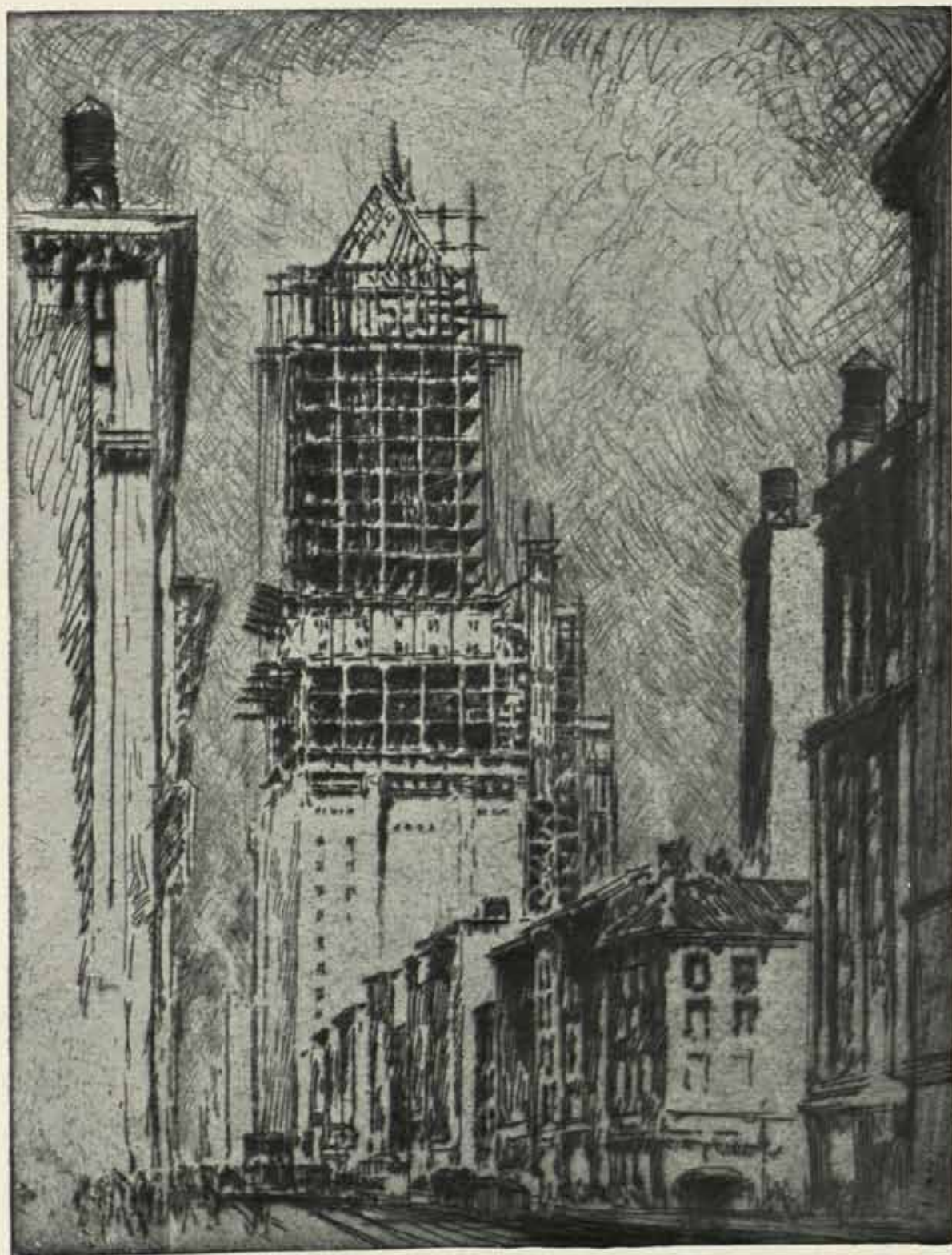
STANDARD OIL BUILDING. FROM THE BATTERY LOOKING UP BROADWAY. THOMAS HASTINGS, ARCHITECT.
From an etching by Joseph Pennell.



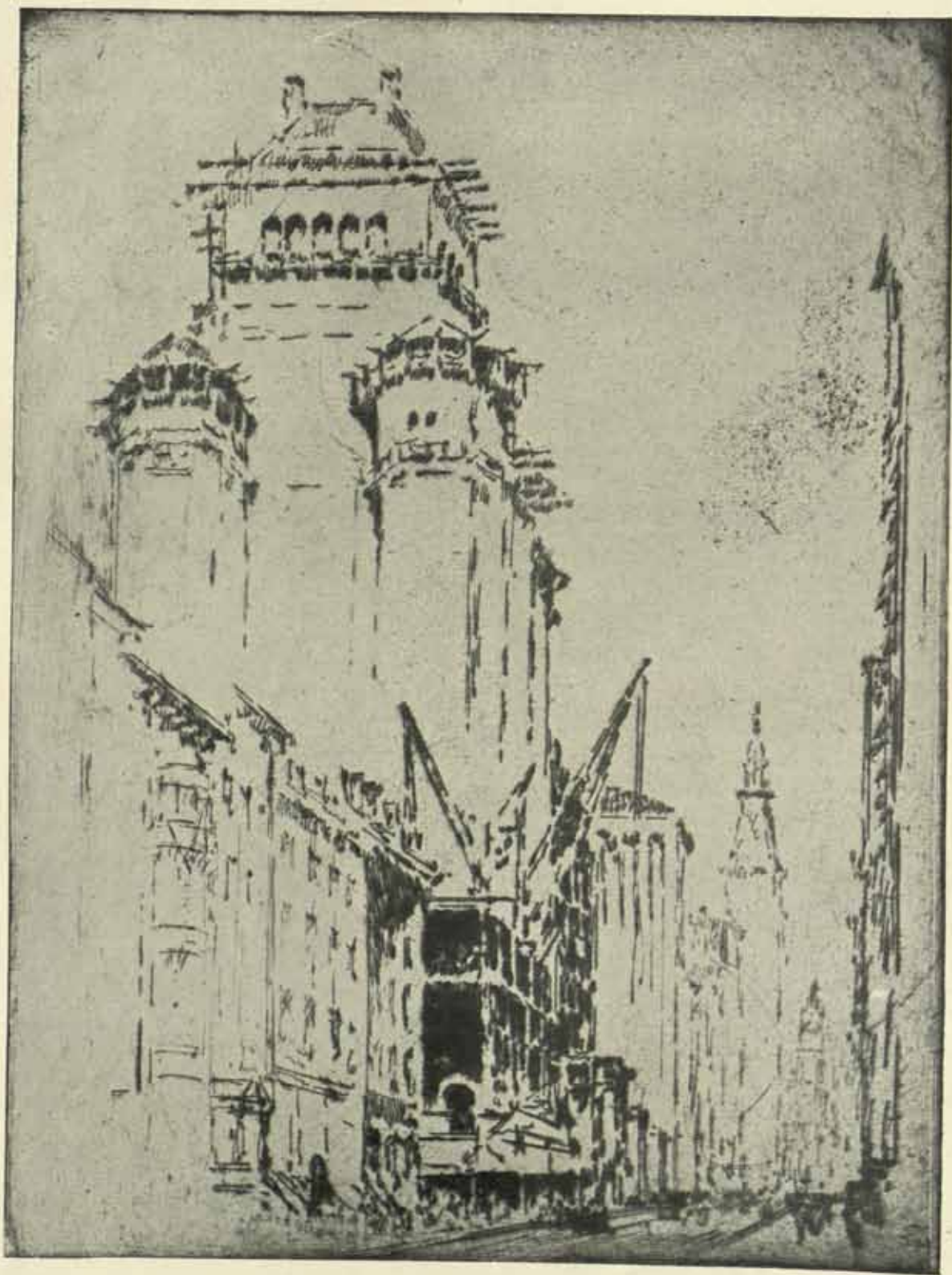
ROOSEVELT HOTEL FOUNDATION IN FOREGROUND. SHELTON APARTMENT IN DISTANCE. A. L. HARMON, ARCHITECT.
From an etching by Joseph Pennell.



SHELTON BUILDING. A. L. HARMON, ARCHITECT.
From an etching by Joseph Pennell.



SHELTON BUILDING FROM LEXINGTON AVENUE. A. L. HARMON, ARCHITECT.
From an etching by Joseph Pennell.



FRATERNITY BUILDING, MADISON AVENUE.
From an etching by Joseph Pennell.

Reviews

LONDINIUM ARCHITECTURE AND THE CRAFTS. By W. R. Lethaby. 8vo. Lond., 1923. 12s. 6d. [Duckworth & Co., 3 Henrietta Street, Covent Garden.]

"Some screen appears to be set up between us and our Roman works of art. Even the mosaics . . . seem to be regarded as mere museum objects and subjects for antiquarian tracts."

These words which stand at the head of Chapter VII give us the keynote of the book; it is this screen Professor Lethaby has sought to remove, and it is remarkable how far, in a short book of 245 pages, he has succeeded.

It is a thoroughly practical work, clearly printed on pleasant unglazed paper, and profusely illustrated with sketches—mostly by the author—which admirably elucidate the text.

The first thing that strikes one is the amazing industry that has gone to the making of the book; Professor Lethaby seems to have examined all the extant remains and written records dealing with the period, and has something illuminating to say of most of them, and where he differs from other authorities is able to give very convincing reasons for his opinion.

His inferences, however, as to national influence modifying Roman art and culture seem open to doubt. He quotes M. Louis Gillet as saying (Chapter I): "These Gallo-Roman works show little of Rome, they are already French," and adds "We should hesitate to say just this of Britain," and goes on to speak of the "new experimental spirit" in provincial Roman art. Now this "experimental spirit" is just as evident in Rome as in the provinces; it is absurd to judge Roman architecture only by the great monuments and the works of that literary amateur Vitruvius; there is abundant evidence in Italy and Rome itself of freedom and innovation in art.

All Roman remains in Britain, and—*pace* M. Gillet—in France also, are derived from Roman originals, and local differences are easily accounted for by climate and the materials available; a cultivated Roman tourist would probably have found them banal and uninteresting.

It is indeed remarkable that the centuries of Roman occupation had no more influence on our art than on our language; we have had to recover painfully from foreign sources the art literature and laws of Rome. The analogy of the British occupation of India imposes itself—would our withdrawal and the subsequent anarchy and internecine warfare have a like effect?

A great point which Professor Lethaby makes is the need of a large scale map of London on which should be plotted all the indications of Roman times which have been discovered. Surely this is a work which should be undertaken by the Institute! C. E. SAYER [A.].

DIE ARCHAISCHE POROS-ARCHITEKTUR DER AKROPOLIS ZU ATHEN. By Theodor Wiegand. Text, 11 inches by 9½ inches; plates, 24 inches by 18 inches. [Cassel und Leipzig, 1904.]

This excellent publication contains the well-known researches of Dr. Wiegand on the archaic architectural and sculptural fragments of the Athenian Acropolis, mostly in the soft stone from the island of Poros which was the prevailing building material at Athens before Parian and Pentelic marble came into fashion. The letterpress volume of 233 pages is well illustrated by line drawings and photographic blocks. The folio has 17 plates, 13 of which are in colour, three are photographic, one is photographic-tinted (not a very successful process) and one is in line. The presentation generally is exceedingly good, and it is a pleasure to see the late M. Gilliéron's delightful drawings of the typhon-groups in the Hekatompedon so worthily reproduced.

The book deals with two principal works—the Old Athena Temple (Hekatompedon) "in antis," which lay to the south-west of the Erechtheion, and the later peripteral (but still archaic) temple built by Peisistratus, which was on the same site. Both are extremely important monuments in the history of architecture and sculpture, and their remains form one of the great attractions of the Acropolis Museum at Athens. To the Hekatompedon belong perhaps the most important colour fragments in the whole range of Greek architectural art, not only the typhon-groups already referred to, but many details in colour. To the Peisistratus temple belong the "Athena and Giant" fragments which are the archaic Athenian version of this theme, met with elsewhere, as at Selinunte. The Athenian fragments are unmatched in that extraordinary spontaneity and power which is found in the finest archaic Greek sculpture. The fine quality of the detail in this Peisistratid sculpture can be judged from the foot shown in Fig. 131 (text volume). These great works are in marble.

There is also a chapter on "Four Small Poros Buildings," illustrating, among other things, in what manner many of their fragments are built into various walls and sub-structures on the Acropolis. The chapter "Architectural Fragments," contains a lot of interesting detail, including some in terra-cotta, finely drawn or photographed. Further chapters discuss the archaic "tier groups" of the pediments, and the sculpture and colour.

One outstanding fact may be noticed in all this archaic work of the Athenian Acropolis—its pronounced Doric character, tending, in the architectural forms, to great simple planes, and disclosing hardly any nearer approach to a wooden architecture than the Parthenon itself. The forms of cornice, triglyph, metope, epistyle and anta conform to a generally

unvarying formula, containing, of course, slight divergencies from type, but embodying a well-understood tradition, which one must believe had prevailed for a considerable time. Even this early Doric work, however, has a subtle flavour of Ionic grace which renders the work of the Athenian Acropolis unique in Greece, and therefore unique in the world.

Apart from M. Gilliéron, Messrs. Doerpfeld, Schrader, Watzinger and Wilberg were associated with Dr. Wiegand in the production of this fine book.

THEODORE FYFE [F.]

ARCHITECTURAL EDUCATION A CENTURY AGO.* By Arthur T. Bolton, F.S.A. [F.], Curator, Soane Museum.

Mr. Bolton continues his investigations of documents in the Soane Museum, of which he is the enthusiastic keeper. This paper gives the office record of George Basevi, b. 1794, d. 1845, pupil of Sir John Soane for five years from December 1910. The office routine, the staff, the influence of the principal and the nature of the work can be readily pictured by the reader of Mr. Bolton's paper, and his comments, with a few personal reminiscences of parallel incidents, add to the general interest of the record.

A tabular list is appended of pupils, assistants and clerks in Soane's office, drawn up by the late Walter Spiers and completed by Mr. Bolton. The number of names given is 55, and the entries begin four years after Soane began practice, and cover the 53 years from 1784 to 1837. Fifteen of the names appear in the *Architectural Dictionary*, and of these, G. Basevi, J. M. Gandy, A.R.A., C. J. Richardson, of Elizabethan note, and Sir R. Smirke, R.A., of the British Museum, are only known to fame.

The office records enable Mr. Bolton to furnish a sufficient picture of G. Basevi's five years in Soane's office, and his sketches and drawings of the ensuing three years of travel in Italy and Greece. He was an artistic youth of a careful habit in draughtsmanship, enthusiastic and sane in his opinions, and manifestly well trained in the practical work of a busy office under a diligent master.

Ultimately the buildings that Basevi erected became the proof of both his quality and training. Londoners know the Conservative Club in St. James' Street, with its dignified front and almost too magnificent hall and staircase. They may not know that Belgrave Square and Thurloe Square opposite to the Victoria and Albert Museum are also his work.

The Fitzwilliam Museum façade at Cambridge is one of the most successful classical compositions of its day, a day when portico and peristyle were indispensable to the respectable dignity of every building, secular or religious. Refinement of detail, complete correctness

of proportion, simplicity of aim in composition and constructive efficiency are all displayed in such buildings as the Fitzwilliam by Basevi, St. George's Hall, Liverpool, by Elmes, or the British Museum by Smirke. One scarcely knows what other general qualities to desiderate in modern architecture, apart from the particular interest that personality gives to detail. The reflection may ensue that Basevi's patient training in the conscientious routine of Soane's office, specially adapted as it was to pupils by his lecturing work, was after all a satisfactory basis for his architectural practice and reputation.

BERESFORD PITE [F.].

LITTLE THINGS THAT MATTER FOR THOSE WHO BUILD. By Edwin Gunn, A.R.I.B.A. 5s. [The Architectural Press.]

This book is artistically and sensibly printed and the sketches are clear and good, but the title should have been "A Few of the Little Things That Matter." The "tips" contained in the book are mostly refinements, as one may term them, on speculative garden-city brick-built residences and will be useful to the young architect who has well-to-do clients ready to pay for better work.

Much work is now done on speculative terms, where the client comes along after building and the extra cost required would often handicap the sale, although if clients were wise it ought not to. Where many houses are built at the same time the extra costs would not be so noticeable.

Mr. Gunn advocates "as wide frontage as the client can afford." Advice such as this should carry with it equally important advice on depth, number of plots to acre, fencing, garden making, road charges and making, etc., and would require a chapter. In fact, this desire to add to the "little things" extends through the book.

Mr. Gunn shows up a very frequent defect in damp-courses, when a solid floor comes against a wood floor, but it is a question whether, with good hard flettons in foundations, the extra concrete advocated is much use, unless "treated," for ordinary concrete is not impervious to moisture. It is wonderful what numbers of floors escape dry rot, when one considers the amount of bits of wood left in the concrete and poor ventilation. It would be simpler and cheaper to put a course of blue brick in cement or carry the asphalt dampcourse up to paving.

Mr. Gunn mentions shrinkage of ground owing to dry weather, but here he is dealing only with clay sites, as other sites were not affected. His solution of the settling of sleeper walls is not much of an improvement because, unless the whole floor settled uniformly, one would have to deal with it just as one would have to wedge the ordinary floor up. Mr. Gunn's remarks on foundations and water supply for fen lands are useful, as also the Ministry of Agriculture's manual extracts. The notes on datum pegs being left in concrete are important, as a fairly recent law case gave heavy damages against builder and architect for leaving the pegs in and causing dry rot.

The advice about the usual hollow walls is good, but as they are built for cheapness, Mr. Gunn will very soon make it better and as cheap to build a 14 inch wall, and, indeed, I believe that in the course of twenty-five years or so the cost of replacing the decayed ties, etc., will be as much

* This paper was published in the JOURNAL of 18 August 1923.

as a 14 inch wall in the end, and one could point this out to a client. With regard to pointing and the use of soft brownish-toned mortar, unless the wall is 14 inches it would be wiser to use cement, though not so "tony," as a hollow wall needs all the strength you can give it.

The notes on roofing, gables and tiling are good, and the elimination of lead, special tiles and cutting in valleys is concisely explained. With regard to "pantiling" and keeping out the weather, undoubtedly the old method of reeds and mortar is admirable, but it is a curious fact that many old roofs without any bedding, pointing, or torching show very little signs of weather getting in.

The notes on windows, doors and fireplaces are all useful and the detail for a peat fireplace more than interesting. The author's notes on drains, sinks and taps, etc., are very good. With regard to freezing of tanks and pipes in roofs, it is simpler to have them well felted. Hot-water systems are tricky matters, and Mr. Gunn deals with one or two useful tips.

C. O. NELSON [A.].

Correspondence

PIRRO LIGORIO.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—A perusal of Mr. C. A. Harding's interesting article on Pirro Ligorio in Vol. XXX, No. 20, shows that a considerable amount of care has been expended on its preparation. It may, however, be opportune to call the attention of your readers to an article of my own on *The Bodleian MS. of Pirro Ligorio** in the *Journal of Roman Studies*, ix (1919), 170 sqq., where some additional information may be found—a good deal of which I have myself derived from Hülsen's various articles in the *Römische Mitteilungen* and from Friedländer's *Das Kasino Pius des Vierten* (Leipzig, 1912), a book which Mr. Harding should surely have consulted and cited. Further evidence for the date of his death may there be found,† and information in regard to the various versions of his voluminous work on the antiquities of Rome, Mr. Harding's account of which is by no means correct.

I may perhaps be allowed to call attention to a few points of detail.

Mr. Harding's statement that the remains of the Villa of Quintilius Varus were laid bare during the preparation of the site of the Villa d'Este is erroneous (see *Papers of the British School at Rome*, iii, 155).

I should be inclined to think that the project for the restoration of the *Thermae* of Diocletian of 1558, attributed to Ligorio, which according to Letarouilly is to

be found in the Vatican archives [sic], is probably a copy of the rare series of engravings by Cock of Antwerp after drawings by Sebastian de Oya, published in that year (Lanciani, *Ruins and Excavations*, 438).

The *Diario Romano* of Chracas for 20 June 1772 (Vol. 337, No. 8380, p. 2) tells us that the reigning Pope (Clement XIV) had bought the plates of this work, which had been the property of one Monsignor Ballerini, and was making arrangements to have copies printed off.

The attribution to Ligorio of the two campanili above the north porch of St. John Lateran is erroneous. Lauer says (*Le Palais de Latran*, 314): "Ligorio, qui ignorait complètement le style gothique, respectait néanmoins quelques parties de l'ancienne façade, la voussure et le portail faits par Grégoire XI, dont il reprit tout la partie supérieure, remplaçant le pignon, qu'il démolit, par un mur plus élevé, visible encore sous les balustres: enfin les campaniles, dont il se borna à refaire en brique les parties entamées."

To say that "Ligorio carried out some repairs to the Acqua Vergine, better known to visitors to Rome as the Fontana di Trevi," is misleading when we consider that the present structure of the latter dates from the eighteenth century (though it probably owes its design to Bernini).

Nor is the description of the Vigna of Pope Julius on the Via Flaminia satisfactory. It has been known for some years* that the fountain which now forms the lower storey, the work of Bartolommeo Ammanati, was all that was at first erected on the site. Indeed, a contemporary fresco in the Villa di Papa Giulio shows the fountain only, and so do plans of Rome of 1555 and 1561.

The see to which Paul IV (not III) consecrated Michele Ghislieri was, of course, not Neri, but Nepi, or rather Sutri and Nepi.

The section in regard to Ligorio's published works is unfortunately very inaccurate. No mention is made of his *Libro delle Antichità di Roma*, published in 1553. The plan of Hadrian's villa was revised by Contini, it is true, in 1634, but was not published until 1671 (in Kircher's *Latium*).†

I have not been able to find any trace of Ligorio's authorship in the description of the amphitheatre at Verona, published by Polenus,‡ who does, however, in that volume (V, p. 150 sqq.) publish Ligorio's *De vehiculis antiquorum diatriba*, nor can I see in the two (sic) *Thesauri* of Graevius any description of the Villa d'Este from the pen of Ligorio. There is no mention (except as "drawings of the Circus Maximus") of the

* I may say from the outset that I have only studied this MS. from the archaeological point of view.

† Mr. Harding is right in putting it in 1583, but the strongest piece of evidence is unknown to him. From it he would also have learnt that Ligorio left several daughters. As to his birth, there is no direct evidence.

* See Egger, *Römische Veduten*, I, pl. i (Vienna, 1911); Balestra, *La Fontana Pubblica di Giulio III* (Rome, 1911); Bargellini, *Il Palazzo di Pio IV sulla Via Flaminia* (Rome, 1923).

† See Winnefeld, *Villa des Hadrians*, 7.

‡ The work in question is Scipione Maffei's *De Amphitheatro ac praecipue de Veronensi*.

engravings after Ligorio which are to be found included in Lafrery's *Speculum Romanæ Magnificentiæ*, nor of his large restored plan of Rome. His cartographical productions are, on the other hand, alluded to, and I regret that I omitted to mention them myself. Those I know of are: the kingdom of Naples, Friuli, Hungary, Greece, Spain, Gallia, Belgica (Belgium and N. France), and France. What, however, are the three manuscript volumes on Rome and the Campagna, dedicated, the first to Cardinal Ippolito d'Este, the second to Cardinal Alessandro Farnese, and the third to the Holy Trinity?—Yours very truly,

THOMAS ASHBY,

Director of the British School at Rome.
THE WREN SOCIETY.

2 Bedford Square, W.C.1.

7 January 1924.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—This Society, which was founded shortly after the Bicentenary Celebrations of February 1923, for the purpose of publishing the drawings of Sir Christopher Wren and other documents throwing light on his work, has now in hand a portfolio to contain the drawings of St. Paul's in the All Souls Collection, which will be issued with explanatory text as early as possible this year. It is hoped that many who have not already joined the Society will avail themselves of the opportunity of doing so now, since wider support will be needed to enable the Society to extend its activities to other subjects and other collections. Matter is abundantly available, but must remain little known till it can be reproduced. The annual subscription is one guinea, and subscribers will receive annually a portfolio of from 20 to 25 collotype plates with text. I shall be happy to send prospectus and subscription form to all who are interested.—Yours faithfully,

W. H. WARD [F.], Hon. Sec.

THE INSTITUTE (BUSINESS) MEETINGS.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Force of circumstances has for several years debarred my attendance at meetings of the Institute. On Monday last I had looked forward to renewing happy recollections of my student days, but two things leave an unpleasant impression on my mind. The first is the acrimonious, and at times undignified, tone of debate—quite alien to the spirit of former years. The second, the fact that important matters of principle affecting the prestige of the Institute can be settled by a majority of two on a vote of 60 members out of an electorate of more than 3,000.

Whilst I have no desire to widen the breach which appears in our ranks, may not some change of system in recording votes be worthy of consideration by the Council?—Yours faithfully,

PERCY MORRIS [F.]

President of the Devon and Exeter Architectural Society.

THE PRESERVATION OF ANCIENT MONUMENTS.

The second part of Sir Frank Baines's Paper on "The Preservation of Ancient Monuments and Historic Buildings" (the first part of which appeared in the JOURNAL of 22 December) will be published in the next issue of the JOURNAL.

Mr. Raymond Unwin, who read his paper on "High Buildings in relation to Town Planning" before members of the R.I.B.A. on 17 December, was liberally reported by special cable on the front page of the *New York Herald* on the following day, 18 December. "Raymond Unwin, of the Ministry of Health," the report opens, "speaking before the R.I.B.A. to-night, warned London to beware of the skyscraper, and cited as horrible examples, New York, Chicago and other American cities, victims to the curse of high buildings. Unwin recently visited America, where he studied problems arising from building congestion." And then follow extracts from Mr. Unwin's paper, which is published in the present JOURNAL.

In the January number of *English Life*, Mr. W. N. Adams [A.] contributes an interesting article on the "Planning of a Small Country House." Amongst other things, he says "that very rarely indeed can one particular design for one particular site be repeated in any other position unless the splitting up of the land for sale to prospective house builders has been done according to a preconceived plan. More and more this work, too, is being entrusted to architects and specialists, and a new branch of the architectural profession, that of town planning, daily becomes more and more important."

Mr. E. H. New has just added to his "New Loggan" series of prints a comprehensive bird's-eye view of All Souls College drawn by himself and photo-engraved by Mr. Emery Walker. In this plate, as in the whole "New Loggan" series, Mr. New has followed the general method adopted by David Loggan in his *Oxonia Illustrata* of 1675: which shows the extent of the college precincts, as well as the plan and the south elevation of the building. The drawing is as meticulous and skilful as the previous drawings of the series in which the artist presents so sympathetically views of the famous buildings of Oxford. Copies may be obtained from Mr. New, at 17 Worcester Place, Oxford, or from Messrs. Batsford, Ltd.

"THE STRUCTURAL ENGINEER."

The January No. of the official journal of the Institution of Structural Engineers (formerly the Concrete Institute), now issued under the editorship of Mr. H. Bryant Newbold, U.S.A., is issued under a new and attractive format. Among its contributors are Mr. H. D. Searles Wood ("Timbers of the Empire"), Mr. E. F. Etchells ("Algebra of Magnitudes: A system complementary to the Algebras of Number"), Mr. W. A. Green ("Bending in Reinforced Concrete Columns"); other contributions include "Piles and Sheet Piles in Reinforced Concrete," "The Capabilities of Concrete," "Aluminium Paint," etc.

INAUGURATION CEREMONY

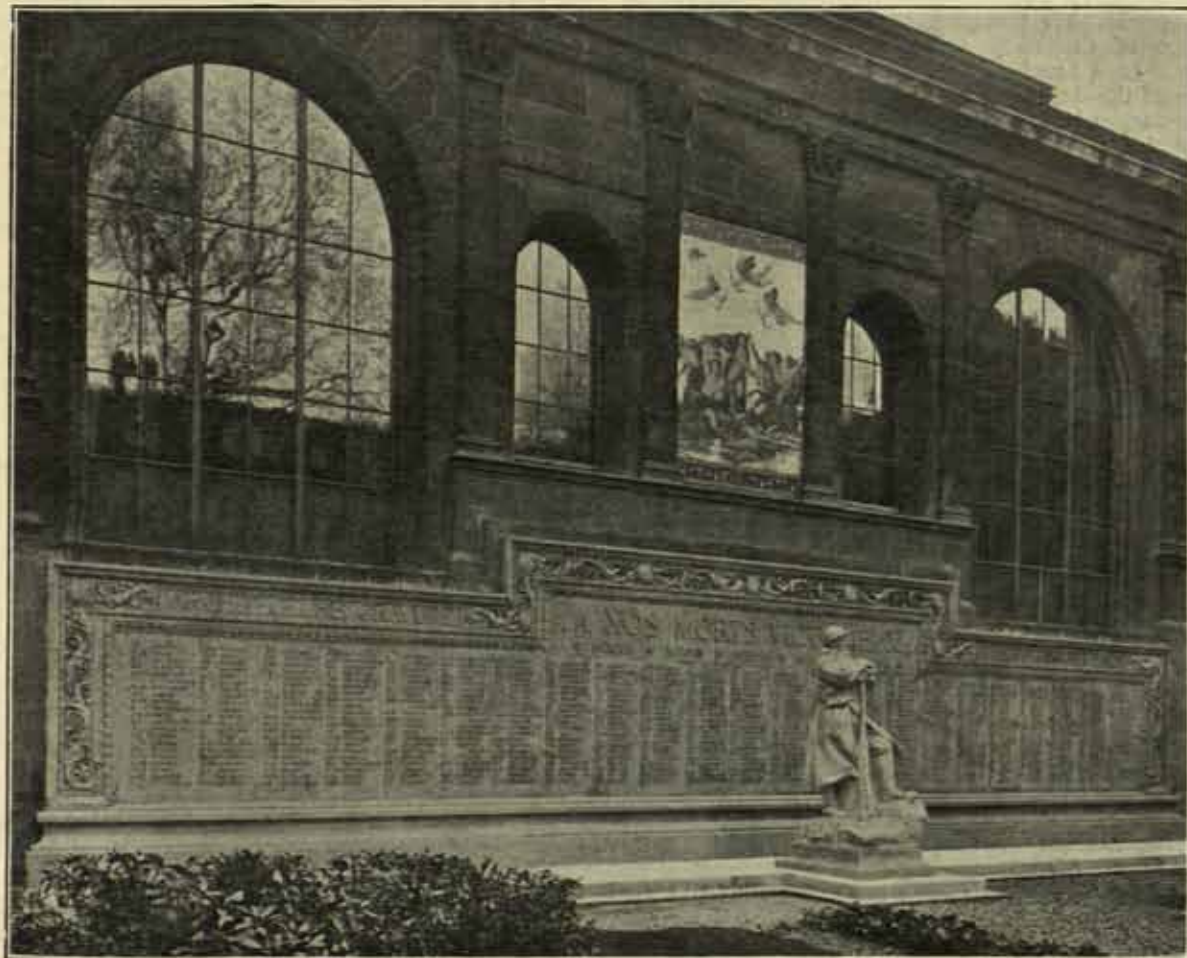
Inauguration of the War Memorial of the Ecole des Beaux-Arts

BY H. BARTLE COX [A], S.A.D.G.

I felt very honoured at being asked to represent the R.I.B.A. at this solemn occasion, and was pleased to carry out the wish of my English colleagues by placing a wreath in the name of the Institute at the foot of the monument.

The inauguration, a most impressive ceremony, took place on Saturday morning, 15 December, at the Ecole des Beaux-Arts, 17, quai Malaquais, Paris, in the presence

at 10.30 in the famous Salle de Melpomène so well known to students, for the public exhibitions of their studies, who go there periodically to see how their efforts have been judged, and to see how they stand in relation to one another. In the alcove of this hall, around the huge full-sized plaster cast of the statue of Melpomène was erected a low stage upon which were



of the Président de la République and of the Président du Conseil. By special permission from the "Ministère de la Guerre" a detachment of the Garde Républicaine carrying the Drapeau was told off to accompany the ministers of State.

M. Millerand and M. Poincaré were received by M. Léon Bérard, ministre de l'instruction publique et des beaux-arts; M. Paul Léon, directeur des beaux-arts; and M. Albert Besnard, the eminent painter, membre de l'Institut, directeur of the Ecole. They assembled

placed the seats for the ministers, generals (Mangin, Debeney, de Castelnau, etc.), M. Naudin, préfet de police, professors of the Ecole and numerous personalities connected with the world of art. The hall, decorated with national colours, was filled with relatives and friends of the deceased in whose name the sad ceremony was celebrated.

The monument was raised by subscription organised by a committee of professors. Many generous donations were forthcoming, and a "Tombola" was arranged with

tickets at 100 frs. each, which brought in 40,000 frs., the State adding one-tenth to the amount subscribed, bringing the total up to 180,000 frs.

As representative of the Institute, I was honoured by a seat among the families of the membres de l'Institut. The first speech was that of M. Henri Constant-Bernard, architect, the grand massier. He thanked the President for his high testimony of sympathy in so kindly rendering homage to the fallen students of the Ecole. Then the directeur of the Ecole, M. Albert Besnard, gave some eloquent statistics. The committee for the raising of the subscription, he said, was presided over by his illustrious predecessor and friend, Léon Bonnat. He told us that out of 4,000 mobilised members of the Ecole 470 had fallen on the field of honour. In a touching speech he then addressed the parents of the dead, commencing with the words "Souvenez-vous, mères, tandis que," etc., and in spite of the phrase, "c'est par la douleur que votre amour maternel a trouvé le secret de sa résistance," one could not help noticing in the hall many handkerchiefs and lowered heads.

The ministre, M. Léon Bérard, then made a fairly long impromptu speech, pointing out the relation of the artist to the rest of the world. He made allusion to the painter Henri Regnault, whose bust (by Chapu) is close to the Monument aux Morts. He adjured young students to an absolute submission to a common cause, advising them not to isolate themselves in an inaccessible mystery, not to exclude themselves from their epoch, to be of their time without, however, taking as rule the caprice of the moment. Then referring to the school, he pointed out that their lessons can only serve as a first initiative, quoting from Taine, who so brilliantly occupied (1864) the chair of aesthetics. He said: "L'Ecole des beaux-arts fournit le foyer et le bois; l'étincelle vient d'ailleurs." At the school one learns spelling but not sentiment. This, Mr. Secretary, in my opinion, is philosophically important to our social calling: *l'étincelle vient d'ailleurs*. The ministre de l'instruction finished by asking students to have enthusiasm, conviction and faith.

The bugles sounded, the massier of each atelier read out the list of their lost comrades, terminating each list by the formula "Morts pour la Patrie." Bugles and drums closed the ban, and the audience with the President of the Republic in front then repaired to the Cour du Mûrier for the official unveiling of the monument.

In this delightful little court with its Italian aspect, the ceremony was carried out with seemly pomp. A company of the Garde Républicaine with the flag did the honours.

The design of the monument is due to the collaboration of Monsieur Alexandre Marcel, architect to the Ecole, who has kindly given me the accompanying illustration, and to the sculptor, Monsieur Jean Boucher, who executed the statue representing the Poilu. The back of the monument is in pink stone from Burgundy (Comblanchien), at the top on the left are the words "Architecture—Gravure," in the centre, "A Nos Morts Victorieux, 1914, 1915, 1916, 1917, 1918," to the right, "Peinture—Sculpture," then a list of the 470 students.

The Poilu in characteristic attitude is in a stone also from Burgundy (Poilnay). In order to place this monument it was necessary to take down the painted coloured plaster casts of faïence by Della Robbia. They have been cleaned and placed in the vestibule at the top of the staircase leading from the Cour du Mûrier to the Salle de Melpomène.

On the day of the inauguration I handed in, on behalf of the Institute, the following note:—

Monsieur le Directeur de l'Ecole des Beaux-Arts, Paris.

MONSIEUR,—Je vous prie, au nom de l'Institut Royal des Architectes britanniques, de bien vouloir accepter cette gerbe de fleurs en témoignage sympathique de mes confrères d'outre manche. Voulez-vous croire, Monsieur, à l'expression de nos sincères condoléances pour la perte des braves élèves de l'Ecole nationale supérieure des beaux-arts tombés au champ d'honneur en combattant l'ennemi commun de la France et de l'Angleterre.

H. BARTLE COX,

Paris.

Membre de l'Institut Royal, etc.

In answer to which a few days later was received the following acknowledgment:—

Le Directeur de l'Ecole Nationale Supérieure des Beaux-Arts, Membre de l'Institut, à Monsieur le Président de l'Institut Royal des Architectes Britanniques, 9 Conduit Street, à Londres, W.1.

MONSIEUR LE PRÉSIDENT,—J'ai l'honneur de vous remercier de tout cœur de l'attention délicate que vous avez eue en faisant déposer au pied du Monument élevé à la mémoire de nos Elèves Morts pour la Patrie, le jour de son inauguration, une gerbe de fleurs.

La Société que vous représentez, s'est associée par ce pieux témoignage d'admiration, à tous ceux qui, nombreux, sont venus rendre hommage à leur héroïsme.

Votre geste m'a profondément ému et je vous prie de bien vouloir trouver ici, l'expression sincère de ma reconnaissance et de celle de toute l'Ecole, si fière de ses glorieux élèves, si douloureuse aussi de leur sublime sacrifice.

Veillez agréer, Monsieur le Président, l'assurance de mes sentiments les plus dévoués.

A. BESNARD.

Many wreaths were placed on the monument, the most conspicuous of which were, starting from the left, those given by the Société Centrale des Architectes, the Union de Syndicats d'Architectes agréés par l'Etat pour la reconstruction des régions dévastées. Then our own with the following inscription:—

L'INSTITUT ROYAL DES ARCHITECTES BRITANNIQUES
A LEURS CONFRÈRES FRANÇAIS
VICTIMES DE LA GUERRE.

On the pedestal were several bunches of violets, and to the right the wreath from the Société des Architectes Diplômés par le Gouvernement.

As delegate on this occasion, I received many expressions of thanks from architects of distinction, and am happy to state that the action of the Royal Institute was greatly appreciated by our "Confrères français," as witnessed by the following letter addressed to our President:—

EXHIBITION OF OLD STUDENTS' WORKS AT THE ROYAL COLLEGE OF ART

UNION FRANCO-BRITANNIQUE DES ARCHITECTES,
PARIS,

le 15 Décembre, 1923.

A Monsieur le Président de l'Institut Royal des
Architectes Britanniques.

Aujourd'hui a été inauguré avec la plus grande solennité par M. le Président de la République, assisté de M. Poincaré, Président du Conseil, de M. Bérard, Ministre de l'Instruction Publique et des Beaux-Arts, le Monument élevé à la mémoire des 470 Elèves de l'Ecole des Beaux-Arts, morts au Champ d'Honneur.

Nous ne saurions vous exprimer combien votre délicate pensée de faire déposer une gerbe de fleurs au pied du Monument de nos morts, est allé au cœur des Elèves de notre chère Ecole aussi bien qu'à celui de leurs anciens, les camarades diplômés, parmi lesquels sont nombreux, comme vous le savez, ceux qui s'honorent de faire partie de l'Union Franco-Britannique des Architectes.

Nous y avons tous vu un témoignage nouveau de la sympathie des Architectes anglais envers leurs Confrères

français, une marque de plus, qui s'ajoute à tant d'autres des sentiments de fraternelle amitié qui ne saurait cesser de nous unir.

C'est dans cette pensée que les Présidents de la Société des Architectes Diplômés et de l'Union Franco-Britannique des Architectes se font l'interprète de tous, en vous priant d'agréer avec l'expression de leurs plus vifs remerciements celle de leurs sentiments affectueux pour votre personne et de leur reconnaissance à l'égard de l'Institut Royal des Architectes Britanniques.

Le Président de la Société des Architectes Diplômés par
le Gouvernement,

(Signed) G. LEGROS.

Le Président de l'Union Franco-Britannique des Architectes,

(Signed) J. GODEFROY.

Such a mark of friendship is comforting and cannot fail to help in the binding together of our two countries so especially necessary to us in the interests of our Art.

Exhibition of Old Students' Works at the Royal College of Art

BY WILLIAM T. BENSLYN [A.].

INTRODUCTION.

The difficulty of reviewing this collection is that it is not one, but a series of exhibitions. We must never forget in considering the work of the old Students of the Royal College of Art that popular Art and Science education in this country is essentially an Albertian offshoot of Victorianism.

The promoters of this exhibition have rendered a notable public service in showing how many of the leading artists have benefited by the sustenance provided by a benevolent Government. Let not the children of the Philistines gibe because they have seen many of the best things before. This exhibition is really a study of Art evolution.

The outstanding things in the exhibition are the painting, etching and sculpture. The crafts are by no means fully represented, probably because the finest examples are either in buildings or in the hands of enlightened collectors.

PAINTING

The standard of the painting is good.

We particularly admire the work of Mr. William Shackleton as shown by his Nos. 306 and 316, *The Song of the Morning* and the *Song of the Evening*. In these he has caught the very life of air and sunshine which the ancients loved so intensely. His aerial perspective bears comparison with Turner's. Mr. Philip Naviasky exhibits a wonderful portrait of a child, dignified because of its absolute sincerity and simplicity, No. 263, *Jeanie*. Mr. G. R. Woolway is at his best in his delightfully "fresh" view of Kensington Gardens. We feel that he must have painted this with an appreciation of the Gardens which has grown subconsciously during many walks there. We trust that this is only a beginning of a series of his fine landscapes. He also exhibits his well-known sketches from mural decorations and some portraits. In *The Night Passeth, the Day Cometh*, Mr. Harry Morley shows that he can tackle a great subject with dignity and restraint. We have

watched Mr. Morley's progress during recent years with great interest. Mr. W. G. de Glehn's *Portrait of Made-moiselle Quenio*, No. 299, is a fine example of confidence and directness. The hands are particularly beautiful. No. 298, *Fancy Dress*, by Philip Connard, is a magnificent piece of swagger. Mrs. Lena George exhibits several paintings of the new buildings at Delhi, which are interesting not only in subject, but in the admirable realisation of heat which they convey. No. 321, a portrait of Miss Winifred M. Knights by Arnold Mason, is quite up to the standard of his best work, and is one of the best portraits we have seen during recent years. Mr. Mason also exhibits an interesting small Italian sketch.

The following are all worthy of notice:—No. 75, by Beth Amore; 124, *Siller Birks*, by John M. Aitken; 123, *Christchurch*, by Paul Fripp; 152, *Roma (on the Tiber)*, by J. T. Gilroy; 170, *Ashurst Mill, Sussex*, by Constance E. Brown; 179 and 191, two amusing studies, one of Mr. Lloyd George and the other of Mr. Baldwin, by L. G. Illingworth; 206, *On the Rother, Rye*, by A. Winter Moore; 245, *Delphiniums*, by Muriel O. Goulden; 240, *A Ride on the Gate*, Walberswick, Suffolk, by Walter Wallis; 256, *Church at Montreuil-sur-Mer*, by James Clark; 261, *The Mountain Side*, by Osmund Pittman; 280, *The Moonlit Stream*, by Christopher Williams; 318, *Dahlias*, by A. K. Browning; 341, *Florence—Ponte Vecchio*, by Giffard H. Lenfestey (beautiful lighting); 378, *The House on Props*, Polperro, by H. E. Stanton; 386, *Versailles*, by Alfred Hartley, R.E.

Many of those mentioned above have been trained by the late painting professor, Gerald Moira, and their works are the greatest compliment that can be given to him.

SCULPTURE

The Sculpture section of the Exhibition is really a monument to the splendid teaching and unfailing sympathy of the late Professor E. Lanteri. The Committee have been fortunate in obtaining the loan of No. 419, *Cassandra*, and No. 431, *A Child*, two of the best things

produced by the late J. Harvard Thomas. The *Cassandra* is quite modern, and yet possesses all the sculptural qualities of the best Greek work of the archaic period. Miss Anne Acheson exhibits some delightful lead garden figures (Nos. 423, 430), which we think architects could easily incorporate in their schemes instead of continually using antiques or antique reproductions. Mr. C. Pibworth's statuette of Beethoven, No. 472, is one of the best things he has done.

The works of Mr. F. Derwent Wood, Alfred Gilbert, Albert Toft, David McGill, Gilbert Ledward, and R. Goulden are too well known to need any comment of ours.

ETCHINGS.

The etchings and engravings of the Exhibition are a brilliant testimony to the excellence of the work of the Royal School of Etching, which has for so many years been conducted by Sir Frank Short and Miss Constance M. Pott.

Sir Frank is represented by a number of works, but we do not remember ever having seen anything equal to his *Morning Haze in Chichester Harbour*, No. 650. This aquatint has successfully surmounted all technical difficulties, and gives one a wonderful sense of space. Miss C. M. Pott's exhibit, *Knarborough*, No. 647, is quite up to her usual high standard. One of the most interesting exhibits from an architect's point of view is No. 645, *The Acropolis, Athens*, by Miss M. A. Sloane. This view gives the feeling of ruined Greece better than acres of elaborate archaeological restorations. Nos. 614, 622 and 623, by the same author, are beautifully drawn. Mr. Lee-Hankey is represented by some of his best work. One of the most charming things in the whole show is Mr. H. E. Stanton's *Carnival*, No. 620. No. 608, *The Turnpike Farm*, by Mr. E. Marsden Wilson, is an example of clean, direct etching, and might well serve as a model for architectural perspectives. Mr. Martin Hardie exhibits a delightful view of the Isle of Wight, No. 642, but the work that appealed to us most was Mr. Malcolm Osborne's No. 656, *Trekkers of Salonica*. This work will serve as a record of those innumerable migrations which the dwellers of the Styrian Plain take as casually as we do an ordinary railway journey. It is scarcely possible that Mr. Osborne could have done this fine piece of work but for the Great War. Mr. George Atkinson has sent his mezzotint portrait of the late Lord Justice Fitzgibbon (No. 682), a magnificent piece of work which carries on the tradition of fine mezzotints of distinguished judges and Lord Chancellors. Mr. Fred Richards is only slightly represented by Nos. 688 and 699. We hope that Mr. Richards is not getting too busy to find time for his etchings. Mr. Philip Naviasky exhibits a fine drawing of an old French sailor, No. 698.

CRAFTS.

The outstanding piece of craftsmanship is a simple piece of writing, No. 846, superbly written on vellum. This is as fine a piece of lettering as we have seen either ancient or modern, and must be a great source of joy to Edward Johnstone, the author of the standard work on Writing and Illumination. Although simple in scope, it is as nearly perfect as a human work can be, both in conception and in execution. Mr. Fred Herrick sends a collection of his fine "Underground Posters." We went to

the Exhibition by tube, and on the way saw Mr. Herrick's latest poster, which has recently been added to the "Underground Art Gallery." Mr. R. A. Wilson exhibits an interesting decoration for a painted music room, No. 879, rather futuristic in feeling. Mrs. H. J. Edgar has sent a beautiful design for printed cretonne, No. 865. Mr. J. Platt has sent some of his splendid woodcuts, Nos. 818 and 823. Miss M. B. Preston exhibits a delightful little corkcut, No. 802, *The Roundhead*. Miss M. Walker is also well represented. Mrs. Margaret Woolway has sent one of her beautifully refined pieces of illumination, No. 845. We like especially Miss D. Martin's embroidery curtain, Case No. 945. Mr. H. Parr has sent one of his splendid pottery figures, and Mr. Charles Vyse has sent several. They are really delightful. Mr. W. Wheeler has sent a carved newel post, No. 463. When we think of the number of terrible newel posts which are erected each year, we cannot but regret that more are not carved by Mr. Wheeler. The President of the Old Students' Association, Mr. Alexander Fisher, has sent a magnificent collection of enamels, all of which rise to his well-known high standard. Case No. 466 exhibits the work of Mr. Omar Ramsden.

Although we appreciate the great difficulties under which the committee have laboured in making this collection, we should very much have liked to see the work of certain deceased students represented, more especially the wonderful craftsmanship of the late R. O. Pearson, the drawings of the late A. Peters, and some of the paintings and etchings of the late H. Boardman Wright.

We wish to express our appreciation of the hard work which all the Committee have done, and especially that of the Assistant Honorary Secretary, Mr. Endymion L. Mackenzie.

Lecture on Acoustics at Scientific Novelties Exhibition

Mr. Hope Bagenal (Associate), lecturing at King's College, on January 1, on the Acoustics of Buildings, said that it was important for the general public to dismiss popular notions on the subject and to formulate requirements that were not conflicting. It was not possible, for instance, to get good chamber music effects in the Albert Hall, nor was it easy to design a building that should be equally good both for choral music and for the speaking voice. It might happen to anyone that he or she be called upon to speak in public. Speech was a progression of syllables, and if the syllables were distinguished and emphasised, the words would look after themselves. Good hearing was dependent at least as much upon the speaker as upon the auditory.

Some speakers preferred open-air conditions, and some speakers preferred Church conditions. Here at the outset was a fundamental distinction. It was a distinction between the man who liked to rely upon his own voice for power, and who liked the distinctness of syllables experienced in the open air, and the man who preferred the reinforcement given to his voice by a building, even at the expense of good articulation. Corresponding to these two preferences there were two types of auditory—namely, the

Greek theatre embodying open-air conditions and the Gothic cathedral embodying extreme Church conditions. In the Greek theatre people could listen to dialogue at 200 feet. When we consider that the remotest seat in His Majesty's Theatre is 95 feet from stage, this must appear as a great achievement. Good hearing in a building is not quite a scientific novelty. On the other hand, the Gothic cathedral, converse of the Greek theatre, developed choral music to its highest achievement in the polyphonic music of Vittoria, Palestrina, and the great English masters. Mediaeval music was the direct outcome of the acoustic conditions of the cathedral. This music can be heard any day at Westminster Cathedral. It is different from modern music in having no strict time element and does not proceed by beats. The long reverberation of the church is part and parcel of the musical effect. In a large cathedral the reverberation may be five seconds for a syllable or ten seconds for a note on the organ. The rate of speech is roughly four syllables a second. This means that in a lively sermon in a cathedral syllables assembled on the ear twenty at a time. New preachers in St. Paul's cathedral used to be warned that their sermons must consist of only half the number of words that they would use in a parish church. It is not possible in a cathedral to get both distinct utterance and, at the same time, the fine tone effects of the best choral music. In the Greek theatre, on the other hand, the reverberation was quite short. The speaking voice was reinforced only by useful reflecting surfaces behind the stage and in front of the stage. The hard-paved orchestra space in front of the stage, not continuously occupied by the chorus, was a most useful reflector. Its value can be experienced at any performance in the Greek Theatre at Bradfield College. All sound reaching the audience was absorbed and not reflected, and the open air roof was also a 100 per cent. absorbing. It was when the classical theatre attained the enormous dimensions of the Alexandrian and Roman period that the strain on the voice caused difficulties. Hence the acoustic vases. Our only evidence for *Echeia* or acoustic vases is the work of Vitruvius, but reinforcement of tones by enclosed volumes of air is perfectly right in principle. The expectation seems to have been that one or other of the vases, designed to respond to notes in the musical scale, would reinforce the vowel sound of the actor.

Commenting on Mr. Bagenal's lecture, Professor W. B. Hodgkinson, of Blackheath, in *The Times*, of 4 January, says:—

"May I suggest that asbestos cloth or fabric is a very efficient deadener of sound waves. Woven glass cloth is almost as good. These materials are quite fireproof." Mr. Bagenal gives us the following note for the R.I.B.A. JOURNAL: "The best and most efficient sound absorbers are slag-wool, 2 in. thick, behind small-mesh wire netting (this is really glass such as Professor Hodgkinson recommends), eel grass, in brown paper envelope, laid in two or three layers, and felt at least 1 in. thick. These materials, however, require screening with canvas. Absorbing materials giving a finished surface are Akoustolith Tile, acoustic plaster, and cork slabs 1 in. thick."

Allied Societies

THE RENAISSANCE OF BIRMINGHAM.*

By RUPERT SAVAGE [F.].

The Renaissance of Birmingham, said Mr. Savage, was not only inevitable in the natural course of growth, but was a movement much overdue. There were few who would deny that Birmingham—the greatest city in England, excluding London—presented an outward aspect unworthy of its commercial greatness. The present state of the city might be summarised as a huge agglomeration of human beings crowded into a formless mass of mean streets and shabby buildings. It had never been planned; it had simply grown in a shapeless form dictated by the apparent needs of the moment. Considering its great size, Birmingham was singularly lacking in fine main thoroughfares, and there were few streets having any pretensions to size or dignity. It was a mass without a nucleus. The main roads leading out of the town were ill-defined and tortuous. There were few open spaces, and such as existed were irregular in plan and devoid of buildings of a monumental or impressive character. The shopping area in the centre of the town was small and inadequate, while in the nearer suburbs there were miles of miserable shops the very existence of which seemed superfluous. Some of the outer suburbs were healthy and pleasant, but older residential districts in the inner wards showed large slum areas which could compete in wretchedness with any town in England. The public buildings were few and scattered, and whatever merit they might possess was largely discounted by an absence of logical grouping.

This might appear a somewhat exaggerated indictment of the city's shortcomings, but he wished to emphasise the evil in order to emphasise the necessity of remedial measures.

A commercial aptitude for buying in the cheapest market and selling at the highest price might lead to acquisition of wealth, but was certainly not conducive to an appreciation of the higher aspect of life; nor did it engender a mental attitude favourable to merely æsthetic considerations. But it was just this commercial spirit which was to-day the great bar to all advancement in purely cultural and æsthetic moods in Birmingham. What was needed was vigorous and enlightened leadership. Mr. Neville Chamberlain recently spoke in strong terms respecting the necessity for civic improvements, but he stressed the social rather than the æsthetic side of the question. Among the ranks of the City Council there were a number of capable and energetic workers in the cause of betterment, but their energies were directed to strictly utilitarian projects, and there were few, indeed, who had any lively conception of the great moral value of abstract beauty. Dealing with those aspects of the "betterment" question which more closely concerned the architectural profession, viz., the improvements in town-planning and street architecture, Mr. Savage said the first step was to arouse the interest and enlist the sympathy of the man in the street. The second step was to make a general survey of future developments. The

* Presidential Address read before the Birmingham Architectural Association.

third and perhaps the most important, was to ascertain what could be commenced now and accomplished during the present generation. There already existed a number of agencies for arousing the interest of the general public and promoting civic patriotism. It was to be hoped that the united efforts of these bodies, aided by a sympathetic attitude on the part of the civic governors, might ultimately elicit some response from their rather unresponsive fellow-citizens. When they came to survey the programme of future developments, they quickly came up against the fact that they were dealing with a full-grown (if badly developed) town. Town-planning enthusiasts were apt to forget the existence of vested interests and seated industries and seemed to think they were planning a new city on an open plain. In the centre of our town particularly it was impossible ruthlessly to demolish whole thoroughfares and extinguish old-established commercial interests. Courage and foresight were requisite in preparing a scheme for controlling the future development of the town, but there was also need for a judicious blend of idealism and common sense. Unrestricted idealism might become a serious obstacle in actual achievement. The City Council had been engaged for some years on the task of town-planning Birmingham, and much useful work had been done. While they recognised the effort that had been made, they, as architects, were inclined to feel that the work done had been influenced solely by technical considerations, and that the æsthetic aspect of town-planning had been insufficiently recognised. In many towns this work had been placed in the hands of experienced architects, but in Birmingham it would appear that road-making, sewerage and traffic control were the sole consideration. There was a very marked contrast between the status of the architect in this country and abroad. In most European countries and in America the architect was an important factor in all civic developments, and as a result they saw a remarkable difference between their own towns and those they visited in their foreign travels. What they might hope for and plan for in the future development of the city was a complete and comprehensive town plan of the town and suburbs with due regard to the architectural and artistic aspect of the subject. They also hoped to see the erection of a public hall adequate to the needs of the city, and the provision of a really fine exhibition hall to replace the obsolete Bingley Hall. They might see the renovation of the fine Market Hall and the rearrangement of the wholesale markets on a coherent plan.

Something ought to be done in utilising the rivers to form an agreeable adjunct to the street scenery, and in the outlying districts the streams and watercourses might be made pleasant features of the public open spaces. The question of slum clearance and provision of new homes for workers was a matter of urgent necessity.

As to what could be done now, or in the immediate future, as the contribution of their generation to the greater scheme, Mr. Savage urged that the City Council could do a great deal by putting into execution many schemes now under consideration. The most pressing need was for the completion and publication of the town plan for inner Birmingham. The present uncertainty as to street widening and frontage lines was a serious hindrance to

freeholders and building owners alike. The Council might proceed with the planning of the new public square at the bottom of Broad Street and encourage the rebuilding of that street. The scheme for a new thoroughfare across New Street station was a project of the first magnitude, and it was to be hoped would be considered in relation to the remodelling or rebuilding of New Street station, which was at present not only an obstruction but an eyesore. When the greater Birmingham scheme brought within the city's boundaries certain outlying districts, pledges were given for the provision of sundry local conveniences such as public baths, libraries, etc. The prosecution of some of these enterprises would not only tend to the embellishment of these localities, but would provide much needed employment. In the matter of housing the Council could materially aid the orderly development of new or partly developed districts by inaugurating a building policy having some regard to the amenities of lay-out and architectural composition. The present type of new house might be economically sound, but left much to be desired in the matter of design. The freeholders could do much to improve the standard of building by relaxing their rigid attitude and by selling freely to those who desire to build on their own freehold. The prevalent leasehold system was one of the worse causes of poor building in Birmingham. The building owners could do much for the future of the city by taking a wider and more generous view of expenditure on building. Hitherto rent producing capacity had been almost the only consideration. If we were a nation of shopkeepers it was surely not necessary that the acquisition of money should dull our senses to all that was fine and noble in our cities.

SOCIÉTÉ DES ARCHITECTES DIPLOMÉS PAR LE GOUVERNEMENT.

The officers elected for 1924 by the S.A.D.G. are as follows:—President, A. Bérard; Vice-Presidents, M. Auburtin, G. Guiard, G. Talbourdeau; Secretary-General, A. Schneider; Treasurer, M. Poupinel; Archivist, A. Jalabert; Librarian, G. Tzakiri; Secretaries, P. Souzy, H. Constant-Bernard, R. Legrand.

VISITS ARRANGED BY THE ART STANDING COMMITTEE.

The following is a list of the visits arranged for the Session by the Art Standing Committee. The visits will take place on Saturday afternoons, and Members and Licentiates are cordially invited to attend. Cards for each visit will be issued, and can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, W.

1924.
26 January.—Bank of England. 23 February.—Derby House. 22 March.—Wembley Exhibition. 26 April.—Kensington Palace. 24 May.—Knole Park, Sevenoaks.

VISIT TO THE BANK OF ENGLAND.

SATURDAY, 26 JANUARY 1924.

At the request of the Bank of England authorities the number of members attending this visit must be limited to twenty.

COMPETITIONS

QUANTITY SURVEYORS' FEES.

The Practice Standing Committee have drawn the attention of the Council to the practice of certain architects secretly arranging with their Quantity Surveyors for a percentage of the Surveyors' fees to be paid to them. The Council desire to warn Members and Licentiates that such practice is contrary to professional etiquette, is objectionable and immoral, and that disciplinary measures will be taken if specific cases of it are brought to the Council's notice.

THE R.I.B.A. CERTIFICATE BOOK.

A new edition of the R.I.B.A. Certificate Book (not imprinted with the Seal of the R.I.B.A.) will shortly be ready for sale to architects and others who are not Members or Licentiates of the Royal Institute.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING, 17 DECEMBER.

* SHORTAGE OF SKILLED LABOUR IN THE BUILDING TRADES.

The following members have been appointed to represent the R.I.B.A. on the proposed Conference on the Shortage of Skilled Labour in the building trades:—The President, the Hon. Secretary, Major Harry Barnes, Mr. Percy Thomas, Mr. T. H. Milburn, Mr. Herbert A. Welch, Mr. G. Hastwell Grayson.

GRANTS.

The following annual grants have been made:—

The British Engineering Standards Association, £5.
The British Non-Ferrous Metals Research Association, £15.

THE CLASS OF STUDENTS.

The R.I.B.A. Kalendar is to be issued in future to the Students of the R.I.B.A.

RETIRED FELLOWSHIP.

The following Members have been transferred to the class of Retired Fellows:—F. W. Tarring and James Jerman.

REINSTATEMENT.

The following have been reinstated as Members of the R.I.B.A.:—T. A. Parker [A.], C. E. Tebbs [A.], H. G. Holt [A.].

THE TOKYO IMPERIAL UNIVERSITY LIBRARY.

Mr. W. H. Ward, Chairman of the Literature Standing Committee, has been appointed to represent the R.I.B.A. upon the Committee which has been formed by the British Academy with the object of organising (on the appeal of the Foreign Office) a gift of books to the Library of the Tokyo Imperial University Library.

ACADEMIC DRESS COMMITTEE.

The report of this Committee (appointed in May, 1923) will be submitted to the general body at the Business Meeting on 7 January 1924. The Council recommend that the proposal be dropped.

R.I.B.A. PRIZES AND STUDENTSHIPS, 1924.

The Award of the R.I.B.A. Prizes and Studentships for 1924 will be announced at the General Meeting to be held on Monday, 21 January 1924, in the meeting room of the Royal Society, Burlington House, Piccadilly, W.1.

The Exhibition of the works submitted will open on Tuesday, 22 January 1924, in Gallery No. VI, at the Royal Academy of Arts, Piccadilly, W.1, and close on Monday, 4 February 1924.

The Exhibition will be open daily, free to the public between the hours of 10 a.m. and 6 p.m. (Sundays excluded).

R.I.B.A. (ARCHIBALD DAWNAY) SCHOLARSHIPS.

The Jury for the R.I.B.A. (Archibald Dawnay) Scholarships, in response to a request by the Board of Architectural Education for a report with reference to the nature of the work to be submitted in competition for the Scholarships by students in the third year of the School course, report that in making their awards preference is given to candidates whose work indicates that they have given such due prominence in their earlier studies to structural problems that in their final or third-year work they are able to design their construction artistically in subjects which may involve structural problems, such as large span roofs, bold arching or vaulting, or steel, wood, reinforced concrete work of large dimensions.

Third-year designs which are directed mainly to some artistic effect without regard to the difficulties of construction, durability or maintenance, and which are presented with a few standard details copied from a textbook, are not regarded as indicating the class of study which should be encouraged and extended by these scholarships.

The Jury consider that the divorce of design from construction which is evident from many of the drawings sent in, an attitude which they fear is not unusual in many of the schools, is detrimental to the objects of the R.I.B.A. (Archibald Dawnay) Scholarships.

Subjects should, therefore, be set to third-year students which are in idea constructional problems to be dealt with architecturally, in which the student would show his inventive and imaginative capacity by adapting standard details or the structural principles underlying such details to unusual conditions. This, while not requiring specialisation on the part of the pupil, would deprive him of the easy course of submitting sheets of drawings which are not much better than copies from textbooks.

IAN MACALISTER,
Secretary R.I.B.A.

Competitions

PORT TALBOT: LODGE, MAIN ENTRANCE GATES AND RAILING IN CONNECTION WITH TALBOT MEMORIAL PARK.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime, Members and Licentiates are advised to take no part in the Competition.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

MANCHESTER GRAMMAR SCHOOL.

The announcement with regard to the appointment of Dr. Percy Worthington as Assessor in the Manchester Grammar School Competition was made prematurely. No decision has yet been made in the matter.

PALAIS DE JUSTICE, CAIRO.

The Secretary of the Royal Institute of British Architects has been informed that the American Institute of Architects have cabled to Cairo protesting against the Conditions of the above Competition.

RAFFLES COLLEGE COMPETITION (SINGAPORE).

The drawings submitted in the above competition will be on view to the public during the hours of 11 a.m. to 4 p.m. on Tuesday, the 15th, to Friday, 18th, inclusive, at the office of the Crown Agents for the Colonies, No. 5 Millbank, S.W.1.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. (ALFRED BOSSOM) TRAVELLING STUDENTSHIP.
INTERPRETATION OF CLAUSE 2.

"The competitions will be confined to those students of the Recognised Schools of Architecture which enjoy exemption from the R.I.B.A. Final Examination who, after passing through the School Courses, have attained the Associateship of the R.I.B.A."

The Board of Architectural Education have decided that for the purposes of the R.I.B.A. (Alfred Bossom) Travelling Studentship a minimum attendance of one Session full-time work at a Recognised School shall be taken to constitute membership of that School.

R.I.B.A. EXAMINATIONS, DECEMBER 1923.

The questions set at the Intermediate and Final (or Special) Examinations held in December 1923 have been published, and are on sale at the Royal Institute, price 1s. 6d. (exclusive of postage).

The Examinations

INTERMEDIATE.

The Intermediate Examination, qualifying for registration as Student R.I.B.A., was held in London from 23 to 29 November, and in Leeds from 23 to 28 November. Of the 55 candidates who presented themselves, 28 passed and 27 were relegated. The successful candidates were as follows, the names being given in order of merit as placed by the Examiners:—

- USHER: Wilfred [P. 1921], 186 Front Street, Chester-le-Street, Co. Durham.
COLLINS: Tom Anderson [P. 1922], 2 Bancroft Road, Hale, near Altrincham, Cheshire.
OLDACRE: William Bernard [P. 1921], 130 Princes Road, Hartshill, Stoke-on-Trent, Staffs.
McMORRAN: Donald Hanks [P. 1922], 34 Butler Avenue, Harrow-on-the-Hill, Middlesex.
JACKMAN: Frank Leonard [P. 1921], 18 West Side, Clapham Common, S.W.4.

- HOWES: James Frederick [P. 1921], Port Vale House, Hertford, Herts.
BIRKETT: Philip Walter [P. 1922], Brier Lea, Carline Road, Lincoln.
TATAM: Reginald [P. 1919], 56, Neville Street, Cardiff.
BAKER: James Barrington [P. 1922], Grove Lodge, Church End, Finchley, N.3.
BALDREY: William Caparne [P. 1920], 69 Forest Road, Notting-ham.
BARTER: Alfred Kenneth [P. 1920], 29, Divinity Road, Oxford.
BENT: Frank [P. 1917], Min-y-don, Glan Conway, North Wales.
DALLAS: Vera Mary [P. 1920], 46, Arkwright Road, Hampstead, N.W.3.
DAWKES: William Harry Cecil [P. 1920], Broadway House, Wyndham Road, Abergavenny, Mon.
FORWARD: Maurice Howard [P. 1922], 44 Esplanade, Scarborough.
GISSING: Alfred Charles [P. 1920], Fernleigh, St. Mark's Avenue, Leeds.
GREEN: Frank Stanley Morden [P. 1920], 272 Willesden Lane, Cricklewood, N.W.2.
HATCHER: Basil Ainsworth [P. 1920], 98 Christchurch Street, Ipswich.
HUNTE: Leonard Le [P. 1920], 20 Grove Place, St. Thomas's Green, Haverfordwest.
LAURIE: William Kennedy [P. 1921], "Briantstone," Western Elms Avenue, Reading.
LLOYD: Seton Howard Frederick [P. 1922], 14 Augustus Road, Edgbaston, Birmingham.
LLOYD: William Thomas [P. 1919], 1192 Neath Road, Landore, Swansea.
MORGAN: Brodrick John Morris [P. 1921], 1 Brunswick Place, St. Paul's, Cheltenham, Glos.
PUNCHARD: Stanley Charles [P. 1920], 7 Second Avenue, Heaton, Newcastle-upon-Tyne.
ROBERTS: Arthur Henry [P. 1922], 22 Quarry Road, Wandsworth Common, S.W.18.
ROBERTS: Douglas Hugh Poynter [P. 1920], 21 Grosvenor Place, Bath.
SALT: Geoffrey Wyndham [P. 1921], "The Royd," Selborne Road, Handsworth Wood, Birmingham.
SMITH: Harry Hirst [P. 1921], "Merridale," 6 Hereford Road, Southport.

THE FINAL AND SPECIAL.

The Final and Special Examinations, qualifying for candidature as Associate R.I.B.A., were held in London from 6 to 13 December. Of the 16 candidates admitted, 8 passed and the remaining 8 were relegated. The successful candidates were as follows:—

- BATH: Horace Randolph Hurle [Special], P.O. Box 58, Nairobi, Kenya Colony.
BUTTON: Eustace Harry [S. 1921], 1 Royal York Crescent, Clifton, Bristol.
CHITALE: Laxman Mahadio [Special], 19 Bedford Square, W.C.1.
FILLMORE: Cecil Ernest Millard [S. 1922], Newhaven, West Bromwich.
GRANT: John Duncan [S. 1912], 19 Lancaster Road, Ipswich, Suffolk.
GREENFIELD: Thomas [Special], Parham Estate Office, Pulborough, Sussex.
KNEWSTUBB: Francis William [S. 1920], "Brackenbar," Graham Street, Penrith, Cumberland.
POWELL: Albert Harry [Special], c/o T. Talfourd Cumming, Esq., King Edward Buildings, Reading.

Notices

THE SIXTH GENERAL MEETING.

The Sixth General Meeting (Ordinary) of the Session 1923-24 will be held on Monday, 21 January 1924, at 8 p.m. at the Royal Society, Burlington House, W.1, for the following purposes:—

To read the Minutes of the General Meeting (Business) held on 7 January 1924; formally to admit members attending for the first time since their election.

To read the following Paper:—"Architecture in Canada," by Percy Nobbs [F.].

To read the Council's Deed of Award of Prizes and Studentships 1924.

See Notices of Visits arranged by the Art Standing Committee, p. 160.

Election of Members

3 MARCH 1924.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 4 February 1924.

AS FELLOWS (7).

- BUTLER: ARTHUR STANLEY GEORGE [A. 1913], 6 Old Queen Street, S.W.1; Upper Redpits, Marlow, Bucks.
 CHAIKIN: CAPTAIN BENJAMIN [A., 1918], Allenby Hotel, Jerusalem, Palestine.
 COWPER: JAMES BERTRAM FRANCIS [A., 1910], 5 King's Bench Walk, Temple, E.C.4; "Olwyns," Wildwood Road, Hampstead Garden Suburb, N.W.11.
 EDWARDS: SIDNEY JAMES, M.A. Cantab., P.A.S.I. [A., 1912], Galle Face Hotel, Colombo, Ceylon.
 JONES: NORMAN [A., 1907], 329 Lord Street, Southport; 64 Rawlinson Road, Southport.
 PATERSON: HENRY LESLIE [A., 1887], Cairns Chambers, 19 St. James's Street, Sheffield; 65, Clarendon Road, Fulwood Park, Sheffield.
 SADLER: WILLIAM THOMAS [A., 1907], Abbotford, 24 Conyers Road, Streatham, S.W.

AS ASSOCIATES (26).

- BATH: HORACE RANDOLPH HURLE [Special Examination], P.O. Box 58, Nairobi, Kenya Colony.
 BEECH: GEORGE ALEXANDER [Special War Examination], 12 Burrows Street, Middle Brighton, Victoria, Australia.
 BROOKE: DONALD, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing examination in Professional Practice], 7 Castelnau Gardens, Barnes, S.W.13.
 BUTTON: EUSTACE HARRY [Final Examination], 1 Royal York Crescent, Clifton, Bristol.
 CHAMBERS: ISABEL MAUD [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], The Priory, Roehampton, S.W.15.
 CHITALE: LAXMAN MAHADEO [Special Examination], 19 Bedford Square, W.C.1.
 COIA: JACK ANTONIO [passed five years' course at Glasgow School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 88 Drumother Drive, Parkhead, Glasgow.

CRICKMAY: GEORGE HAYTER [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], c/o Architectural Association, 34 Bedford Square, W.C.1.

CURWEN: JOHN SPEDDING, O.B.E. [S. 1914—Special War Exemption], Highgate, Kendal, Westmorland.

FERGUSON: JAMES DONALD [passed five years' course at Glasgow School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 16 North Avenue, Cambuslang, Lanarkshire.

FILLMORE: CECIL ERNEST MILLARD [Final Examination], Newhaven, Hollyhedge Road, West Bromwich.

FRY: EDWIN MAXWELL, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 5 Cambridge Street, Hyde Park, W.2.

GRANT: JOHN DUNCAN [Final Examination], 19 Lancaster Road, Ipswich.

GREENFIELD: THOMAS [Special Examination], Easebourne, Midhurst, Sussex.

HARRISON: EDITH GILLIAN (Mrs.) [passed five years' course at Architectural Association, London—Exempted from Final Examination after passing Examination in Professional Practice], 2 Gray's Inn Square, W.C.1.

HIGHAM: ERNEST HARRY HAMILTON, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 25 Bath Road, Bedford Park, W.4.

HIRST: HAROLD [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 93 Hale Road, Walton, Liverpool.

HUTTON: CHALMERS HENRY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 10 Town Lane, Rock Ferry, Cheshire.

HYSLOP: CHARLES GEDDES CLARKSON [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], The Vicarage, Kingston-on-Thames.

KNEWTUBB: FRANCIS WILLIAM [Final Examination], "Brackenbar," Graham Street, Penrith, Cumberland.

KNIGHT: CYRIL ROY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 66 Oxford Road, Waterloo, Liverpool.

LAWRIE: ALEXANDER FRASER [passed six years' course at Robert Gordon's Technical College, Aberdeen—exempted from Final Examination after passing Examination in Professional Practice], 19 Derby Road, Bertrams, Johannesburg, Transvaal, South Africa.

PARKES: STANLEY THOMAS [Special War Examination], 360 Collins Street, Melbourne, Australia.

POWELL: ALBERT HARRY [Special Examination], 32 Bridge Street, Reading.

SUTHERLAND: THOMAS SCOTT [passed six years' course at Robert Gordon's Technical College, Aberdeen—exempted from Final Examination after passing Examination in Professional Practice], 28 Salisbury Terrace, Aberdeen.

VALLIS: RONALD WILLIAM HARVEY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Hemington House, Frome, Somerset.

Members' Column

ROOMS TO LET.

F.R.I.B.A. has two first-floor rooms to let in Bloomsbury. Rent, £80 per annum.—Apply Box 8124, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

RETIREMENT.

Mr. J. W. WILLIS, Licentiate, who has been in charge of the Near East District of H.M. Office of Works for nearly forty years, has retired from the Service. His successor is Mr. Hewlett Edwards, A.R.I.B.A., of H.M.O.W., London, and Ruiship, Middlesex; whose address is now the British Embassy, Constantinople.

CHANGE OF ADDRESS.

Mr. SIDNEY TOY, F.S.A., A.R.I.B.A., has changed his address to 1 Cloisters, Temple, E.C.

Mr. WILLIAMS-ELLIS, of 22 South Eaton Place, is moving his main office to the old "Viscount Milton School"—22B Ebury Street, S.W.1—on 15 January, whither all communications should be thereafter addressed.

Owing to business extensions, the offices of Messrs. Ball and Pope, A.A.R.I.B.A., have been changed from 75 High Street to 30 West Street, Weston-super-Mare.

CHANGE OF ADDRESS AND STYLE OF FIRM.

Mr. H. EDMUND MATHEWS [F.], the sole surviving partner of the firm of J. Douglass Mathews and Son, of 11 Dowgate Hill, E.C.4, has taken into partnership Mr. Geoffrey W. Ridley [A.] and Mr. Basil W. Ridley [A.], and the style of the firm will in future be known as J. Douglass Mathews, Son and Ridley. The firm have removed to larger and more convenient offices at 3 Paul's Bakehouse Court, Goddard Street, St. Paul's Churchyard, E.C.4. The firm has now been established 100 years, having been created by the late Henry Mathews, architect, in 1824, who in 1861 was joined by his son, the late J. Douglass Mathews [F.], under the style of H. and J. D. Mathews, with offices at 10 Cloak Lane, E.C. Owing to the extension of the Underground Railway, the building in Cloak Lane was demolished and the firm removed to 11 Dowgate Hill, E.C., about 1879. In 1886 Mr. H. Edmund Mathews was taken into partnership by his father, under the style of J. Douglass Mathews and Son, at 11 Dowgate Hill, E.C. Mr. Henry Mathews retired in 1886, and Mr. J. Douglass Mathews died in April 1923, so that at one time three generations were working together.

DISSOLUTION OF PARTNERSHIP.

THE PARTNERSHIP hitherto existing between G. Reavell, F.R.I.B.A., and W. Arthur Tebbis, Licentiate R.I.B.A., architects, Alnwick, is terminated as from 31 December 1923. The practice will be carried on in his own name by the undersigned, to whom all accounts and correspondence should be sent.—G. Reavell, Lloyds Bank Chambers, Alnwick.

FORMATION OF PARTNERSHIP.

Mr. W. ARTHUR TEBBIS, Licentiate R.I.B.A., until recently a member of the firm of G. Reavell, F.R.I.B.A., and W. Arthur Tebbis, Licentiate, practising at Alnwick, has joined Mr. W. W. Longbottom, Licentiate R.I.B.A., and will practise at 35 Commercial Road, Halifax.

APPOINTMENTS WANTED.

LICENTIAE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE, age 36, English and Continental experience, desires working partnership or position of responsibility, all-round experience, energetic and versatile designer. Highest references.—Box 1924, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes V

SESSION 1923-24.

At the Fifth General Meeting (Business) of the Session 1923-24, held at 9 Conduit Street, on Monday, 7 January 1924, at 8 p.m.—Mr. J. A. Gorch, F.S.A., President, in the chair. The attendance book was signed by 33 Fellows (including 14 Members of the Council), 26 Associates (including 4 Members of the Council), and one Licentiate.

The minutes of the meeting held on 17 December 1923 having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following member:—David Forbes Smith, elected Associate in 1894. And it was RESOLVED that the regrets of the Royal Institute for the loss of this member be recorded in the Minutes, and that a message of sympathy and condolence be conveyed to his relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Percy Morris, James Lochhead and C. G. Soutar, Fellows. The following candidates for membership were elected by show of hands:—

AS FELLOWS (6).

ASHTON: ARTHUR, P.A.S.I. [A. 1920], St. Anne's-on-the-Sea.
BROCKLESBY: JOHN SYDNEY [A. 1905].
CARUS-WILSON: CHARLES DENNY [A. 1909], Sheffield.
ELTON: PERCIE ION, F.S.I. [A. 1910].
FRERE: EUSTACE CORRIE [A. 1890].
HANS COMB: CHARLES ERNEST [A. 1910].

AS ASSOCIATES (2).

BUTLER: AUSTIN RICHARD [Special War Examination], Melbourne, Australia.
HALL: ALEXANDER SERGEANT [Special War Examination], Melbourne, Australia.

The Secretary announced that by a resolution of the Council the following had ceased to be members or Licentiates of the Royal Institute:—

FELLOW.

W. T. Lockwood.

ASSOCIATES.

C. E. Cornish, H. Crone, D. O. H. Davies, W. Griffiths, F. Holroyd, A. Oliver, N. S. Robinson, J. R. Sykes.

LICENTIATES.

W. H. Alton, J. Ballantine, S. P. Brinson, J. Cobban, F. R. L. Edwards, J. Kerr, H. Kirkley, J. H. Porteous, G. A. Turner, J. Vermont.

The report of the Academic Dress Committee was considered, and on the motion of Mr. W. E. Riley [F.], seconded by Mr. W. W. Scott-Moncrieff [F.], it was RESOLVED by 31 votes to 28 that the report be approved.

At a Special General Meeting held on Monday, 7 January 1924, immediately after the Business Meeting above recorded and similarly constituted, a recommendation by the Council for the repeal of the following Regulation under By-law 3 was considered:—

"Every person desiring to be admitted a Fellow shall in all cases submit for examination by the Council, as evidence of his abilities as a practising architect, working drawings, and, if practicable, photographs of his executed works, with such further evidence, if any, as the Council may require. Such drawings and photographs shall be accompanied by a declaration, signed by the applicant, that the buildings to which they relate have been designed by himself."

An amendment having been moved by Mr. W. I. Travers [F.], to the effect that the Regulation should only be repealed in so far as it affected candidates for the Fellowship who were members of the Associate class, was accepted by the Chairman, and the Council's recommendation, as amended, was carried unanimously.

The proceedings terminated at 9.45 p.m.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.

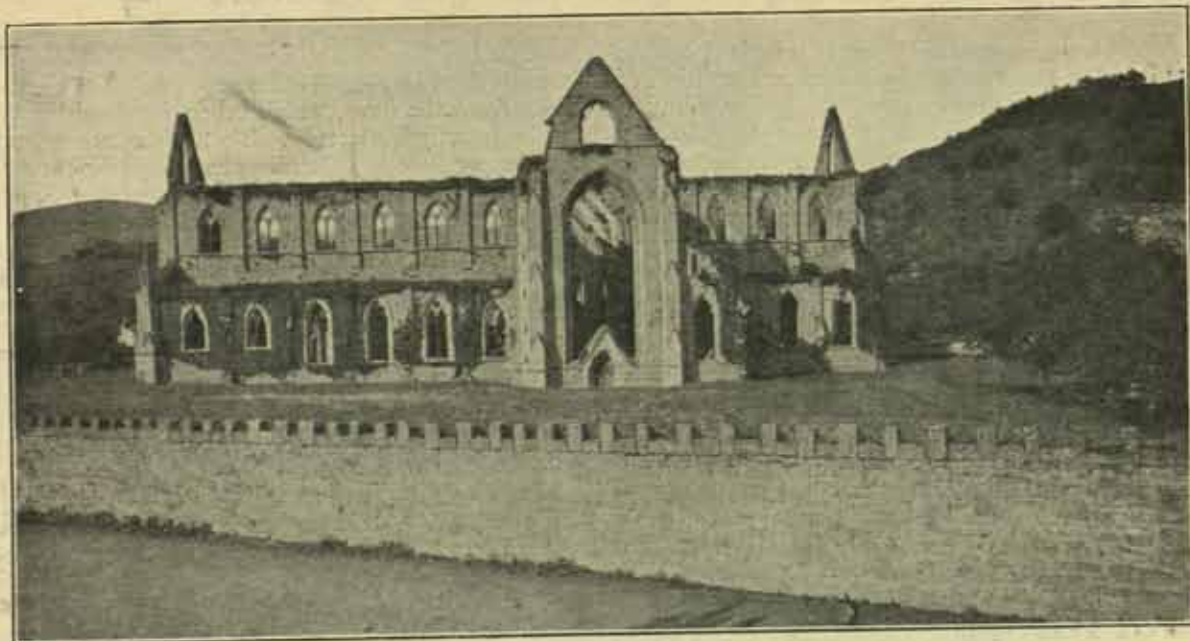


FIG. 1.—TINTERN ABBEY

A view of the south side of the Abbey, showing the ivy and growths on the wall tops before the building was transferred to the control of H.M. Office of Works

Preservation of Ancient Monuments and Historic Buildings—Part II*

BY SIR FRANK BAINES, C.V.O., C.B.E., DIRECTOR OF WORKS, H.M. OFFICE OF WORKS.

IT is desirable to attempt to lay down in some detail how the principles which I have briefly suggested here are interpreted with regard to ancient monuments and historic buildings under the charge of the Crown, and I propose to do so by dealing with certain of the buildings in process of preservation, illustrating the character of the work executed and the way the principles are interpreted in specific work.

There are, therefore, two classes of monuments in the charge of the Crown :—

1. Crown monuments and historic buildings, often part of the hereditary possession of the Crown; and
2. Buildings and monuments transferred to the charge of the Government under the provisions of the 1913 Act.

The first point I wish to bring out is that with regard to the latter class of buildings they are generally transferred to the Crown suffering from the most distressing neglect and even ill-treatment; all are in a state of general instability and active decay. I propose to give instances of this.

The points I wish to bring forward are :—

1. The tremendous destruction of the buildings due to neglect and decay; and
2. The enormous growths of ivy, shrubs, and trees even, upon the wall heads, which in many cases have rent the masonry asunder for lengths up to 30 feet, and for widths up to a maximum of 1 foot 3 inches to 1 foot 9 inches.

This problem of preservation, therefore, in these circumstances is quite a new one, a problem which did not face the mediæval constructor.

The problem may be briefly described as follows :—

To attempt to retain in its existing form a partial structure, when all its original equipoise of thrust and counter-thrust has been destroyed by the failure of portions of the building. For example, you may get an arcade standing as detached overloaded columns without any support from the thrust of the original vault and the counter-thrust of the original aisle roof buttresses, etc. If this arcade stands at such an angle of inclination from the vertical that it is at the moment unstable, the problem is a serious one. Such a problem

* The first part of this paper appeared in the JOURNAL of 22 December 1923.

could be dealt with reasonably simply if it was possible or justifiable to restore the original static condition of the structure. This, however, would involve so much reconstruction and restoration that it must be ruled out of consideration. The problem, therefore, is clearly entirely different from that of the mediæval constructor, and also from that which faces the architect and civil engineer of to-day in designing a new structure; and such a problem has to be dealt with entirely on its merits.

Generally, the problems must be faced without any formal or set ideas as to their solution. The first principle laid down is the need to ascertain as clearly as possible the static condition of the structure under all its conditions of decay, incipient and partial failure, actual collapse, etc. The plan of Tintern Abbey, which I would describe as a statical or technical survey of the building, shows clearly before any work is done the condition of the structure and the problems which have to be faced.

Tintern Abbey is one of our most interesting and romantic Cistercian abbeys. The date of the existing work is generally that of the end of the thirteenth century, when the present church was built to the south and east of the older church. You will see that the north arcade of the nave has fallen, carrying with it the whole of the vault of the nave, leaving the great south arcade standing to a height of 68 feet existing merely as a series of overstressed, distorted piers, eccentrically loaded and unsupported by any thrust of vault or counter-thrust of aisle, roof, etc. The thickness of this arcade at the top is 5 feet 6 inches, and the weight carried by each pier is roughly 210 tons. The wall is seriously overhung to the north to the extent of 18 inches, inducing excessive compressive stress on the north side of the piers, and a tensional stress on the south side of the piers. As a result the piers are found to be actually failing under crushing. Many of the stones, both of the piers and the caps, have been fractured completely through, some of them being in a thoroughly shattered condition.

The original proposal, before the Department undertook the charge of the building, was to take down and rebuild plumb a great proportion of the arcade above the arches. The Department, however, decided that such a course of action would ruin the amenities of the building; and generally the scheme which was undertaken was to relieve the eccentric stress on the north side of the piers, and also to relieve them entirely of stress due to wind pressure. This was done by the institution of a great lattice girder of the N. type anchored into the wall of the south transept and to the wall of the west gable, designed to move under temperature stresses and under slight oscillation of the arcade. It would take more than the time at my disposal to detail the theory underlying the design and erection of

this girder, but I wish to make it clear that the scheme was devised to preserve the amenities of the arcade as seen from the nave, which otherwise would have had to be heavily buttressed. To use modern knowledge and experience in obtaining that result would seem to be fully justifiable. It has been sometimes contended that in the preservation of historic buildings only the materials and methods of the mediæval constructor should be used. Such methods could indeed be used, if restoration could be considered and the principle of preservation only departed from. Then a lime-built masonry structure could be devised which would re-institute the thrust and counter-thrust of the original building, and perhaps reach a state of statical stability without utilising modern knowledge and the methods of our day.

The loss, however, by following this practice would be enormous. At Tintern it would involve the rebuilding of the whole of the north arcade, the whole of the stone vaults of the nave and aisles, and a practical reconstruction of the abbey church. Such a course could only make the judicious grieve; and, indeed, in these days, when the complete preservation, without addition, of our historical monuments is the principle which guides us, such a course of action could not be contemplated. Further, the expenditure involved by such a scheme would be vastly greater than could be considered by the Government to-day; and it is clear that when Tintern Abbey is completed, within a very short time the works of preservation will not be apparent, and in a few years the hand of time will place its softening and enriching imprint upon the building once more, when the instructed public can view this wonderful monument in a form showing its original features without any unwarrantable disturbances or additions thereto.

There were other problems at Tintern which I will briefly glance at. One was to retain the great overhanging fragments of the fallen north arcade hanging to the north-west pier of the crossing and to the west gable. This was a difficult problem, and was overcome without disturbing in any way the original face stones, which were left in position, although the eccentric loading transferred to both north-west pier and west gable was as much as 90 tons.

The next building I want to speak of is Rievaulx Abbey (Fig. 2). This is the earliest Cistercian house in the country, founded in 1131. Its situation is beautiful, at the head of a rich, deep valley formed by a bend of the River Rye below Old Byland. The abbey stands immediately beneath a ridge of hills, and is built on a series of terraces cut out of the foothills of the range, the church being founded on the solid ground and the monastic buildings in certain instances on made ground, while the frater, owing to the steep fall of the ground, is carried upon sub-vaults. Owing



FIG. 2.—RIEVAULX ABBEY

A view of the Abbey, looking east, before the commencement of the excavations. The accumulated soil in the foreground covers the walls and the piers of the nave, being approximately 8 feet deep

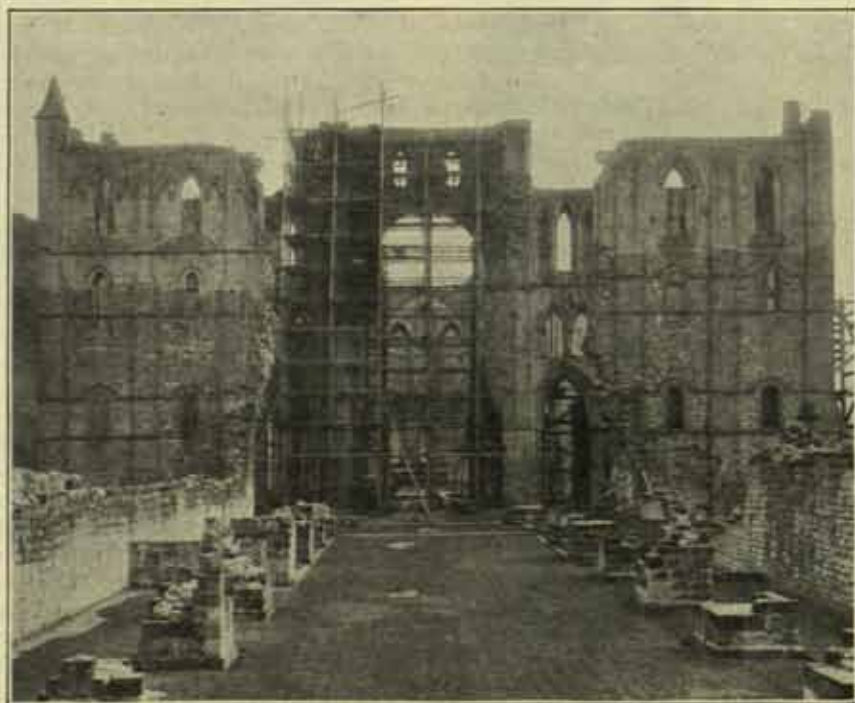


FIG. 3.—RIEVAULX ABBEY

A view of the Abbey, looking east, showing the walls and piers exposed after excavations. The floor of the nave is now covered with turf, except for certain small patches of the original tiles, which were found in position and which can be seen in the photo

to the importance of founding the church on solid ground, it is built parallel to the range of hills upon the first cut made in the slope, and it stands, as a result, roughly north and south instead of east and west. Indeed, had the mediæval builders been so rash as to throw the church due east and west a portion would have had to be built upon filled ground or upon sub-vaults, which would have enormously complicated the problem.

Of the church, only the presbytery and the choir with the transepts and the east arch of the crossing remain; and the nave, when it was taken over by the Crown, presented a dimpled mound of ruins where fallen masonry and soil was heaped up to a height of 16 feet. (See Fig. 2.)

Fig. 3 shows the church with the nave excavated, and the bases of the Norman piers displayed to view exactly as they were found. I shall not deal with the history and character of the building, as my aim is to give briefly particulars of the works undertaken to preserve the structure.

These ruins had been used as a quarry by the neighbourhood for many years, and certain difficult structural problems were involved in their preservation. As an example, I may mention the crushing and failure which was in evidence in the spandrel above the south-west pier of the chancel. The condition of this spandrel was dangerous in the extreme, and the method adopted to preserve the stability of this arcade and the chancel was to remove the fractured stones one by one and to recore the whole of the spandrel and pier above with strong reinforced concrete, afterwards replacing in their exact positions the stones removed for the purpose of executing the work. No single new facing stone has been used, and even in the twelve months which have transpired since the completion of the work no trace of what has been undertaken is observable.

This is only one of the problems involved in this great building, and it is hardly realised how serious the difficulties are in cutting out crushed and failing masonry under a load of over 200 tons, when the slightest error in executing the work might cause a slip involving the downfall of certainly a large portion of this great arcade.

I now propose to refer to Jedburgh Abbey; one of the finest of the Border abbeys, founded by David I in 1118.

It is remarkable that so much remains of this abbey, bearing in mind that it was twice burnt and three times pillaged. The earliest work is in the transepts, the lower part of the tower, and the west end of the chancel. The nave is a very fine example of transitional work, and it is evident that the previous methods used to retain the nave in position postulate:—

1. That it was falling inward; and
2. That it was falling outwards.

And so as to obtain the maximum advantage from both theories, great timber struts were erected between the arcades in the nave, and also strong steel tension rods, to resist the postulated outward movement of the arcades. As a matter of exact appraisalment, however, the arcades required neither of these methods of strengthening, and as if to show scorn for the methods adopted, the struts were found to be rotten at their bearing upon the walls, and the birds were nesting behind them. A vast improvement has been made by removing these unessential means of preserving and strengthening the nave.

The problem at Jedburgh was one of the greatest with which the Department has had to deal. The tower was definitely failing and was in a bad state in the fifteenth century, as at that time the south-east and south-west piers of the tower were rebuilt by Bishop Cranston. The Norman north-east and north-west piers were left, however, and although their condition must have been serious in the fifteenth century, they were still further over-stressed by an addition to the upper stages of the tower in the sixteenth century. In the past, apprehension of the total collapse of the tower clearly existed; and the two Norman piers were encased in stone walling, while the north arch of the tower was solidly built up. Even this was not sufficient, and within quite recent times heavy modern brick buttresses and raking shores were added to the piers. Norman work gives the appearance of great solidarity and strength, but unhappily this appearance is often deceptive. This was the case at Jedburgh, where the piers were faced with rough ill-wrought ashlar only, reasonably well worked on the face, but with unsatisfactory bed joints inducing point loads on the stones. The core of these piers was made with rough rubble and weak mortar which had no tensional strength whatsoever, and which was found to be a dry and non-cohering mass such as would have shot out from the piers had they been opened at the base without full precautions.

It is believed that before the building was handed over to the control of the Government a suggestion had been made to take down the tower and rebuild it, at a very heavy cost. The methods followed by the Department, however, could not contemplate this: and first of all an attempt was made to grout up the piers with cement. This proved a failure, as an examination showed that the fine dense cement grout merely lay inert within the piers in the dusty core somewhat similarly to the action, say, of molten lead after being poured into dry sand. When this was found, the proposal to grout was at once discarded, and a dangerous and difficult scheme was devised for the recoring of the two Norman piers. This was a very risky and precarious work, as the load on each of the piers was over 600 tons and the tower had sunk 4 inches with a resultant out-throw to the north of nearly 24 inches.

PRESERVATION OF ANCIENT MONUMENTS AND HISTORIC BUILDINGS

The really terrible condition of the piers was not fully ascertained owing to their being so closely encased with modern masonry, etc., but it would be impossible to exaggerate their condition, as can be shown by the accompanying illustrations (Figs. 4 and 5). The scheme of strengthening proposed when the state of the tower was ascertained in 1913 was first to consolidate the upper portion very thoroughly by cement tamping and grouting, finishing with lime pointing. The great

masons working within the piers. The process was slowly extended right up the piers and carried over the arches, and while the work was being done an accurate measuring apparatus was devised to show any movement of the tower of the minutest kind, either as to sinkage or out-throw, and after the recoring was complete the tower piers were carefully underpinned, and the infilling walls and buttresses removed, so that to-day the great Norman drums are displayed with all



FIG. 4.—JEDBURGH ABBEY

A view showing the fractures in the N.E. pier of the tower. The drum of this pier had been encased in the seventeenth century with masonry, and it was only after cutting away a portion of the encasing wall that these fractures were discovered. They extended from the top to the bottom of the pier, a height of about 30 feet. The horizontal bands are the "tell-tales" fixed by the Department to record any further movements.

arches were centred, and heavy steel needles were carried through the tower supported on clusters of four 14-inch by 14-inch deadshores. The process of recoring was then slowly undertaken, certain of the face stones being removed, strong jacks being inserted to support the face above, and heavy steel bars driven into the pier to prevent any fall of the core on the



FIG. 5.—JEDBURGH ABBEY

A view showing the method adopted to recore the tower piers.

- (a) The face stones are very carefully removed, temporary supports to the overhanging masonry being given as required by timber blocks or wedges.
- (b) Screw jacks are inserted after the removal of so much of the ashlar masonry as will enable the men to work.
- (c) Horizontal steel bars are driven from the face of the masonry into the soft loose core.
- (d) The core is removed and additional bars and jacks are inserted as may be required to prevent the loose, overhanging masonry from falling.
- (e) After the removal of the core the hole is prepared for the new concrete.

their fractures disclosed and the great bulges remaining to view.

The actual cost of the work undertaken at Jedburgh



FIG. 6.—WHITBY ABBEY
A view of the west end of the Abbey, showing the condition of the masonry after the German bombardment, 1914

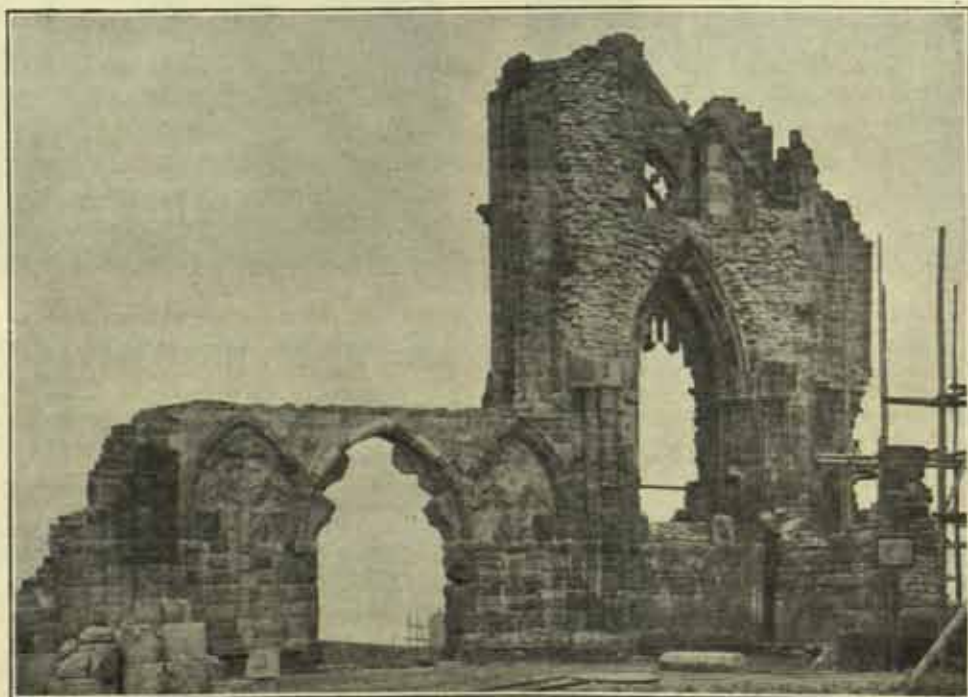


FIG. 7.—WHITBY ABBEY
A view showing the west end of the church after reconstruction in 1922. All the moulded stones are original and were picked up from the debris on the site. Where moulded arched stones, etc., were missing, their places were taken up by stones shaped to the general outline of the moulded stones



FIG. 8.—KIRBY MUXLOE CASTLE. CENTRAL PORTION SHOWING ENTRANCE GATEWAY
A view of the entrance gateway before the commencement of the repairs, showing the growth of ivy and trees on the walls and the accumulation of soil over the site of the moat

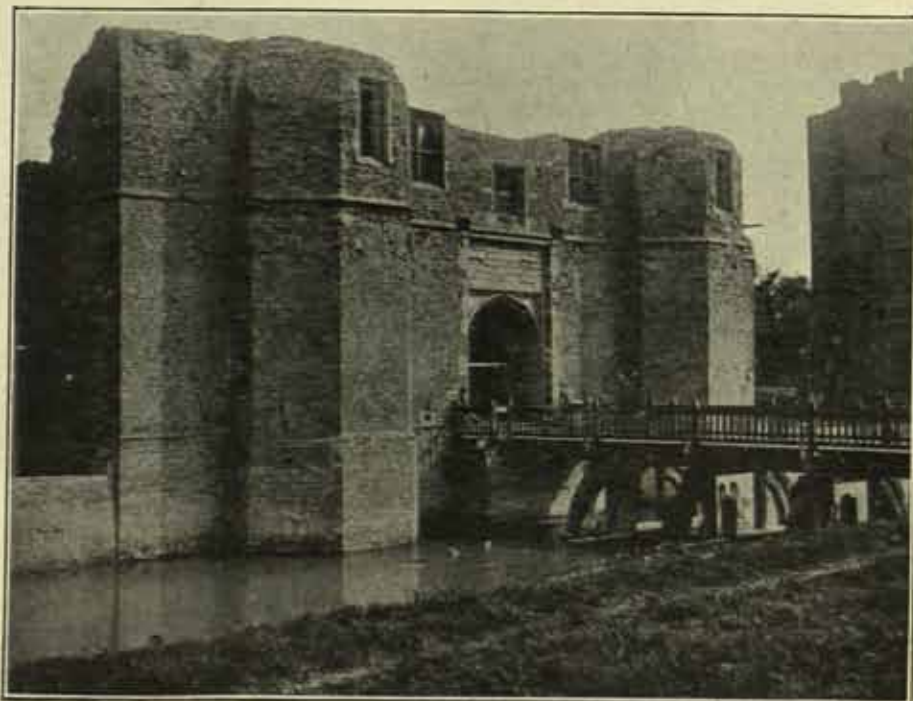


FIG. 9.—KIRBY MUXLOE CASTLE. GATEHOUSE FROM NORTH-EAST
A view of the entrance gateway after the completion of repairs and the excavations in the moat. The timber piles of the original bridge were found buried in the soil, and can be seen in the photograph. The new oak bridge was constructed on the lines of the original bridge

by these methods, which were slow but inexpensive, was probably one-tenth (for the whole church) of what it would have cost to take down and rebuild the tower alone. To-day the tower stands absolutely as it was with no additions thereto beyond the internal reinforced core, which is now carrying the load, with all the modern additions removed, and the amenities of this fine building are entirely preserved.

Carnarvon Castle is probably the finest defensive castle in this country, and indeed in Europe. One of the great Edwardian defensive castles dating from 1285-1322. As, however, the works of preservation here were mainly of normal character, I do not propose to describe them in detail.

I now propose to give examples of the method of preserving Whitby Abbey. The difference made in this building since it was taken over by the Government is very great as it was suffering from destruction as a result of bombardment during the war, while the nave and the crossing were littered with fragments of the fallen church.

The history of the Abbey is of extraordinary interest as it was first founded upon the present site in A.D. 657, but the portion which remains is the thirteenth century church consisting of nave and choir, with aisles, transepts and originally a lofty tower at the intersection, all of which were encumbered with great masses of fallen masonry from the vaulting and superstructure which fell in the nave in 1762, and the great central tower, which fell in 1830.

Our recent excavations have revealed a large section of the plan of the Norman church which will be shown in outline on the floor of the present church.

The excavations to the north of the church are now disclosing some very early buildings which appear to have been constructed in part of "Wattle and Daub." The excavations are far from complete at the moment, but it would appear that eventually a large portion of the pre-Norman, Norman and twelfth century buildings can be disclosed, the two former at least in plan.

Figs. 6 and 7 show the condition of the west end of the church after the bombardment by the enemy, and after treatment. The problem in dealing with this front was very difficult as many of the stones were shattered into fragments and the greatest difficulty was found in identifying them and replacing them in their true position. No moulded and wrought stones were put back unless they were original and the whole of the work shown on the last slide, after the works of preservation had been completed, is such that no intelligent observer could do other than perceive accurately what is original work and what is the later work of strengthening and repair.

In Kirby Muxloe we see an example of a fortified manor house of Tudor times which was commenced in 1480, apparently upon the site of an earlier moated

house. It is of brick construction throughout, even to the turret staircases with their complicated and enriched winding vaults, and is a remarkably fine example of first-rate brickwork of the period.

Again the building was handed over in a state of utter neglect, as you will see from the illustration (Fig. 8).

The next view illustrates its character and appearance after its preservation has been accomplished by the methods which I have sought to detail to you here. (Fig. 9.)

The problem of preserving a brick building is entirely different from that of a stone building, particularly where the bricks are scaling and flaking through weather and age, and through the action of growth of all kinds.

No attempt has been made, however, to re-face the scarred brickwork, but the flaking and decaying brickwork has been seized by a mastic cement and the original faces retained without any addition.

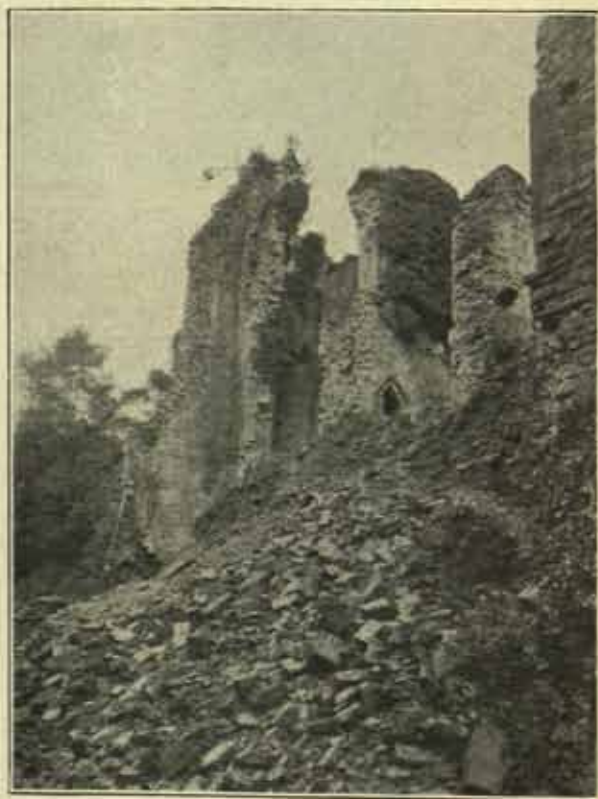


FIG. 10.—GOODRICH CASTLE

A view of the N.W. tower and the accumulated debris caused by the fall of the West Curtain Wall. This curtain wall existed almost for its full height until 1920. It was neglected, and owing to the growths of ivy and shrubs the stones became dislodged and the wall was undermined. The fissures in the overhanging portion of the N.W. tower indicate the shattered condition of the masonry and the long roots hanging over the face show the depths to which they had penetrated before the fall



FIG. 11.—NETLEY ABBEY

A view of the N.E. angle of the church, showing the condition of the stonework in the tops of the buttresses and the table course before the commencement of repairs

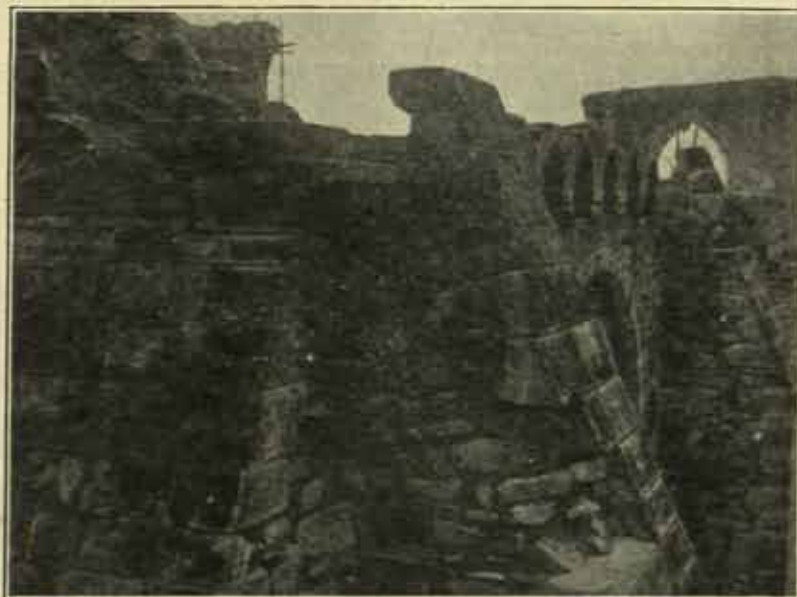


FIG. 12.—NETLEY ABBEY

A view of the exterior N.E. angle of the church, showing the tops of the buttresses after the completion of repairs. The original ashlar stones have been set back into their correct positions. The table course has been lifted and been re-set vertically. The large cavities in the tops of the buttresses have been filled with rough masonry of a similar character to other rough masonry in the Abbey ruins, kept back about 9 inches behind the ashlar face

Byland Abbey was in a serious state of neglect when it was handed over to the control of the Government, and there was little remaining above the ground level beyond stumps of walls heavily covered with ivy, all of which were in a state of complete disintegration and decay.

Buttresses were robbed and the ashlar masonry removed in many instances as far as could be reached without scaffolding.

The magnificent detail of much of the work of this building could hardly have been apprehended before its preservation was undertaken, which, for its simplicity and beauty of design and astonishing assurance of execution, is difficult to rival. Quite a large area of fine vitrified tile paving has been exposed in the chancel which, although somewhat rough in manufacture, has special merit for its design and planning of colour scheme.

The next building which illustrates the methods followed by the Government is Goodrich Castle, the earlier history of which is not known. It is mentioned in 1204, and the small and very perfect keep clearly suggests that the work is among the earliest of its class in the country. The present remains, apart from the keep, would appear to date from Norman times until the reigns of Henry V and Henry VI.

The problem here was again grave because of the consistent neglect of the building for well over 200 years. The stone has weathered very badly, and the greatest care had to be exercised in dealing with the

stonework, which was fractured and split apart in many cases by the roots of ivy and young trees growing upon the wall heads.

To illustrate this highly dangerous condition, only a few weeks before the building was transferred under the Ancient Monuments Act, a length of the north-west curtain wall, totalling a weight of 200 to 300 tons, fell into the moat, leaving little or no evidence of the main cause of failure, but illustrating very definitely that the masonry had little strength in resistance to shear.

We find that this castle was "slighted" by an order made by Parliament in 1647, and it is probably due to this order that the castle was in such an appallingly defective condition, although it is surprising that so much remains standing, nearly 300 years after the order was made (Fig. 10).

Sir Frank Baines also dealt with the following buildings and structures: Netley Abbey (Figs. 11 and 12), Hampton Court Palace, Westminster Hall, Richmond Castle, Huntingtower, Stonehenge (Fig. 13), Maes Howe, Mousa Broch, Maiden Castle, Dorchester, explaining briefly the character of the works of preservation undertaken in each instance.

Particularly illuminating was his description of the repair work undertaken to the great earthwork of Maiden Castle, covering 115 acres, which consisted largely in repairing the huge scars of eroded chalk from the sides of the slopes.

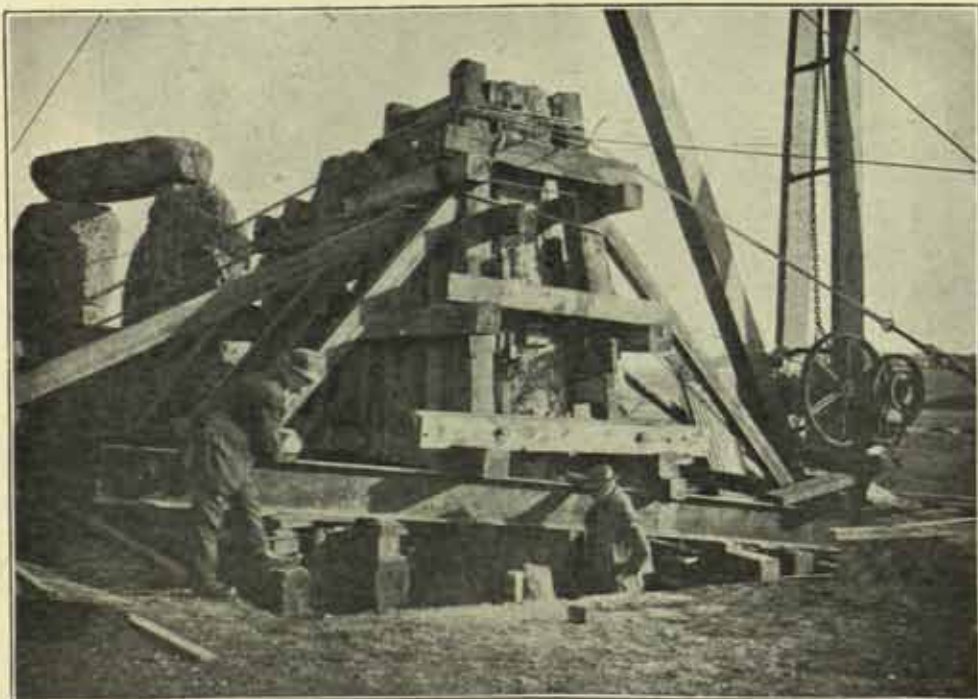


FIG. 13.—STONEHENGE. STONE NO. 7 AFTER BEING MOVED UPRIGHT.
Showing timber cradle round stone resting on steel joists with screw jacks underneath used in bringing the stone upright

Good and Bad Manners in Architecture*

BY A. TRYSTAN EDWARDS [A.], M.A. OXON

CAN a haphazard assemblage of buildings, each conceived in isolation and expressing nothing but its own immediate purpose, really be described as a city? What attribute is it which makes a building urban? My answer to this latter question may seem simple and tautological, but I am venturing to give it nevertheless. In order that a building may become urban it must have *urbanity*. I propose to discuss the precise nature of this urbanity. Now urbanity is nothing more nor less than good manners, and the lack of it is bad manners.

There are several obvious ways in which buildings can show courtesy and discourtesy towards one another. Let us first consider the kind of deference which shops, offices and private dwellings may show to public buildings. Imagine a city of the old-fashioned type in which the principal public buildings are given a formal pre-eminence. In the centre is a domed cathedral, and several church spires are in evidence. On the left of the place before the cathedral is a columnated building, either a museum or a gallery of some kind. In the middle distance a town hall is visible, and it will be observed that all the buildings of a private or commercial character are kept comparatively low, so that a social hierarchy has been maintained. Contrast this with the same city after certain modern influences have been operating for a number of years. The dome of the cathedral no longer holds undisputed sway. It has an ardent competitor in the shape of an immense drapery emporium which also has a dome. At night-time it flashes with illumined advertisements. On the left of the cathedral might be a bank shaped like the Mausoleum of Halicarnassus. It seems to say to the cathedral, "I am just as good as you are, and don't you forget it." Still further to the left we see the towering form of the office of some very prosperous illustrated newspaper. It will be noticed that all the churches have gone. The sites were far too valuable, and the ecclesiastical authorities have disposed of them. This they could do with an easy conscience as their architectural advisers had expressed the opinion that the churches in question had no great artistic merit. We are compensated, however, in that the chemist's shop on the right-hand bottom corner of the diagram has taken to itself a spire. No religious body henceforth would be able to give architectural emphasis to a place of worship because all the towers and spires and other features traditionally associated with churches would already be appropriated by successful commercial firms. Town councillors would

find a similar difficulty in suggesting a suitable means of emphasising the importance of a town hall.

It may be asked, "If a dome is a beautiful feature, why should not a shop have a dome if the general appearance of the street is improved thereby?" This sounds plausible enough, but if we consider the consequence of this kind of self-assertion on the part of individual shops it will be clear that the final result of such architectural policy will be disastrous to the appearance of our streets, and eventually to the attractiveness and popularity of the shops themselves. The convention according to which one shop is allowed to have a dome cannot in justice be limited to that single shop, for all the neighbouring shops will wish to emulate the example, and in one way or another to assert themselves by appropriating some very prominent architectural feature. A street of these highly individualistic shops, even from the commercial point of view, will probably not be so successful as an orderly thoroughfare such as old Regent Street used to be, where the buildings by their restraint and harmony expressed an aristocratic spirit and formed the attractive background for a fashionable promenade.

There are many British architects who greatly admire the skyscraper form, and would like to design skyscrapers for erection in England. Wistfully they look towards America, and they envy the fortunate practitioners of that country, who have an opportunity of giving such spectacular expression to their art. Supposing that on the Thames Embankment we had a tower like the projected new building for the offices of the *Tribune* newspaper, Chicago. What chance would poor little Westminster Abbey and Parliament have of asserting themselves against an architectural heavy-weight such as that? It is obvious that they would appear hopelessly insignificant. In New York the municipal building has itself assumed a skyscraper form, but even then it is but one of many, and cannot in any sense be said to preside over even a small section of the city.

While a building of even moderate size, if designed without reference to its neighbours, can upset the architectural balance of a street, a commercial skyscraper must inevitably upset the architectural balance of a whole city. And the Americans themselves, who have experimented so boldly with the skyscraper form, are gradually coming to the conclusion that even on practical grounds it has been a failure. The disadvantage of the skyscraper from the economic point of view, and the hopeless traffic difficulties which this method of development entails, have been made abundantly clear by the researches of Mr. Raymond

* Synopsis of a Paper read at the London Society, 14 December, 1923.

Unwin in this field. I am now, however, treating of the æsthetic aspect of the problem, and it may be affirmed that theoretically, if we are to have a regard for civic values, the only satisfactory form of skyscraper would be one which constituted a city in itself, where the apex would be perhaps a cathedral with the municipal and other public buildings immediately beneath, and commercial sections also duly emphasised at various parts of the total length of the structure. By some such means it is alone possible to bring the skyscraper form within the fold of civic architecture.

Besides the vulgarity of the big building there is the vulgarity of the small building. Imagine a row of little detached villas of the type sometimes described as "picturesque." They represent architecture in a state of relaxation, in an elementary stage where indeed the art of civic design has not yet made its beginnings. Each of these houses by itself in the country might look quite pretty. It is questionable, however, whether the effect of their juxtaposition is altogether a happy one. This determination of each house to be different from its neighbours does not indicate a very high standard of architectural manners. After all, in dress, which is more directly subordinated to manners than any other art, it is not considered essential that one's dress should be markedly different from that of everybody else. Neither by adopting a measure of uniformity in dress are we necessarily sacrificing our individuality. Yet while continuous building has enormous advantages over all other, for the artistic interest and social content of streets transcends that of all but the greatest of isolated buildings, it is possible to design detached houses in an urban manner. The note of urbanity in this instance can only be maintained by a certain horizontality of line such as distinguished numerous examples erected in London suburbs, in Richmond, Blackheath and elsewhere, during the eighteenth and early nineteenth century. Low-pitched or plat roof and a general rectangularity of form enable these houses, in which the design, nevertheless, is considerably varied, to take their place as a sociable group. Of course, it is assumed that such harmony of form will not be compromised by colour discords, and that if these houses happen to be faced with stucco and painted light cream, no new-comer will erect a structure of glaring red brick.

The spirit of sociability can be maintained in composition where the formal and informal styles are intermingled. The older suburbs of London show very charming examples of this kind of composition, where short groups of repeated units alternate with design showing a considerable degree of diversity. The London squares of the Georgian era are notable examples of good-mannered building, for they suggest that the occupants are more concerned to provide dignified and restful architectural effects such as belong

only to large formations than to give tiresome expression to the idiosyncrasies of each separate householder. One of the worst offences against civic propriety is the intrusion of rural cottage types in an urban environment. Such offences are both numerous and flagrant—for instance, where a small gap in a street of urban houses has been filled by a restless gabled edifice in a most unfortunate manner. It is just as if in a long passage of ordered prose one were suddenly to interpolate an excerpt from *Tit-Bits*. There can be little doubt that there is too much of this tit-bit architecture now intruding itself in those parts of London where the genius of our eighteenth-century forefathers established a great tradition of urban building.

I may give an instance of a kind of discourtesy which is all too common in domestic building. I refer to the ugliness of the *backs* of houses. Consider the innumerable rows of cottages in which the domestic offices too insistently claim one's attention. Every good architect should make it his endeavour so to design the backs of his houses that soil pipes and bathroom windows do not dominate over the whole.

That is an exceedingly important matter, because thousands of street views are utterly spoiled by carelessness in this respect. It must be confessed that in many of our newest houses, and especially those of the detached or semi-detached order, where not only the back view is ugly, but the side view as well, appearance has been ruthlessly sacrificed to utilitarian expression of the crudest kind. These modern designers seem entirely oblivious of the fact that character is revealed not only by a degree of expression but by a degree of concealment.

One of the reasons why the canon of good manners in building is so often neglected is that theories of architecture have been put forward which altogether ignore the social aspect of building. In the last century a famous writer upon architecture popularised the view that truthfulness of construction was the chief desideratum in a building, and if this condition were fulfilled and the constructional members duly ornamented, great architecture would result. This theory has done much to encourage engineers in the belief that they are the true architects, for it is their profession to be experts in construction. A single building with vaults upheld by flying buttresses may be tolerable, and even admired, but one could not regard with favour a whole street of such buildings, for instead of thinking of their social function and their harmonious interrelationship one's attention would be directed to the particular manner in which the roof is upheld.

This perverted love of truthfulness also leads people to decry the use of blind windows on the ground that they are a sham. A blind window may indeed be a lie, but it is one of those white lies without which everybody knows that social intercourse could never

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really prosper. In façades which would otherwise present a broken and irregular pattern, blind windows are introduced to complete the composition. The stucco quarters of London show numerous examples of this kind of architectural good manners. I do not maintain that the result of this device is in itself admirable, but it represents an attitude of mind, a certain delicacy of feeling which is necessary to the production of good street architecture.

Another kind of architectural discourtesy consists in an attempt on the part of certain modern shopkeepers to belittle the human scale. I may contrast the types of shop-front, one of which extends a delightful hospitality to the passer-by, while the other seems imbued with the determination to make him look insignificant. The one says, "This is your street, here are your shops, pray make yourself at home," while the other affirms in strident tones, "I am big business, and don't you forget your subordinate station, you proletarian mouse." A notable example of the first type of street was old Regent Street, which better than any other expressed the spirit of geniality.

Some modern shops are very large but have so few subdivisions that they do not give one the appearance of their real size until it is contrasted with the traffic of the street. This latter is made to look very small, as if some evil fairy had suddenly subjected all the people and vehicles to a compulsory diminution, and one is reminded of George Morrow's picture of the farm where the poor little condensed cows produce the condensed milk. In old Regent Street the people and vehicles appeared in just relation to the façades of the buildings. In suffering Regent Street to be destroyed we have lost the supreme example of good manners in architecture. It may be possible to recover this urbane spirit and to give it expression in the architecture of the future if there can be created a critical public opinion which could powerfully assert itself and ensure that the civic ideal should receive recognition. Organisations like the London Society and the provincial societies such as the one at Birmingham (that has done so much for the amenities of that city) seem to be natural agencies through which public criticism of architectural developments could find expression.

Major Harry Barnes on Housing*

BY T. ALWYN LLOYD [F].

Major Harry Barnes, the well-known Vice-President of the R.I.B.A., has written a notable book. His subtitle gives the key to its contents, which comprise some 300 pages of closely reasoned statement and suggestion; in addition there is a very valuable series of appendices, tables and diagrams, the information in which has not previously been presented in this form. Differing from many writers of recent books on housing and kindred subjects, the author in this case has not confined his attention to picturesque generalisation nor to the "qualitative" side of housing reform. He has essayed the much more important and difficult task of a careful, authoritative survey of the whole question in its social, technical and political aspects. As an ex-M.P. and Chairman of the Independent Liberal Housing Committee in the House during the four years immediately after the war, Major Barnes had special opportunities of studying the facts of the housing shortage and the methods followed in dealing with the situation. Further, he was a member of the Rent Restriction Committee which reported prior to the extension of the Act last year.

His survey starts in the early years of definite social legislation, when Lord Shaftesbury and others of his generation succeeded in placing on the Statute Book the first Act for the "establishment of lodging houses for the working classes."

He traces housing legislation through the various stages of Acts passed by Conservative and Liberal administrations from 1851 to 1919. Curiously enough he does not mention the Housing Act of 1923, but no doubt this will be added in future editions. He proceeds to work out by alternative methods from the data of Census returns, house-duty returns and the 1918-9 housing surveys the present accumulated shortage of dwellings. Although this has been immensely aggravated by the cessation of building during the war years, carefully authenticated figures go to prove that there had been a steady decline in the production of small houses for many years prior to 1914. There seems little doubt that taking Great Britain as a whole there has existed a lamentable shortage of dwellings for the worst paid artisans ever since the industrial revolution. Even in the heyday of "private enterprise," when the better paid working class and the middle-class family were comparatively well catered for, unskilled workers were living in overcrowded, insanitary conditions, judged by any decent standard of housing accommodation. It is estimated that in 1801 there were over 300,000 "surplus" families—i.e., "families for which no structurally separate dwelling was provided, and which therefore occupied a dwelling already occupied by other families."

After 100 years of unrestricted private enterprise the number of "surplus" families had risen to 900,000 in 1911.

**Housing: The Facts and the Future.* By Harry Barnes. (Ernest Benn, 25s.)

Major Barnes's main conclusion is that working class housing has now passed into the same political category as State education, old age pensions and sickness and unemployment insurance. He frankly admits that his own predilection would be for private enterprise and against State and municipal housing. His investigations have, however, driven him to the conclusion that the factors working against the erection of such housing as a paying proposition are so powerful as to make it an unlikely field for private enterprise in the future.

Increased costs of labour and materials, although the principal, are by no means the only factors operating against an economic return on private capital. Our author shows that financial, economic, legislative and rating conditions have combined with these in a vicious circle to prevent the adequate provision of houses within the means of working people.

Special stress is necessarily laid on what is the crux of the problem at the present time—the inadequate supply of building labour. Tables and diagrams are provided to present the situation succinctly to the reader. There are comparisons in costs of materials and labour, in proportions between materials and labour, and as between one trade and another. In 1901 there were 720,229 men in the building and allied trades; in 1920 there were 365,596. These figures indicate the magnitude of the task which faces the industry; with half the numbers of twenty years ago it has to grapple with a problem which would have dismayed it even in 1901.

In regard to the shortage of labour, Major Barnes's conclusions are that no large increase in the number of operatives can be expected until the unions have some definite assurance of a "long-run" housing policy, which, as far as is humanly possible, will avert the cycles of boom and depression that have unfortunately characterised the trade in recent years.

In the matter of rents and family income, the data provided is no less valuable. The main considerations can be summarised by the following comparisons. The minimum economic rent of a non-parlour cottage on present costs would be 16s. 3d. weekly, including rates.

Assuming that an artisan pays one-fifth of his income in rent, a wage averaging 75s. weekly over the whole year would be required to pay this rent. Major Barnes argues that the probability of such a wage being generally obtainable at present or in the immediate future is very remote. He estimates that whereas before the war 13 per cent. of families were unable to pay an economic rent, at present this applies to at least 25 per cent. of families.

The financial chapters of the book are full of suggestive interest, and every aspect is considered. Finally, a national "social services" budget is worked out, based on the author's proposals for State-aided housing. Provided certain necessary adjustments are made in the system of budgeting, Major Barnes is of opinion that the bill can be met without serious consequences.

The book is written throughout in an entirely readable style. Even the non-technical reader should be attracted by its fairness, its telling array of facts and figures, and its frankly human note. The author's political sympathies are not disguised; he is as much opposed to Socialistic doctrine as to that of Tory reactionaries and pure individualists! His contribution to the all-important question of Housing is a weighty and valuable one, and the evidence and argument contained in this book are likely to be made great use of in the future, whatever solutions are attempted. The printing and get-up are admirable; a few minor inaccuracies in the text will doubtless be attended to on revision.

The Builder and Trades' Unionism*

BY CHARLES SPOONER [F.].

This book is a history of the trade union movement in the building industry rather than a history of the development of the trades or crafts which are engaged in building. It is very well done, and the large amount of research necessary to write this book has not been shirked in any way. The author has taken infinite trouble, and the result is a valuable contribution to history.

Trade unionism begins with the so-called industrial revolution. As the author points out, there was no need for it in the Middle Ages. Industry was carried on in

very different circumstances. "The unit of production was the workshop of the individual master craftsman, but the craftsman held his position as a master only by virtue of full membership of his craft guild. . . . He worked within a clearly defined code of rules which had the object at once of safeguarding the independence, equality, and prosperity of the craftsman, of keeping broad the highway of promotion from apprentice to journeyman, and from journeyman to master, and also of preserving the integrity and well-being of the craft by guarding the consumer against exploitation and shoddy goods."

"It was in the eighteenth century that the capitalist system, as we call it, spread all over England and Scot-

* *The Builders' History*. R. W. Postgate. Published for the National Federation of Building Operatives by the Labour Publishing Co., Ltd., 38 Great Ormond Street, W.C.

land. The century was marked by the complete disappearance of the traces of the mediæval guild system, and the appearance of large establishments in all trades, in which one master directed far more journeymen than could ever hope to become masters in their turn. The appearance of this class gave rise to trade unionism, which has no other basis than this cleavage between employers and employed."

The book goes on to describe the use and growth of the various unions, their efforts, successes and failures. It tells of unjust legislation enacted to prevent the spread of the movement, and of a larger amount of one-sided administration of justice not only by the magistrates, but also by the judges of the high court, than any patriotic Englishman can read calmly and unmoved. The author's sympathies are with the movement, yet he tells faithfully the mistakes made by the unions, and the evil deeds of certain trade unionists.

Men of sterling character appear among the officials, uneducated in the ordinary sense given to that word, but with strong intellect and high ideal.

Edwin Coulson, secretary of the Operative Bricklayers' Society, told his members: "We have a nobler morality and a higher aim than this" [to get on in the worldly sense]. "A feeling of brotherhood is the principle on which we will act, and our end shall be the elevation of our fellows—not into another class, but in their actions, their thoughts, and their feelings."

Coulson and the others who appear in the book are not faultless, but it is difficult to find a faultless man in any condition of life. Life was not easy for any of these men, and their job was a very difficult one.

The account is sorry reading of trade jealousies, quarrels, and sometimes of foolish spite, and shows clearly how such failings play into the hands of opponents and lead to failure. The rightness of a cause may, however, triumph in spite of these, although that triumph will be seriously and unnecessarily delayed, as the history of the United Netherlands shows. There was no alternative for the Netherlands but to fight. And the action of certain employers in the past left the employed no alternative either. But is

there none now? Must this fight continue, with all the attendant waste and misery? We architects know many of the employers in the building trade, and we know them to be honest, kindly men. Some of us know some of the employed, and we know they are no more selfish or greedy or impossible than any other class of society, and that they will respond to an ideal quite as readily.

Something, then, must be radically wrong—is it not the competitive principle upon which all industry and business is based? Certainly it is not due to the individual men in either class of employers and employed. Robert Owen pointed out as long ago as 1833 that the evil which was ruining England was the competitive system in industry which forced the employers to adopt inhuman methods, and the employed to fight against them or to sink into a life of degradation. Thank God they fought, for by so doing they have saved the honour of the country.

Mr. Postgate describes the latest developments of industrial unionism, very militant, to include all the branches of an industry. He also quotes an article in the *Builder* of 19 January 1923, by Mr. H. B. Newbold, organising secretary to the Employers' Federation, the spirit of which means war to the knife. The outlook is not encouraging for the immediate future.

The apparent failure of the recent attempt to realise co-operation in the building industry is also disappointing. Every effort should be made to establish a national building guild on sound workable lines, for co-operation is the only alternative to industrial or class war. No doubt it is difficult for men, especially the more wealthy, to realise the value of the benefits which would result. The principle is so different from that upon which all business has been based in the past. But sooner or later men will have to come to it. It is obvious that in the long run nothing will work in industry but co-operation, either in England or elsewhere. The only question is whether it is to come by voluntary effort, or by some other means which would probably cost us much of our liberty.

Histoire et Condition Juridique de la Profession d'Architecture*

BY GORDON HOLT.

It has been said with relevancy in law cases that lawyers and architects are the least tractable of all liberal professions; lawyers, because they make laws and therefore inure themselves against their insidious surprise; architects, because not even lawyers have been able to define clearly or consistently their duties and their rights.

* *Histoire et Condition Juridique de la Profession d'Architecture*. By Geo. Minvielle, Avocat. [Paris: Librairie Générale de l'Architecture et des Arts Décoratifs, 54 Rue des Ecoles.] 1921.

Laws about architects do exist, of course, even in England, but they are based on few precedents and many empirical reflections and it is time that the position should be established on a more logical and definite basis. This exhaustive study of M. Geo. Minvielle, avocat à la Cour d'appel of Bordeaux, will have the great merit that it differentiates between the two legal aspects under which an architect can be made to face a court of justice. It is true that such a study, strengthened by documents mostly of French customs,

is of especial interest to French architects, or to those coming under Latin jurisdiction, but it has, nevertheless, a nucleus of constant values which will be found useful to architects of all countries.

This work may be said to pivot on the dual question of the architect as "locateur d'ouvrage" or as "mandataire." For a long time the first theory held sway without any questioning, because for a long time all authors who stuck to it considered the architect and the contractor under the same and indivisible heading. In a way, such an interpretation was natural, inasmuch as for many centuries the architect was equally the contractor or builder. Beside, if the architect, according to other authorities, was a "locateur d'ouvrage," he was so from purely accidental reasons.

Taking his studies well into sheer technical matter, M. Geo. Minvielle scrutinises all the established theories and their concomitant applications; he analyses them, seeks their origin and their reasons, proves their weaknesses and deviations. Further, with a juridical science I am unable to appreciate fully, he formulates a theory steeped in common sense and based on a profound knowledge of jurisprudence.

Lastly, he establishes an extremely clear division within the sphere of architectural activities, and therein lies the chief interest of his work. Fortified by constant reading of cognate cases and never losing sight of the closely-knitted system on which it has maintained itself, he ultimately proves that an architect is a "locateur d'ouvrage" first and a "mandataire" afterwards. And it is so because the rôle of an architect is a multiple one, and entails distinct obligations according to the different phases of his professional activities.

It amounts to this: an architect is a "locateur d'ouvrage" when he prepares his plans and specifications. But when, this finished, the owner wishes to proceed, and does proceed, with the actual erection of his building, then, a double contract results. On the one hand, there is the "louage d'ouvrage" between the owner and the builder, or contractor, who pledges

his name, credit and responsibility to build according to the plans and specifications submitted; on the other, there is the "contrat de mandat" between the owner and the architect who engages his responsibility to direct the work and to settle all accounts.

Such are the premises on which this distinguished lawyer elects to build up his thesis and such is the main contention he arrives at.

But, as I said, if it seems to appeal more to French architects, it has one section likely to be of great interest to ours also, and this section deals with the rôle and function of the architect throughout the ages. Never exhaustively approached up to date, this aspect deserved a serious inquiry and M. Minvielle has gone about this particular business in no uncertain manner. In Chapter II we are afforded a most adequate peep into the origin and character of the architectural profession from Egypt, Assyria and Greece, through the Middle Ages right up to our own times. And this proves to be uncommonly instructive reading and one well worth a careful study. It is brought home to our sense of dignity that if now an architect is looked upon as a beneficial and stable member of society it was not always so; witness Martial's counsel to some hapless Roman father: "If your son is good for nothing, then, make him a street crier or an architect . . ." It is also interesting to realise that, as in Renaissance days, so in the best period of Greek hegemony, most architects possessed a sound general culture, being, in addition, painters, sculptors, poets and engineers.

This part of the book teems with informative notes, but its chief claim to our public is the technical matter adumbrated above and to homologate it in a terse and clear manner calls for qualities liable to be, in the long run, somewhat monotonous. But such natural defects are, in this case, of a man who speaks on a precise and finite subject. They are the price which the reader has to pay for all the learning, interest and stimulating quality (in a narrow sense) of the book. And there is so much of all three that he will gladly pay for it. Suffer the inevitable scoriæ and the gold will shine.

Report of the Royal Commission on Fire Brigades and Fire Prevention

BY PERCIVAL M. FRASER [F.].

The above Report has been issued in the form of a Blue Book, which cost the nation £3,081 9s. The scope of the enquiry was briefly:—

- (i) The avoidance of loss from fire. Regulations dealing with construction of buildings. Dangerous processes, fire risks generally and information upon matters relating to fire prevention.
- (ii) The extinction of fire. Fire Brigades. Changes necessary to secure protection against risks from fire.

The Institute was represented on the Commission.

The Report is prolix and pusillanimous, and contains a large proportion of petty or unnecessary matter. As an example of exuberance instance the following: "We can only endorse the apostolic inculcation of vigilance as equally applicable to the combat with an adversary not less devouring than the subject of his warning (I Peter v. 8)!"

The need for condensation is everywhere apparent. For "112 lives were lost," the Commission write, "in

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the holocaust which ensued, decimating the 'fine fleur' of the rank and fashion of Paris, one hundred and twelve victims lost their lives!"; and a picture palace is referred to as "that apogee of modern artistry"!

Elsewhere the Commission discuss whether sentence of death should be passed for arson. They quote from a travel book on Patagonia and refer to the causes of fire in chicken incubators!

Such statistics as are given are from sources readily available, and these and the long extracts from Building Acts, etc., are not necessary in a report the sole value of which lies in the Conclusions and Recommendations.

Then there is a wandering disquisition on Building Law Statutes in England and Scotland, culminating in two or three entirely uninspired suggestions.

The outstanding defect, however, which robs the Report of any value is the studied care with which explicit statements are either avoided, or clouded with qualifications. There is scarcely a sentence which is not rendered sterile by such expressions as "it appears," or "it seems," or "we are informed," or such words as "perhaps," "possibly," etc. In a single paragraph there are no less than eight such equivocations.

If the Commission did not test their information or could not trust their informants, the public are unlikely to feel much confidence in their findings.

The main causes of fires are scheduled but in an incoherent manner, and this is one reason among many calling for an index, which might well take the place of the cumbersome and expensive maps inserted at the end of the volume.

In the Report French, Latin, and German are pressed into commission. There is not a single quotation, however, which could not be more pithily rendered in English—or, better still, omitted altogether. Such profound expressions as "il faut qu'une porte soit ouverte ou fermée" could certainly well be spared. In a document of this sort there should not be japes about Scotchmen and whisky, and corpulent aldermen, etc. The Chairman should have expunged all these and also the reference to American politics. Such things in a Report of a Royal Commission are not only a breach of decorum, but involve a waste of public money.

The common errors of "doorway" for "door," and "fire-proof" for "fire-resisting," should have been avoided in a report of this kind, as should such an inexcusable expression as "unfire-proofed"!

The Commission recommend that staircases and lift shafts should be adequately ventilated at the top or covered by some material easily broken by fire, a most efficient contrivance for turning a simple outbreak of fire into what the Commission would call "a holocaust."

A "passing reference" is made to explosive factories consisting of about a thousand words which no longer have any force.

It is with regret that one finds the Commission recommend that the amount of window space in industrial buildings should be restricted and reduced, an absurdity from a fire-fighting point of view and with nothing to recommend it in any other respect.

After a long discussion on the "fire-proofing" of timber, the Commission's finding is that "the problem calls for further experiment and observation."

There is an extraordinarily long reference to celluloid running into four or five thousand words and culminating in the statement that the Commission have no recommendations to make.

As regards fire in ships the Commission say "they did not receive any information or suggestions," and thereafter proceed to a disquisition of about a thousand words. They think, however, that by taking proper precautions the risk of fires attaining dangerous dimensions may be reduced.

Nothing new or informative is to be gleaned from the Report with regard to fire-extinguishing apparatus; and whilst the whole of the information given is common knowledge, the descriptions are clumsy and inaccurate.

It is a noteworthy fact that the British Fire Prevention Committee, than which no more competent authority exists, should have refused to submit evidence. Any comment would be superfluous.

The bulk of the Report, running into about sixty thousand words, deals with Fire Brigades. The conclusions arrived at may be summed up in the suggestion that in large cities the organisation is good; in smaller towns, urban districts and rural areas protection is, in the order named, less or more inadequate, but such inadequacy arises out of economic conditions for which the Commission can suggest no remedy.

The Report culminates in a Schedule of 142 Conclusions and Recommendations, subject, we suppose, to the doubts and qualifications contained in the preceding hundred thousand words.

The Conclusions, therefore, would seem to depend on some more competent body undertaking to investigate the points beyond the power or industry of the Commission to verify. These conclusions are all that need be read, but in the circumstances we feel that they do not add to the common knowledge of those who have made the slightest study of the problems involved.

The statement of evidence by Mr. Todd, a London District Surveyor, on the London Building Act and L.C.C. regulations, etc. (which we believe will be endorsed by all his colleagues), is a contribution of original and expert information.

The Report concludes with disclaimers by all save two of the members of the Commission.

The Book is published at the unconscionable price of 8s., whilst the evidence, bound separately, costs about 25s.

Correspondence

STRAND-ON-THE-GREEN, CHISWICK.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—As one of the three members of the Art Committee who with Mr. Arthur Welford were deputed to meet the members of the Chiswick Urban District Council and their Engineer, with a view to advising the Council as to the completion of a portion of the embankment which they were rebuilding, it appears to be a little unfortunate that Mr. Welford's letter, published in the JOURNAL of December 22nd, should have been written without first consulting the other members of the deputation, including myself.

In the first place, I do not consider that he is correct in stating that the Chiswick Council agreed to complete the wall in brick. It is my clear recollection that they only promised to consider the feasibility of so doing.

Again, it is very easy to describe the work as a "slice of rather rich plum cake with a generous slab of almond icing to it." This sort of criticism is perhaps hardly worthy of Mr. Welford.

I cannot agree with his inference that the deputation were ignored and that the R.I.B.A. have been snubbed. As I see it, in accordance with the wishes of the deputation the wall was finished in a truly classical manner with a flat stone coping, instead of, as it was intended to be by the Council, with a sloping coping and a spiked railing.

It must be remembered that, when the meeting took place, only about two feet of the upper portion of the wall remained to be completed, and however desirable it might have been to attempt to reproduce some at least of the feeling of the old brick wall which supported the path lower down, it is certainly an open question if a brick and stone wall in two heights in this position would have been better than a wall built entirely of stone.

It is my view that the wall as completed, with its flat stone coping, is an immense improvement on what might have been; that the Chiswick Council made considerable changes to meet the wishes of the deputation; and that the R.I.B.A. were well advised by the Art Committee in thanking the Chiswick Council for what has been done.—I am, Sir, yours faithfully,
S. D. ADSHEAD [F].

THE INSTITUTE (BUSINESS) MEETINGS.

33a Oxford Road, Putney, S.W. 15.
15 January 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I quite agree with Mr. Percy Morris. It was a dreadful night. My behaviour was especially outrageous. But what we are trying to do is to awaken the Living Dead! Professor Lethaby and many others have

all tried decent methods, and they have all failed. There remains just a chance that indecent methods may do what decency has failed to do.

In the meantime other Societies are taking up work that the R.I.B.A. should have taken up years ago—such as the Royal Society of Arts' scheme, circulars of which are now being sent round. When will these good old-fashioned people who hate disturbances realise that the R.I.B.A. was founded for architecture, not for architects, nor was it intended that it should play second fiddle to the R.A.

Once again I repeat the warning that unless the R.I.B.A. gives up these Victorian notions of presidential professionalism, and moves with the spirit of the times and in anticipation of the most obvious tendencies towards unification of arts—even unification of arts with workmanship—it will simply become a second-rate body of professional touts, with no influence whatever.

The R.I.B.A. is already being laughed at. People say: "Well, if Regent Street is the sort of thing you people can do at your best, we shan't believe any of your after-dinner presidents' speeches about your noble art." And they are quite right.

Materialism is on the decline. The letters are fading and the spirit is returning. With this change will come a return to ceremonial. The younger generation see through all the materialistic ideas of their Victorian parents. We hope to be in the advance guard of those who will herald a new growth—when the flower of art shall blossom forth in pure and radiant beauty. We must prepare a clean site for this new structure. The old and crazy building must be pulled down before the new one can be built.

Please overlook, Mr. Editor, the crime of my "House of Cards," and print this letter as a reward for paying my subscription every year so promptly. By the way, it is rather amusing to notice how ideas sown a year ago and frowned upon by the mighty in their seats are given out *ex cathedra* now.—Faithfully yours,

W. W. SCOTT-MONCRIEFF [F].

CASEMENT OR SASH WINDOWS.

46 New Bond Street, London, W. 1.
12 January 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—In your issue of 8 December you publish a letter from Mr. C. F. A. Voysey in which he strives to defend casement windows at the expense of sliding sashes. The various practical criticisms of sash windows which Mr. Voysey makes are effectively answered by Mr. Henry Lovegrove in a letter published in your issue of 22 December, but there are two remarks in Mr. Voysey's letter that call for further comment.

"When stone mullions and transoms windows are built and fitted with metal casements, the windows will produce more the effect of grills than of holes in the walls."

Is this really the case or is Mr. Voysey, in making this assertion, carried away by his own romantic feelings; is it indeed desirable that windows in these days of enlightenment should produce "the effect of grills," and is it a fact that properly designed sash windows look like "holes in the walls"?

PICTURE EXHIBITIONS

May I be so bold as to suggest that there is no reason why windows should not be designed simply as windows, with the object of providing light and ventilation in the best manner possible consistent with the claims of beauty and convenience, and that the artificial, sham Mediævalism of imitation Gothic work should not be heard of outside the pages of the Victorian Romantic novelists.

However gloomy a view we may take of modern society at the present time, "the comforting effect of protection to persons inside" afforded by mullions and transoms is not really so necessary as Mr. Voysey imagines.

Yours faithfully,

KENNETH M. B. CROSS.

PICTURE EXHIBITIONS.

In succession to the Australia Exhibition at the Royal Academy, there is at present on view, until 15 February, an Exhibition of Works by Swedish artists from 1880-1900. According to the introduction to the catalogue, the last two decades of the nineteenth century marked the second "golden age" of Swedish painting, the first having manifested itself more than a hundred years earlier. The Exhibition is, therefore, interesting in this respect, and its hanging committee are to be congratulated on their arrangement of hanging each artist's works in a separate group, and although this grouping arrangement, so far as the individual works are concerned, is not chronological, it is still an easy matter to trace the development of an artist's style from the dates on the pictures. Very many of the artists studied in Paris, and it is not difficult, we think, to trace the influence of Cezanne, Manet and Cottet in the dark tonality of many of the works. The exhibition, as a whole, lacks sunlight, numerous paintings depict the hour of twilight, and indicate the sentiment of introspection and seriousness which is characteristic of Scandinavian literature. H.R.H. Prince Eugen of Sweden, Ernst Josephson, Nils Kreuger, Bruno Liljefors, Karl Nordström, Olaf Sager-Nelson, Oscar Björck and Hugo Birger, all contribute notable pictures; and we must not omit to mention those of Anders Zorn, which have achieved an international reputation. Two sketch models of sculpture by this artist indicate, notwithstanding their smallness in scale, the "grand manner."

At the Royal Academy there is also being held the thirty-fourth annual Exhibition of the Royal Society of Portrait Painters, one of the best exhibitions ever held by the Society. The numerous portraits by Sir Wm. Orpen, who is President of the Society, dominate here as they do at the R.A. Exhibition. Especially notable is his large decorative panel portrait of Mrs. St. George. The portrait by Mr. R. G. Eves of Mr. Thomas Hardy is one of his best works; and Mr. Harold Speed, Mr. Fiddes Watt, Mr. Howard Somerville, Miss Flora Lion and Mr. J. H. Lorimer all contribute notable work. E.H.M.

"THE ACOUSTICS OF THE AUDITORIUM."

Mr. G. Sutherland's important Paper on "The Acoustics of the Auditorium," which was published in the R.I.B.A. JOURNALS of 22 September and 20 October of last year may now be obtained in accordance with a general desire at the office of the R.I.B.A., bound in paper covers, price 3s. 6d.

THE WORK OF THE IMPERIAL WAR GRAVES COMMISSION.

During the last three years the great work of co-ordinating and enclosing the British military cemeteries in France and Flanders has been progressing quietly. When it is realised that there are over 2,000 of these, it at once becomes apparent that a stupendous task is involved. Apart altogether from the preliminaries, *e.g.* defining the boundaries, negotiating with the owners of the land, and the subsequent legal procedure between the Allies; necessitated by the French and Belgian Governments having generously made over to Great Britain in perpetuity the ownership of these "foreign fields," which in the words of Rupert Brooke are "now for ever England"; there is also the intricate and laborious work comprised in the recording of the individual interments, all of which have to be put on a definite basis before the constructional work entailed in the architectural treatment of their permanent boundaries can be considered.

It is, however, the intention of the present writer to refer only to the latter part of the subject. The tourist travelling from Boulogne to Wimereux by the coast road catches a glimpse, away to the right, of the white stone roofs of the record houses of Terlingthun British Cemetery. Having crossed the railway, and entered by the little wicket gate, he finds himself confronted on the left by the graceful outline of the War Cross, with its bronze sword; and in front with the Great War Stone, the latter horizontal, solid and lasting in appearance, acting as a foil to the Gothic verticality of the former. The masonry of the record houses gleams white against the fair countryside of France. These edifices have been treated in a very dignified and original manner and may be regarded as most characteristic examples of the method which has been adopted in dealing with each of the cemeteries as a whole. They strike, as it were, the keynote of an architectural sonata in which the dominant theme conveys a sense of deep restfulness and refined harmonious restraint. This idea is enhanced by the absence of mouldings, typical of, and emphasising, the simplicity which has marked so many of the greatest and most self-sacrificing acts of heroism; as well as the silence which is ever inseparable from physical death. There is relief in the curved balusters, the only slight freedom the architect has allowed himself. As regards the general lay-out, one feels that full justice has been done to the opportunities afforded by the site. The statue of Napoleon on the hill beyond has been taken as a focal point, and makes an axial-line with the War Cross.

Such is Terlingthun, architectural, permanent and dignified, which may be regarded as a typical example on a fairly level area; even if smaller than many other of these so-called "Silent Cities."

Varying types will be found at Etaples, with its

10,000 graves; Boulogne Town Cemetery with its Greek portico; Tyne-Cot Passchendaele, where the concrete pill-boxes are being left and retained in the cemetery as permanent memorials; the Souvenir Cemetery near Saint-Omer, with its terraces; the Guards' resting-place at Festubert, where the flower of our Army lie, a great contrast to the crude cement tombs in the orchard at Hougemont. All these have been designed to suit their individual situation and peculiar needs. Not less remarkable is the sympathetic handling of the problem involved in the treatment of the Chinese burying-place at Noyelles, where the Oriental visitor is greeted with the familiar curved outlines of lintel, coping-stone and boundary wall, recalling the characteristic architecture of his native land.

In the Ypres salient special care was needed in reinforcing the foundations for the buildings on account of the swampy nature of the ground. Where the cemetery is in a mining village or small town, walls replace the hornbeam hedges which are more generally used to define the boundaries of those cemeteries in the open country.

Gates have been dispensed with in some of them, being replaced by stone posts and bronze chains of appropriate design.

At the entrance to or inside every cemetery is a record stone with the following inscription in English and in French or Flemish: "The land on which this cemetery stands is the free gift of the French [Belgian] people for the perpetual resting-place of those of the Allied Armies who fell in the War 1914-1918 and are honoured here."

In some cases a special size of bricks, known as "Boom Bricks," smaller than the English make, have been used successfully, with Saint Vaast stone dressings for the entrances and record houses. The domed roofs of the latter are carried out in concrete and lined internally with Keen's cement. The proportions of the War Cross have been modified to accord with the varying area of the particular burying-place in which it has been erected.

In the completed cemeteries the wooden crosses have been replaced by stone headstones of simple design and good lettering. Each is carved with the regimental badge of the deceased, the same type being used for both officers and men. These headstones are securely bedded into a continuous concrete beam reinforced with a layer of expanded metal below the level of the finished turf.

A scheme of planting is arranged for each cemetery, and suitable trees and shrubs used in accordance with the soil.

Taking everything that has been done into consideration, it is difficult to conceive how the student of to-morrow and the antiquary of the future can fail to be impressed with this architectural record of the sacrifice involved in the great struggle for the preservation of freedom.

PHILIP S. HUDSON [A.].

The British School at Rome

Lord Crawford and Balcarres, on the afternoon of January 15, presided at a meeting of subscribers to the British School at Rome (Faculty of Archaeology, History and Letters) held in the rooms of the Society of Antiquaries, Burlington House. Members of the Hellenic and Roman Societies were invited to attend.

In asking the members to pass the annual report, Lord Crawford said it showed a continuation of healthy and vigorous life. The actual structure of the school had during the last twelve months been in process of considerable improvement. Its extensions would contribute to the comfort of students, visitors and residents. Speaking of recent publications he saw that the current volume on the picture gallery of Andrea Vendramin,* which the Faculty have been able to produce, showed the scope for investigation of lost and mislaid pictures and of information for the re-baptising of pictures, or rather of the names of their authors. It was difficult to conceive of anything more contentious than some of the signatures to old pictures. Referring to the astonishing series of finds in the basements of the Vatican, Lord Crawford said he believed that the endless basements and corridors of the Vatican afforded unlimited material for original research which was little short of incalculable. There had been many recent discoveries all over the world—in Egypt, in the South of France, in Iraq, in Mexico, and in the distant plains of Arizona, and they had heard that the egg of the dinosaur was worth £10,000.

The functions of the British School at Rome were, however, less sensational, but none the less interesting, though they were confined to archaeological research in Europe. The difficulties under which the work of the school was carried on were very great. A number of papers dealing with the work done by the school were in abeyance owing to lack of funds. These papers offered a concrete proof to the subscribers that their money was well spent and maintained the status of the school among learned societies all over the world. The department of finance checked these useful impulses, but the British School suffered in that respect in common with many other learned institutions. It was a mistake to judge the school solely by its artistic and archaeological work. It had become the acknowledged centre of British enterprise in Italy, useful to students, valuable to visitors, and notable also for its influence upon the mind of Italy itself. It had struggled for years, but had survived, thriven and prospered on an exiguous income.

The school had gained the respect and admiration of Italian scholars as a whole, and though it had many rivals—old-established and grandiose—it held its own with triumphant success. Its progress in public esteem had now acquired a real momentum, and it was now their duty to do everything they could to invoke active and increasing support at home for an institution which was doing such remarkable work.

Mr. A. H. Smith, chairman of the Faculty of Archaeology, made a Communication, illustrated by lantern slides from photographs supplied by *The Times*, concerning the

* This volume may be consulted in the R.I.B.A. Library.

ALLIED SOCIETIES

sculptured sarcophagus recently discovered at Caesarea, in Palestine.

He said that the sarcophagus belonged to the second or early third century, and it was in an excellent state of preservation. The undercutting, swords, features, etc., did not need the restoration which had to be done to those previously found. He showed slides of other sarcophagi, also illustrating battles with the fabled Amazons, and pointed out that the artist had introduced a stock combat between two Greeks at one side of the sarcophagus, forgetting the Amazons. The running pattern at the base helped to locate the period. On the fourth side there was a pair of griffons facing one another. The griffon had been a decorative subject for about 2,000 years. Slides showing the evolution of the fiercer type of griffon from an early bird-beast among foliage were thrown on the screen.

THE LONDON BUILDING ACTS COMMITTEE AND THE LAW RELATING TO THE CONSTRUCTION OF BUILDINGS.

The London Building Acts Committee appointed by the Institute at the commencement of this session has been considering in what direction the law relating to the construction, etc., of buildings in London should be amended.

The following headings for inquiry have been decided upon:—

- (a) Laying out and widening of streets and frontages.
- (b) Height of buildings and space about buildings.
- (c) Construction of buildings.
- (d) Party wall procedure.
- (e) Special and temporary buildings.
- (f) Dangerous and neglected buildings and sky-signs.
- (g) Fire protection.
- (h) Exempted buildings.
- (i) Administration by L.C.C.
- (j) Administration by District Surveyors and fees payable to them.

Considerable progress has been made under some of these headings. It would be convenient to the Committee if members of the Institute with experience of the application of the Building Law in London, and who have found matters which call for revision, will be good enough to assist the Committee with a note of the same. It is important that clear reasons should be given. If plans or papers of special importance are forwarded they will be duly returned when noted.

The Committee are particularly anxious to have before them broad principles on which the present law needs revision in preference to small verbal amendments.

As the Committee are hoping to conclude their general survey of the subject by the end of February, it is requested that any response to the present appeal to members be sent in before that time to

CHAS. A. DAUBNEY [F],
Hon. Secretary of the Committee.

ROYAL CANADIAN ACADEMY OF ARTS.

TRAVELLING SCHOLARSHIP IN ARCHITECTURE.

The Royal Canadian Academy of Arts are offering a travelling studentship to the value of \$1,500.00 (\$500.00 on departure of the travelling student; \$500.00 after the expiry of half his time abroad; and \$500.00 on his return with satisfactory evidences of study). The scholarship is restricted to Canadian citizens of at least six years' residence in Canada and not over thirty years of age.

The object of the scholarship is to promote the conception of architecture as the Mother of the Arts, by encouraging an understanding, by architects, of mural decoration, sculpture, ornament and craftsmanship.

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LIVERPOOL ARCHITECTURAL SOCIETY

OUR CLIENTS AND OURSELVES*.

BY HERBERT A. WELCH.

I think there never has been a time in the history of our art when better facilities for art and constructional training have been available to the student. This has already resulted in a great advance in the general level of modern architecture. That this general level will attain even greater heights I have not the slightest doubt. By this, however, I do not mean that I am entirely satisfied that the present method is quite the best which could be evolved. I look forward to the time when the system at present adopted in the schools will be supplemented by or dovetailed into fairly lengthy periods spent by students in the offices of practising architects, whereby they will be enabled to get more closely into touch with matters of practice during the more impressionable period of their training. In my opinion we have yet fully to realise that our profession calls not only for a high level of artistic and scientific attainment, but—what I think to be equally important—a fair measure of business ability. You will say these are great and searching qualifications. They are, but nothing less befits a great profession.

Side by side with this advance in training, the public is at long last taking a more enlightened interest in our art. The reason is not far to seek. We have become more worthy of their interest. Our work in fact begins to arrest their attention. Yet even so the average citizen does not fully realise the range of beneficial advice and help that is available to him or to her from the properly qualified members of our profession. The ethics of our profession preclude us from making use of public advertisement in order to enlighten and instruct the public. This I consider in the main to be a good thing, leaving only our clients as the medium for the circulation of such information. Such a medium must of necessity be slow, but I am inclined to think it has the advantage of being sure. It therefore behoves us to render to our clients the best service in our power.

In view of the fact that a fair proportion of my audience this evening are students and not yet practising architects they might be interested to hear:—

* Extracts from a Paper read before the Liverpool Society, 11 December 1923.

- (1) How we get our clients.
- (2) How we retain them.
- (3) How we increase them.

Our first clients are for various reasons generally drawn from among our most intimate friends and family connections, old school friends, and their friends. In addition the growth of the competitions system has been, and no doubt will continue to be, an excellent means of providing the young and able architect with an opportunity which would not otherwise offer. There is also that inestimable gift of personality, which so few possess, but to those who have it what a golden possession it is!

This is but an indication of the main channels through which our first commission might float into our harbour. The many tributaries which feed these channels are legion, and my remarks would be too lengthy were I to pursue them further.

It will be manifest that by far the greatest difficulty is at the start, and when I say that our first clients are amongst our most cherished recollections, I think I express the feelings of all those architects who have stopped for a moment in their busy lives to take a retrospect of their careers. The courage of those who trusted us and placed themselves in our hands before we were able to point to any practical accomplishments is something for which we should ever be grateful, and of which we have a right to be modestly proud.

By whatever means we get our clients I am convinced that the main factor, the dominating factor, in retaining them is ability. Personality alone may get us clients, but ability—even above the ordinary—is needed to retain them. Given this ability coupled with keenness of desire, the extension of our clientele will come about more or less as a matter of course. We may rest assured that our clients will be at pains to let their friends know whatever good service we have rendered them. It can indeed be said of us that we are known by our works.

To ensure this progress, however, it must at once be realised that our first, last and constant duty to our clients is not to measure our efforts, but to give the best, and the utmost that is in us; above all, we are expected to be masters of our calling.

On receiving our first instructions from our clients we should be intent upon getting a full understanding of their desires and requirements. We should guard against the appearance of being too busy or preoccupied to give the necessary attention to their wishes, it makes a bad impression, and it can seldom if ever be justified. We should endeavour to enter into the spirit of the problem which they desire us to solve. This does not necessarily mean that we slavishly work only along the lines they indicate to us. In fact, the best results will frequently not be found along these lines. Our training and freshness of mind operating on a new problem—which has probably occupied their minds for a long period, and upon which those minds might have become a little stale and set—will generally result in our being able to evolve a better and more economical scheme than has occurred to them. We should not be content merely to have worked out something "just what was wanted." We should strive to do much better than that. We should not tacitly agree to all our clients' views and suggestions if some better

idea occurs to us, but rather put forward in a tactful way any alternative suggestions that occur to us and discuss them. They will generally be appreciated and frequently acted upon.

Good architecture being uppermost in our minds we have also to apply ourselves to finding the best architectural expression of our client's desire. We must not be nervous of discussing with them this aspect of the problem. All clients appreciate a building of real distinction even if they do not technically understand the true relation of the component parts which go to the making of such a building. From the first our efforts should also be designed to get a full understanding of our clients, to which end we should be frank and confidential; it will generally be found that these qualities are appreciated and readily reciprocated. Remember that our clients place in us great confidence, in addition to a heavy responsibility in spending to the best possible purpose large sums of their money. It is for us to justify that confidence by producing a building in every respect suited to its practical purpose, economical—but not mean—dignified, and possessed of such distinction that it arrests attention. This accomplishment will be a source of satisfaction alike to the owner, to the public, and to the architect.

When first consulting an architect clients frequently exhibit a tendency to understate the amount they are prepared to spend upon the proposed work, feeling that we might produce a more costly scheme, and as business men they consider it wise to reserve to themselves a margin for safety. We should always frankly request clients not to do this, for two especial reasons. Firstly, it is an indication that they are not sure of us, and secondly, such a method is liable to result in the production of a design less satisfactory for its purpose than might otherwise have been the case, involving the making of subsequent additions or variations to the plans which do not fit quite happily into the original scheme. If, however, they state a sum which they desire to spend upon the proposed work, which sum we know to be inadequate for the purpose, it is wise as early as possible tactfully but frankly to state so; it secures both ourselves and our clients against subsequent disappointment and possibly bad feeling. Having then persuaded our clients to accept what we think to be the likely cost of the proposed building it might shake their confidence in us and in our profession if ultimately this sum is largely exceeded. We must, therefore, do our utmost to guard against such an event.

In drawing up the contract we should be at pains to explain to our clients the meaning of its salient clauses, never forgetting to make it clear that it is in the best interests of all parties concerned—client, architect and contractor—that all orders for work should be given not by the client but on his behalf by the architect. Any departure from this established custom is likely to cause discontent and unhappy relations at the settlement of accounts. If such matters are stated tactfully—and not in a high-handed manner—our clients will readily understand that it is their interest alone which we are safeguarding. We should be careful, too, to explain that in the administration of the terms of the contract our main duty is to promote fair play and to hold the scales evenly

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between the parties. In effect to be sure that for every £1 spent our client gets value for that amount, and on the other hand, that the contractor is to be fairly paid for work actually done in accordance with the contract and his estimate. It is desirable also to make clear the meaning of our certificates for payments to be made by them to the contractor at various stages during the execution of the work; and on issuing our certificates it will be found helpful to notify our client at the same time. Incidentally on issuing the first certificate we should mention that the contract stipulates for payment of the amount stated within a week or ten days—whichever is the case—this helps to guard against a matter of importance being overlooked.

During the execution of the work it is usual—for a variety of reasons—to make variations which frequently involve additional cost. We should notify our clients of these variations, and wherever practicable give them an approximate idea of the additional cost. Where a quantity surveyor is engaged his help in such matters should be invited.

It is in our clients' interest that our relations with the contractor and sub-contractors should be of a helpful and friendly nature; no good purpose will be served by using our authority in an overbearing and high-handed manner. We should keep clearly in mind that the successful accomplishment of our task depends upon the closest co-operation of all parties concerned. Disputes should be avoided. When a misunderstanding occurs and keenness of feeling is exhibited, avoid lengthy correspondence and call the parties together. Soundness of judgment, coolness of head and conciliation of manner will generally overcome most of the differences that arise.

Again in dealing with local authorities, district surveyors, adjoining owners and others, it will generally be found that their requirements and interests can best be met by tactful handling and sweet reasonableness, to the satisfaction of all concerned. By this it is not meant that the architect should pursue a weak policy of giving all and receiving nothing, but rather that when negotiating he should be moderate in his demands, frank and open in manner and transparently honest of purpose.

Some clients are by nature more trusting than others and by virtue of that trustfulness leave matters very much in our hands. We should not mistake such confidence, and use it as an excuse for going ahead with the work during its various stages as if our climate did not exist. On the contrary, their confidence in us should be reciprocated. We should consult them upon all matters of importance which affect the convenience as well as the design of the premises. Our designs for such matters as fittings and fixtures affecting the satisfactory working or comfort of the scheme should be discussed with them, they like it, and we in turn should like to feel that we have their consent and approval. I have always made it a practice to invite clients to accompany me on the selection of fireplaces, door furniture, sanitary goods, electric light fittings—when these have not been designed by me—and the other important details that go to the making of a comfortable home or building. We architects are sometimes inclined to consider that our services are at an end when the building is completed. We can, however, to

advantage go a step further and offer our services in connection with the furnishings and decorations. This is a province which the architect has not explored or studied as much as he might have done, and I have found that clients are most grateful for any help in this direction.

Up to this stage I have directed your attention to the relationship of client and architect as it most generally concerns us in practice. Our knowledge and experience will no doubt also be put to the test in various other directions. For instance, in acting as assessor in an architectural competition the ability of an architect is very fully extended. Here again, our clients must take us fully into their confidence. It is a duty they owe alike to us and to the public they serve. The assessor must fully discuss with them the proposed scheme and clearly ascertain their various requirements as to accommodation and cost. Having proceeded thus far, if the assessor is wise he will, as the next step, work out in sketch form these requirements in order to satisfy himself (a) That the site is suitable for such accommodation—an omission to do this will probably result in the competitors being invited to spend much time and thought upon an impossible project. (b) That there is a reasonable prospect of the proposed accommodation being obtained for the intended cost. If these fundamental conditions are not met, the assessor will frankly state so to his clients and suggest an adjustment of these two factors in order that they bear a proper relation to each other. In close consultation with his clients the assessor will then proceed to draw up without ambiguity the conditions for the competition, making abundantly clear to competitors the essential requirements as distinct from suggestions. If all this preliminary work has been thoroughly done, our clients will be happy to find the number of questions received from competitors reduced to a minimum, and what is equally important, the competitors will be able to proceed with the preparation of their designs without a long delay for the replies to questions, none of which is likely to be of a fundamental nature. The drawings having been received, the assessor will very carefully and deliberately scrutinise each set. In his determination to do justice alike to his clients and to the competitors he will rule out all designs which violate in essential particulars the conditions of the competition. Having arrived at his decision regarding the premiated designs, he will present his award. Whether this should be done orally or otherwise is a personal matter, but the award should finally be published for the help and guidance of competitors, and wherever practicable the whole of the drawings sent in should be publicly exhibited. Such an exhibition creates an interest in the locality, and is instructive to the competitors.

In addition to the services already mentioned, we shall probably be called upon to advise upon disputes which have reached an acute stage, and are likely to be settled in the Court or to proceed to arbitration. Regarding cases which appear likely to be settled in the Court, it should be considered as the duty of every architect so consulted to use his utmost endeavours to arrive at a fair and equitable settlement out of Court. By so doing, both parties to the action are saved heavy bills of costs and the parties concerned are spared the ill-feeling and recrimination which usually result from such actions.

Obituary

A. CLUTTON-BROCK, B.A., HON. ASSOCIATE.

The death of Mr. Clutton-Brock leaves an irreparable gap among the writers of serious literary and art criticism, although his direct and often unconventional views were not always appreciated by the subjects with whom it became his lot, or his wish, to deal. He was a writer of distinction, with an unaffected individual style which aimed, above everything, at simple and clear expression. Although he was not generally widely known, the lecture which he gave at the Institute in April 1921 on "Architecture as Everyone's Concern" (one of the R.I.B.A. Public Lectures) attracted an audience beyond even the capacity of the standing room of the Great Gallery.

Mr. Clutton-Brock was educated at Eton and New College, Oxford, and practised for ten years at the Bar. He was one of the first literary critics to *The Times Literary Supplement* and was literary editor of *The Speaker* from 1904-1906. About two years later he became the art critic of that paper, and it was probably by his attitude towards modern painting, his advocacy of the works of some of the wilder post-impressionists and cubists (or artists who tended in the direction of cubism), that he achieved, by causing opposition, a certain notoriety. The influence of Wm. Morris's ideas, a writer in *The Times* says, may be traced in all "his many pronouncements on art in general, and in its relation to life, politics and religion," but there is nothing in Morris's own work which would quite, we think, assist in elucidating certain phases of Clutton-Brock's art criticism. But his literary output was by no means confined to the criticism of paintings: one of his earliest books was a life and criticism of *Shelley, the Man and the Poet*; he also wrote books on *William Morris*, *Thoughts on the War*, *The Ultimate Belief* (1916), *Studies in Christianity* (1918), *Shakespeare's Hamlet*, and other works, which are sufficient to indicate the wide range of his interest and thought.

D. FORBES SMITH [A.].

David Forbes Smith [A.] was born in 1865, and died at his residence in Kirkcaldy on 28 October 1923.

He received his early training in the office of the late John Murray, Kirkcaldy, and thereafter proceeded for further experience to Paisley, Maidstone and Salisbury. He passed the examination of the R.I.B.A., and was elected an Associate of the Institute in 1894. Returning to his native town some twenty-five years ago, Mr. Smith there commenced a successful practice. He acted as architect for many of the public authorities in Fifeshire, and was a successful competitor in several architectural competitions. Among his principal works are:—Strathearn House, for the late James Wishart, Esq.; North School, Kirkcaldy; Viewforth School, Kirkcaldy; additions to District Hospital, Fife; and Baptist Church, Sinclartown.

R.I.B.A. Prizes and Studentships, 1924

DEED OF AWARD.

The designs and drawings submitted for the Prizes and Studentships in the gift of the Royal Institute are now on exhibition at the Royal Academy of Arts, Burlington House, and will remain open to members and the public (free) until 4 February (10 a.m. to 6 p.m.). The Council's Deed of Award, read at the General Meeting of 21 January, gives the results as follows:—

THE ROYAL INSTITUTE SILVER MEDAL.

(i) *The Essay Medal and Twenty-five Guineas.*

Three Essays were received for the Silver Medal under the following mottoes:

1. "Fortezza."
2. "North Point."
3. "Tuum Est."

The Council regret that they are unable to award the prize.

THE TRAVELLING STUDENTSHIPS.

(i) *The Soane Medallion and One Hundred and Fifty Pounds.*

Six designs for an Anglican Cathedral Church were submitted under the following mottoes:—

1. "Dean": 4 strainers.
2. "England": 4 strainers.
3. "Lampsacus": 4 strainers.
4. "La Trinité": 4 strainers.
5. "Phoenix": 4 strainers.
6. "Seep": 6 strainers.

The Council have awarded the Medallion, and, subject to the specified conditions, the sum of One Hundred and Fifty Pounds to the author of the design submitted under the motto "England."*

(ii) *The Pugin Studentship and Seventy-five Pounds.*

Four applications were received for the Pugin Studentship from the following gentlemen:—

1. J. F. Hampton [A.]: 4 strainers.
2. W. J. B. Price: 3 strainers and loose sketches.
3. D. H. McMorran: 4 strainers.
4. C. J. W. Messent: 4 strainers and book of sketches.

The Council regret that they are unable to award the Pugin Studentship.

(iii) *The Owen Jones Studentship and One Hundred Pounds.*

One application was received from the following gentleman:

- J. H. Sexton: 6 strainers.

The Council have awarded the Certificate, and, subject to the specified conditions, the sum of One Hundred Pounds, to Mr. J. H. Sexton, 7 Ethelburga Street, Battersea, S.W.11.

* Mr. J. S. Kelsall, Rydal Mount, St. John's Road, Eastbourne.

COMPETITIONS

The Grissell Gold Medal and Fifty Pounds.

One design for a Single Storey Factory for the construction of motor-car engines was submitted under the following motto:—

“Orient.”

The Council regret that they are unable to award the prize.

The Arthur Cates Prize of Thirty Pounds.

No drawings were submitted in competition for the Arthur Cates Prize.

The Ashpitel Prize, 1923.

The Council have, on the recommendation of the Board of Architectural Education, awarded the Ashpitel Prize (which is a Prize of Books, value £10, awarded to the candidate who has most highly distinguished himself among the candidates in the Final Examinations of the year) to Mr. Eustace Harry Button, of No. 1 Royal York Crescent, Clifton, Bristol, Probationer, 1920, Student, 1921, and who passed the Final Examination, December 1923.

The R.I.B.A. Silver Medal for Recognised Schools.

The Council have awarded the Silver Medal for the best set of drawings submitted at the Annual Exhibition by Post Graduate Students of the Recognised Schools exempted from the Final Examination, to Miss Isabel Maud Chambers, of the Architectural Association School of Architecture.

Henry Saxon Snell Prizeman 1923.

The Council have approved the report of Mr. Ernest G. Theakston [F.], who travelled in France.

ROYAL SANITARY INSTITUTE.

THE HENRY SAXON SNELL PRIZE.

This prize of fifty guineas and the Medal of the Royal Sanitary Institute is offered for an essay on “Improvements in the Sanitary Conditions of Underground Dwellings and Small Underground Workshops.” The essay is to consist of not more than 5,000 words, and to be illustrated by drawings or sketches. Two competitors may combine in sending in an essay and drawings. The essay must be delivered on or before 31 August 1924, addressed to the Secretary of the Royal Sanitary Institute, from whom full particulars regarding the competition can be obtained at 90 Buckingham Palace Road, S.W.1.

Competitions

CAIRO PALAIS DE JUSTICE AND PORT TALBOT MEMORIAL PARK.

Members and Licentiatees of the Royal Institute of British Architects must not take part in the above competitions, because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

14 January 1924.

IAN MACALISTER, Secretary.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

7 JANUARY 1924.

VISITING BOARD FOR THE RECOGNISED SCHOOLS.

On the recommendation of the Board of Architectural Education, the Council sanctioned the creation of a Visiting Board to assist and report upon all Schools applying for or enjoying exemption from the Royal Institute Examinations.

INTERCHANGE OF STUDENTS BETWEEN SCHOOLS OF ARCHITECTURE.

The Council accepted the principle of the interchange of students between one Recognised School and another on the understanding that, in the case of such students, exemption from the Examinations of the Royal Institute would be granted only on the joint recommendation of the Head of the School and the External Examiner or Examiners.

It was also decided that in the event of students from Schools of Architecture not recognised (for exemption from the examinations of the R.I.B.A.) entering a course at a Recognised School, each application from such a student for exemption from the R.I.B.A. Examinations should receive sympathetic consideration on its merits.

WINTER EXAMINATIONS.

The following results were reported:—*Intermediate Examination*: Examined, 55; passed, 28; relegated, 27. *Special and Final Examinations*: Examined, 16; passed, 8; relegated, 8.

ASHPITEL PRIZE, 1923.

On the recommendation of the Board of Architectural Education, it was decided to award the Ashpitel Prize for 1923, and the Mark of Distinction for Thesis to Mr. E. H. Button.

SHEFFIELD UNIVERSITY.

Mr. Robert Atkinson [F.] was appointed in place of the President as a member of the Court of Governors of the University of Sheffield.

SHORTAGE OF SKILLED LABOUR IN THE BUILDING INDUSTRY.

The National Federation of Building Trades Employers and the National Federation of Building Trades Operatives have accepted the invitation of the Council of the R.I.B.A. to appoint representatives to take part in a joint conference on the subject of the Shortage of Skilled Labour in the Building Industry.

ROYAL SANITARY INSTITUTE.

Mr. H. D. Searles-Wood was appointed to represent the R.I.B.A. at the Annual Congress of the Royal Sanitary Institute at Liverpool in July 1924.

ARCHITECTS AND THE LETTING OF OFFICE OR SIMILAR ACCOMMODATION.

The Council passed the following Resolution on the 21 January 1924:—“The Council view with disapproval the exhibition by architects of boards upon which are displayed notices that offices or similar accommodation are to be let, and that applications to the architects are invited. This Resolution does not preclude the architect of a building, at the request of his client, from exhibiting a board inviting prospective tenants to inspect the plans at his office, provided that the architect receive no commission for lettings resulting, nor does it apply to the letting or selling of land.”

Notices

The Seventh General Meeting (Ordinary) of the Session 1923-24 will be held on Monday, 4 February 1924, at 8.30 p.m., at the Royal Society, Burlington House, Piccadilly, W.1., for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 21 January 1924; formally to admit members attending for the first time since their election; announce names of candidates nominated by the Council for election to the various classes of membership.

To announce the Council's nomination for the Royal Gold Medal 1924.

The President to deliver his Address to Students and to present the Prizes and Studentships awarded by the Council for 1924.

Mr. Henry M. Fletcher [F.], M.A., to read a criticism on the designs and drawings submitted for the Prizes and Studentships.

Probationers R.I.B.A.

Since 28 April 1923 the following have been registered as Probationers of the Royal Institute:—

ALCOCK: HAROLD, 18 Manselton Road, Swansea.
 ALEXANDER: ANDREW GORDON, 144 Durham Road, Sparkhill, Birmingham.
 ASHWORTH: JOSEPH FLETCHER, 28 Highfield Road, South Shore, Blackpool, Lancs.
 BAILDON: WILLIAM, 14 Rothesay Terrace, Gt. Horton, Bradford.
 BAKER: DOUGLAS REGINALD, 53 Jessie Road, Southsea, Hants.
 BARFORD: THOMAS QUINTUS, Quigg Street, Lakemba, N.S.W., Australia.
 BATCHELOR: ROLAND JAMES WALTER, 5 Cheverton Avenue, Withersea, near Hull.
 BEADLE: ERNEST WILLIAM HOLLOWAY, The Lodge, Winn Road, Southampton.
 BEESLEY: STANLEY CHARLES, 60 Westbourne Park Villas, Paddington, W.2.
 BETTS: CLAUDE PERCIVAL, 298 Unthank Road, Norwich.
 BIDWELL: GEORGE BERNARD HOPSON, "Brinkley," East Dereham, Norfolk.
 BISSSET: JAMES BASIL, St. Anthony's, St. Mary's Hill, Paignton, Devon.
 BLOODWORTH: CHARLES THOMAS, 138 Derby Lane, Liverpool.
 BROWN: COLIN WILLIAM, "Madeley," Palmerston Street, Bollington, near Macclesfield.
 BROWNE: GERALD, 12 Magdalene Street, Taunton, Somerset.
 BUCKLAND: HAROLD MONTAGUE, "Lyndhurst," Hunters Hill, Sydney, N.S.W., Australia.
 BURNET: HAROLD, 22 Cecil Street, Manchester, S.W.
 CADMAN: HARRY GEORGE, 28 Bradstone Avenue, Folkestone.
 CAMERON: ARTHUR EDWIN, 18 Eastwood Road, South Woodford, E.18.
 CARTER: ROY ANGELO, 3 Nottingham Gardens, Mutley, Plymouth.
 CAVEN: CHARLES ALEC, 73 Queens Avenue, Barnsley, Yorks.
 CHAMBERS: ISABEL MAUD, The Priory, Roehampton, S.W.
 CHAPMAN: JOHN HECTOR CLARKE, 8 Belgrave Crescent, Scarborough.
 CHASSER: GEORGE McDONALD, 17 Roseneath Road, Urnston, Manchester.
 COATES: NORMAN, "Arran," 11 Rutford Road, Streatham, S.W.6.

CONCANNON: THOMAS ARTHUR LAWRENCE, 3 Asmuns Hill, Golders Green, N.W.11.
 COOKE: EDWARD CURNOW, 1 Hamilton Road, Exmouth, Devon.
 CORLETT: WILFRED SHIMMIN, 5 Plasdraw Road, Aberdare.
 CRAVEN: CLARENCE FEARN, 29 Plane Street, Newington, Hull.
 CRICKMAY: GEORGE HAYTER, c/o the Architectural Association, 34 Bedford Square, W.C.1.
 CRUICKSHANK: ALEXANDER STEWART, c/o F. M. Glennie, Esq., Dutch Reformed Chambers, Cape Town.
 DALLACHY: JOHN EADIE WADDELL, 7 Orr Square, Paisley, Scotland.
 DAVIDSON: FREDERICK ROBERT, 8 Cypress Gardens, Blyth, Northumberland.
 DAVIDSON: JAMES HENDERSON, 5 Albert Terrace, Aberdeen, Scotland.
 DAVIES: EDWARD FOULKES, Quarry Farm, Oakenholt, Flint.
 DAWES: GEORGE, 35 Bromley Street, Derby.
 DAY: BENJAMIN IVOR, 5 Rope Walk, Strand, Bideford.
 DAY: RONALD FREDERICK RICHARD, "Heatherbelle," Main Road, Sea Point, South Africa.
 DOBIE: WILLIAM HARROWER GLEN, "Braehead," Poplar Road, Oxtou, Birkenhead.
 DRIVER: SAMUEL ROLAND, 20 Richmond Mount, Headingley, Leeds.
 DYER: SIDNEY, 230 Belgrave Road, Birmingham.
 EATON: NORMAN MUSGRAVE, c/o Gordon Leith, Esq., Box 3590, Johannesburg, South Africa.
 ECCLESHALL: LAWRENCE OLAF, "Argyll House," Pier Street, Sandown, I.W.
 ECCLESTONE: JAMES HENRY, "Westwood," Port View, Saltash, Cornwall.
 EVE: CECIL GEORGE WILLIAM, "Netherleigh," South Nutfield, Surrey.
 FERGUSON: JAMES DONALD, 16 North Avenue, Cambuslang, Lanarkshire.
 FIRTH: ERNEST, 45 Woodcock Park Mount, Lower Wortley, Leeds.
 FRIDJON: CLEMENT RAYMOND, "Loch Ryan," Kensington Crescent, Oranjezicht, Cape Town.
 FRY: FRANCIS STEPHEN, 39 Walliscote Road, Weston-super-Mare.
 GARR: ALY LABIB, 85 Portsdown Road, Maida Vale, W.9.
 GALBRAITH: THOMAS MCKAY, "Gordon House," Holden Road, Wednesbury, Staffs.
 GATES: WILLIAM HENRY, Springfield, Linsdale, Leighton Buzzard, Beds.
 GIBSON: FREDERICK CHARLES, "Homeleigh," Lansdowne Road, Hartshill, Stoke-on-Trent, Staffs.
 GIBSON: JOHN, 66 Dene View, Wallsend-on-Tyne.
 GLADSTONE: JAMES ROBERT, 80 Abingdon Road, Southsea, Portsmouth.
 GRAY: ALEXANDER STUART, 15A Belsize Park Gardens, Hampstead, N.W.3.
 GREENWOOD: HAROLD, 40 St. John's Road, Golders Green, N.W.11.
 HALL: FREDERICK GEORGE ALFRED, 108 Hambolt Road, Clapham Park, S.W.4.
 HARBORNE: CYRIL VICTOR, 47 Somerset Road, Edgbaston, Birmingham.
 HARDWICK: JOHN, Delmont Grove, Harrogate Road, Rawdon, near Leeds.
 HARRISON: RONALD HERBERT, 64, Church Street, Woolwich, S.E.18.
 HAWTIN: MARJORIE EDITH, 1 Arngask Road, Catford, S.E.6.
 HAZELL: JOHN LAWRENCE, 4 Branksome Parade, Poole Road, Branksome, Dorset.
 HEAL: ROBERT GARNETT, The Highlands, Runcorn.
 HENLEY: HARRY WILLIAM, 1 Hampden Road, Knowle, Bristol.

PROBATIONERS R.I.B.A.

- HOBBS: HERBERT PRENZEL, 10 Marsden Street, Manchester.
HURDEN: STANLEY ALLEN, 72, Sugden Road, North Side, Clapham Common, S.W.11.
HYSLOP: CHARLES GEDDES CLARKSON, The Vicarage, Kingston-on-Thames.
JACKSON: CHARLES HENRY, 292 Lytham Road, South Shore, Blackpool.
JELICOE: GEOFFREY ALAN, 37 Dorset Street, Baker Street, W.
JONES: HERBERT HENRY BARKER, Ridge Villa, Wollaston, Stourbridge.
JORDAN: JOHN ROBERT FURNEAUX, 3 Carpenter Road, Edgbaston, Birmingham.
KEMP: ARTHUR SYDNEY, 13 Monks Road, Exeter.
KNOWLES: JOSEPH WARD, 119 Plantation Street, Accrington.
LAMB: WILLIAM, 57 Marchmont Road, Edinburgh.
LANE: HOWARD ROSS, 3 Church Street, Christchurch, Hants.
LAWRIE: ALEXANDER FRASER, 38 Mount Street, Aberdeen.
LEWIS: OWAIN GWYNEDD, "Belle Vue," Portmadoc, North Wales.
LIGHTFOOT: BRODRICK, c/o Messrs. Perry & Stocks, 6 Church Square, Cape Town, South Africa.
LINDO: HAROLD WALTER EUSTACE, 120A Westbourne Terrace, W.2.
LLOYD: WILLIAM ANTONY SAMPSON, Noke Cottage, Chislehurst.
LLOYD: WILLIAM RAYMOND, 33 Belsize Square, N.W.5.
LONG: ALBERT EDWARD, 28 Bickersteth Road, Tooting, S.W.17.
LUBYUSKI: NORMAN FRANCIS, Saldanha House, Kloof Road, Cape Town.
LUNDY: VINCENT, 2 Walkergate, Otley, near Leeds.
MCINTOSH: NORMAN, 16 Walter Terrace, Fenham, Newcastle-upon-Tyne.
MADEW: THOMAS JERVIS, 60 Thistleberry Avenue, Newcastle, Staffs.
MARTIN: AUREY FRANCES, Y.M.C.A. Hostel, St. Helens, Swansea.
MASON: HILDA FRANCES, Northcliffe, Felixstowe.
MILLS: RUSSELL, 28 North Promenade, Withernsea, E. Yorks.
MORLEY: ARTHUR EDGAR, 177 and 179 Dalling Road, Hammer-smith, W.6.
MOUNT: EDWARD CYRIL, 61 Stoughton Drive North, Leicester.
NORTH: GUY WOOD, 23 Cannon Place, Brighton.
OFFEN: STANLEY ERNEST, 6 Compton Road, Kensal Rise, N.W.10.
OWEN: ALEC, County Constabulary Office, Edleston Road, Crewe.
OWEN: JOHN HUGH LLOYD, 47 Osborne Road, Tue Brook, Liverpool.
PARKER: ERNEST EDWARD, 17 Oakland Road, Bedford.
PARKES: FREDERICK ERNEST, "Fairfield," Long Lane, Hales-owen, Birmingham.
PENNY: WILFRED JOSEPH, 10 Marlborough Buildings, Walton Street, Chelsea, S.W.3.
PEPPIATT: GORDON CHARLES, 19 Parkhill Road, Hampstead, N.W.3.
PEPPIATT: HAROLD STANLEY, 19 Parkhill Road, Hampstead, N.W.3.
PRATT: EDWIN JOHN, 62 Corringham Road, Golders Green, N.W.
PRITCHARD: LESLIE GEORGE, 28 Florence Road, Stroud Green, N.4.
RANDALL: CYRIL GEORGE, 106 Walton Street, Chelsea, S.W.3.
RAPER: WALTER SCOTT, 18 Lockwood Road, Wheatley, Doncaster.
READ: GEOFFREY ERNEST, "Ashgrove," 134 Church Road, S.E.19.
RICHARDS: WARD HUGH, "Terra Nova," Cardonnel Road, Skewen, Glam.
ROGERS: VERNON WILLIAM, 72 Essex Road, Portsmouth.
ROWLES: DOUGLAS LAWRENCE, "Trondia," Beltinge, near Herne Bay, Kent.
ROXBURGH: CHARLES WALLACE, "Leamville," Church Street, Claremont, Cape Town.
SARVIS: JOHN WALTER, "The Cottage," Saunders Lane, Woking, Surrey.
SAVAGE: HERBERT, 4 Westminster Road, Liscard, Wallasey, Cheshire.
SCARLETT: WALTER FRANK, 1 Ruskin Close, Hampstead Garden Suburb, N.W.11.
SCOTT: LEWIS GEORGE, 81 Lowth Road, Camberwell, S.E.5.
SEYMOUR: KENNETH, 15 Drill Hall Road, Newport, Isle of Wight.
SHELLEY: EDWIN HERBERT, 172 Branstone Road, Burton-on-Trent.
SHORT: HAROLD, Horwell House, Coppelstone, N. Devon.
SIMMONDS: VICTOR, 122 Cato Street, Vauxhall, Birmingham.
SINGER: JACK LEONARD, 77 Turner Street, Mile End, E.1.
SMALL: DAVID JOHN HAY, "Craigmillar," White Road, Rondebosch, Cape Town.
SMED: HAROLD ERNEST, 67 Hamilton Road, Salisbury, Wilts.
SMIDT: REGINALD ERNEST DE, "Bramber," St. John's Road, Sea Point, Cape Town.
SMITH: JOHN FRANCIS, Coombe Court Gardens, Kingston Hill, Surrey.
SNAILUM: TERENCE WALTER, 46 Wingfield Road, Trowbridge, Wilts.
STEVENSON: STANLEY BENJAMIN, 26 Station Road, Reddish, near Stockport.
STEWART: ROBERT IAN, "Chalet Marriette," Fish Hoek, Cape Province, S. Africa.
SUEUR: GEOFFREY EUSTACE LE, Blythwood, Belville, Cape Province, S. Africa.
SUMNER: BEVIS ALEXANDER, "The Croft," Park Road, Heswall, Cheshire.
SUNTER: JOHN ERNEST, 16 Vicarage Road, Chester.
SUTCLIFFE: GORDON, 7 Bedford Street, Bolton, Lancs.
SUTHERLAND: STEPHEN, Meddens, Newmachar, Aberdeen.
SUTHERLAND: THOMAS SCOTT, 28 Salisbury Terrace, Aberdeen.
SWANWICK: LEONARD, Ravenstone, Leicestershire.
SYKES: NORMAN BRAMHALL, 79 Clitheroe Road, Slade Lane, Manchester.
TAMKIN: ARTHUR LESLIE, "Paraiso," St. Efrides Road, Torquay.
TARREN: JOSEPH, 398 New Row, Wingate, Co. Durham.
TAYLOR: NORMAN, 15 Garfield Terrace, Swinnon Road, Pudsey, near Leeds.
THEARLE: HERBERT, 42 Wyresdale Road, Aintree, Liverpool.
THEWLIS: EDWARD CHARLES, "Canonsleigh," Westcliff Parade, Westcliff-on-Sea.
THRASHER: WILLIAM JAMES, 18 Fryne Road, Bristol.
TOLL: EDWARD ROY, 80 Adderley Street, Cape Town, South Africa.
TOWNSEND: JOYCE ELEANOR, 9 Gray's Inn Square, W.C.1.
VALLIS: RONALD WILLIAM HARVEY, 42 Stirling Road, Edgbaston, Birmingham.
VELARDE: FRANCIS XAVIER, 17 Fieldside Road, Rock Ferry, Cheshire.
VINE: CYRIL MALCOLM, 7 Whymark Avenue, Wood Green, N.22.
WALKER: ARCHIBALD GRAHAM, 36 Kersland Street, Glasgow, W.
WALL: ERIC, 81 Pepys Road, W. Wimbledon, S.W.20.
WEBBER: JOHN PERCIVAL, 6 Rock Avenue, Barnstaple.
WHISTON: ROBERT NOEL, 13 Queens Crescent, Lincoln.
WILKINSON: RONALD, "Kelso House," 99 Bradford Road, Huddersfield, Yorks.
WILLIAMS: SIRIOL, "Gogerddan," 31 Queen Victoria Road, Llanelly, South Wales.

WILSON : GEORGE FELIX, Y-Plas, Landore, Swansea.
 WINN : GEORGE BERNARDES, 17, Great St. Helens, E.C.
 WOODHOUSE : JOHN SENIOR, Clough Gate, Grange Moor, near Wakefield.
 WORTHINGTON : PHILIP VALLENDER, "Newholm," Cranford Avenue, Knutsford, Cheshire.
 WRIGHT : ALLAN, 1 Staveley Road, Keighley, Yorks.
 WRIGHT : DENNETT ERIC, 30 Hilldown Road, Streatham, S.W.

Students R.I.B.A.

The following candidates, having passed satisfactorily the architectural courses at the Recognised Schools indicated against their names, have been registered as "Students R.I.B.A."

BLOODWORTH : CHARLES THOMAS (Liverpool University), 138 Derby Lane, Liverpool.
 CAMERON : ARTHUR EDWIN (Architectural Association), 18 Eastwood Road, South Woodford, E.18.
 CHAMBERS : ISABEL MAUD (Architectural Association), The Priory, Roehampton, S.W.
 CLARK : GEORGE GEOFFREY (Architectural Association), Station Road, Kintbury, Berks.
 COIA : JACK ANTONIO (Glasgow School of Architecture), 88 Gerard Avenue, Parkhead, Glasgow.
 CRICKMAY : GEORGE HAYTER (Architectural Association), c/o The Architectural Association, 34 Bedford Square, W.C.1.
 DAIN : CECIL (Victoria University, Manchester), 3 Worsley Grove, Levenshulme, Manchester.
 DONALDSON : ROBERT WEIR (Liverpool University), 56 Hertford Road, Bootle, Liverpool.
 EYE : CECIL GEORGE WILLIAM (London University), "Netherleigh," South Nutfield, Surrey.
 FERGUSON : JAMES DONALD (Glasgow School of Architecture), 16 North Avenue, Cambuslang.
 HYSLOP : CHARLES GEDDES CLARKSON (Architectural Association), The Vicarage, Kingston-on-Thames.
 JELlicoe : GEOFFREY ALAN (Architectural Association), c/o The Architectural Association, 34 Bedford Square, W.C.1.
 JONES : HERBERT HENRY BARKER, M.C. (Liverpool University), Ridge Villa, Wollaston, Stourbridge.
 LAWRIE : ALEXANDER FRASER (Robert Gordon's Technical College, Aberdeen), 38 Mount Street, Aberdeen.
 LLOYD : WILLIAM ANTONY SAMPSON, B.A., Cantab. (Cambridge University), Noke Cottage, Chislehurst.
 OWEN : JOHN HUGH LLOYD (Liverpool University), 47 Osborne Road, Tue Brook, Liverpool.
 READ : GEOFFREY ERNEST (Architectural Association), "Ashgrove," 134 Church Road, Upper Norwood, S.E.19.
 SCARLETT : WALTER FRANK (London University), 1 Ruskin Close, Hampstead Garden Suburb, N.W.11.
 SILCOCK : FRANCES THELMA (Liverpool University), The Cross, Huyton, Lancashire.
 SILCOCK : HUBERT SPENCER (Liverpool University), Brandhoek, Walton New Road, Stockton Heath, Warrington.
 SUTHERLAND : THOMAS SCOTT (Robert Gordon's Technical College, Aberdeen), 28 Salisbury Terrace, Aberdeen.
 THEARLE : HERBERT (Liverpool University), 42 Wyresdale Road, Aintree, Liverpool.
 TOWNSEND : JOYCE ELEANOR (Architectural Association), 9 Gray's Inn Square, W.C.1.
 VALLIS : RONALD WILLIAM HARVEY (Liverpool University), 42 Stirling Road, Edgbaston, Birmingham.
 VELARDE : FRANCIS XAVIER (Liverpool University), 17 Field-side Road, Rock Ferry, Cheshire.

Members' Column

ANNOUNCEMENTS.

JAMES BURFORD [A.] has opened an office for the practice of architecture at 3, Staple Inn, Holborn Bars, London, W.C.1. Telephone : Holborn 1870.

THE BUSINESS of Architect, Surveyor and Valuator carried on by the late Mr. D. Forbes Smith, A.R.I.B.A., at 210, High Street, Kirkcaldy, has been taken over by Mr. A. L. Johnston, M.S.A., F.F.S., who has been associated in business with the late Mr. Smith for the last seventeen years. Mr. Johnston is authorised to receive payment of all accounts due in connection with the said business.

MR. A. P. LLOYD, M.C., A.R.I.B.A., has started practice at 7 New Square, Lincoln's Inn, London, W.C.2. Telephone : Holborn 829.

APPOINTMENTS WANTED.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary, R.I.B.A., 9 Conduit Street, W.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary, R.I.B.A., 9 Conduit Street, W.

STUDENT, R.I.B.A., aged 21, requires post as Assistant to London member. Working drawings and specifications. Knowledge of surveying and levelling, also quantities, etc. Moderate salary. Good references.—Address, Box 167, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply, Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.

LICENTIATE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

Minutes VI

SESSION 1923-1924

At the Sixth General Meeting (Ordinary) of the Session 1923-1924 held at the Royal Society on Monday, 21 January 1924, at 8 p.m., Mr. E. Guy Dawber, F.S.A., Vice-President, in the chair. The attendance book was signed by 19 Fellows (including 7 Members of the Council), 17 Associates (including 1 Member of the Council), 1 Licentiate and many visitors.

The Minutes of the Meeting held on 7 January 1924 having been taken as read were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following Members :—

Arthur Clyne, elected a Fellow in 1901 ;

Arthur Clutton-Brock, elected an Hon. Associate in 1922 ;

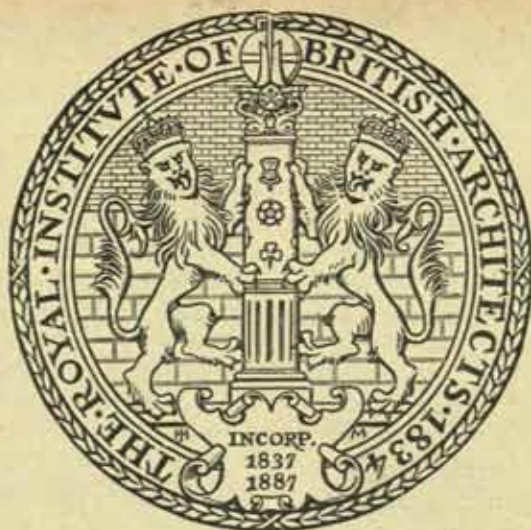
Charles William Reeves, elected an Associate in 1880 ;

and it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

Mr. Percy E. Nobbs [F.] having read a paper on "Architecture in Canada" and illustrated it by lantern slides, a discussion ensued, and on the motion of the Rt. Hon. Sir Hamar Greenwood, Bart., P.C., seconded by Mr. W. C. Noxon, Agent-General for Ontario, a vote of thanks was passed to Mr. Nobbs by acclamation and was briefly responded to.

The Secretary having read the Deed of Award of Prizes and Studentships made by the Council under the Common Seal, the sealed envelopes bearing the mottoes of the successful competitors were opened and the names disclosed.

The proceedings closed at 10.10 p.m.



Address to Students

BY THE PRESIDENT, MR. J. ALFRED GOTCH, F.S.A.

[Delivered at the General Meeting of the Royal Institute of British Architects on Monday, 4 February 1924]

THERE are few things by which youth is more readily annoyed than by advice from its elders, those persons who have acquired so much wisdom as to have lost their enthusiasms, who are full of tediousness, and yet, like Dogberry, can find it in their heart, were they as tedious as a king, to bestow it all upon their juniors. But I would beg you, for to-night at least, not to look upon me as a tedious elder, but as a student, as one student speaking to another, for I protest that I am still a student of architecture and hope to remain one to the end of my days.

I should like to remind you of what no doubt you are already fully convinced in your own hearts, that the future of English architecture lies with you. Yours it is, or shortly will be, to guide public taste into the right channels, to apply the logic of design to new methods of construction, to solve your problems with unstinted ingenuity, to maintain a high standard of conduct in the pursuit of our calling.

This reflection, divested of the delightful vain-glory proper to youth, is sufficiently sobering; but sobering though it be, it need not be paralysing. On the contrary the thought is in the highest degree inspiring, and there is no more powerful aid to the doing of great things than inspiration. But inspiration, if it is to be fruitful, must descend upon congenial and receptive minds, and having

entered it must discover not an empty chamber but one well equipped. It is to gain the necessary equipment that you have become students of architecture under the auspices of the Royal Institute.

When I contrast the methods of initiation into the mysteries of our craft which it is given to you to employ with those vouchsafed to your fore-runners, I am filled with envy and admiration. You have the help of experienced teachers, you have excellent appliances, and an inspiring *esprit de corps*; you are able, with a sense of leisure, to devote your days through a series of years to the study of our art. But how was it in the old times? There were then no schools save that of the Royal Academy, unless we take into account a number of Schools of Art in which, however, architecture was not fully understood. The young architect then learnt his art in an office, supplementing it in some cases by attending classes in the evening where they were available, or snatching reluctant leave from his daily duties to attend lectures in the daytime, if they were within his reach. But these supplementary opportunities for acquiring theoretical knowledge were confined to a very few large towns, and among such opportunities stands out most conspicuously the Architectural Association. This is not the occasion to dwell on the admirable work

of that institution ; what is germane to the subject is that its work was done in the evening after office work was over.

It is true that among the young architects struggling to teach themselves there were a few fortunate and gifted individuals who entered the Academy School or even travelled as far as the Ecole des Beaux Arts at Paris. But they were lucky youths, and they are yet thus far lucky in themselves, that the fragrance of those happy days still clings to them in their advancing years, and is occasionally distilled upon their friends.

The old haphazard way of learning to be an architect has been replaced by a regular course of study, but its effect on the public mind appears not yet to have passed away ; for too often do we find that members of the public, and in particular public bodies, are under the impression that no great amount of training is necessary for an architect, that anyone whose training is remotely allied to architecture, or, for the matter of that, who has had hardly any training at all, is competent to carry out architectural work. They do not realise that in the old days the study was as severe, albeit not so well regulated as it is in the present.

But that there is a great deal more which goes to the making of an architect than that which appears upon the surface is sufficiently proved by the number and variety of the prizes and studentships which are offered for competition by the Institute. I am sorry to see that this year full advantage has not been taken of the opportunities so offered. The number of competitors has been small, and some of the work submitted has not been of merit enough to justify the award. The Essay Prize has not been awarded, nor the Pugin Studentship, nor the Grissell Medal. These prizes are for work which affects education in different directions. The essay tests the writer's knowledge of his subject and his ability to convey that knowledge in an agreeable manner ; in other words, it tests his literary skill. It is a pity that some of the younger architects do not cultivate a literary style, for so few of us seem able to rise above the level of the graces of the specification that the road to distinction in this direction is but little obstructed and seems to invite more traffic.

The decline of the Pugin Studentship is equally to be deplored, and is yet more strange. For

the work submitted in competition need not be specially prepared, but may be the student's own sketches made on his holidays and the outcome of his recreations. Sketching and measuring old work is in itself a delightful occupation, apart altogether from its educational value, and that this pleasure should be neglected, with the opportunity it offers of gaining a substantial and, of old, much-coveted prize, seems passing strange. The list of names of the Pugin students shows how often this prize has been one of the early steps towards fame.

The Grissell Gold Medal takes us into a more prosaic atmosphere, but one no less vital to the architect, for a knowledge of practical design and construction is one of the most essential items in his equipment.

What are the reasons for the falling-off in candidates this year ? One is said to be the fact that students are now so fully occupied in the work of the schools as to have no leisure for competing for the admirable prizes of the Institute. If this be the chief reason a remedy may easily be found by co-operation between the Institute and the schools. The study and the prizes can no doubt be co-ordinated. But I have heard that there may be another reason : that students are impatient at the long course of study necessary to master the art of architecture as now conceived ; that they have visions of a new style free from the shackles and conventions of the past ; that they think they can strike out a new line of their own. Painters have done it, why not architects ? But can you draw leviathan with a hook ? The leviathan of architecture with the hook of intuitive knowledge ? I will return to the question in a few minutes.

The students of to-day have every facility offered them for acquiring their art, the students of yesterday had but few ; and yet the latter have done excellent work. It is up to you, ladies and gentlemen, to show that with easier access to the workshop the work shall be no less original in conception, no less varied in its manifestations, no less sound in its execution. To ensure this you will find it necessary, while thankful for these new opportunities for learning, not to be entirely content with them. The doctrine of contentment is an admirable one. Contentment is a good substitute for riches, contentment is indeed a great gain. But there is a divine discontent which

ADDRESS TO STUDENTS

urges its victim to go beyond the limits which circumstances seem to have ordained for him. To leave the good for the better, and while holding on to the better to grasp at the unattainable best. All this training, and in particular all these examinations which test the efficacy of the training, are not the end itself, they are but the means to the end. It is delightful to be taught, to have the understanding fed by kind and competent hands, but knowledge acquired by oneself is even more abiding than that which is imparted by an instructor. What we acquire through our own acumen and our own proper exertions is more highly prized than what falls into our laps through the kindness of friends. And therefore to supplement what you learn with the help of others, by something which you learn through your own native insight, is greatly to enhance the value of your equipment. This acquisition of independent knowledge cannot be better achieved than by sketching old work on the one hand, and watching new work in process of construction on the other. From the one occupation can be learnt how clever men have done their work in the past; from the other can be derived the illuminating knowledge not only of how that which is familiar to us on paper is translated into permanent, practicable shape, but also of the restraint imposed by stubborn facts upon our transcendent imaginations.

Imagination is one of the most enviable possessions of the artist, who may also conceivably be an architect; imagination can lift him from earth to heaven. But for heaven's sake, and for earth's sake too, do not imagine that a new style of architecture can be invented even by the most gifted student in the full flush of his intuitive perceptions. We are all prone to wish that it could be so, and some, maybe, think it actually possible; but all history teaches the contrary. Wherever we look we find that changes have been gradual, whether we examine architecture, or mankind, or the universe itself. Violent upheavals there have been in the framework of the earth, but their range has been limited and they have not changed the essential development of the great globe. Violent upheavals have occurred among mankind, but they have not permanently affected the orderly processes which control its fate.

In architecture no violent upheaval has occurred. The most distinct change to which it has been subjected is that which we call the Renaissance,

when Gothic architecture was superseded by the revived classic. But even that change was not entirely abrupt. To take our own case here in England, where there was no other tradition than the Gothic: more than a hundred years elapsed between the invasion of the new classic detail, in the shape of Torrigiano's tomb for Henry VII. in Westminster Abbey, and the erection of the first building absolutely free from all trace of Gothic ancestry, in the shape of Inigo Jones's Banqueting House at Whitehall. But these very examples are subject to reservations. For the recumbent figures of Torrigiano's Italian tomb are still those of the Gothic tradition. Foreigner though he was, and imbued with foreign ideas, he was unable to free himself wholly from the influence of his new surroundings. Inigo Jones himself, in his early work, made use of traditional methods of design, and although he ignored them in later years, his contemporaries were unable to do so, but still succumbed to the spell of the past. What the giants of old could not do, the giants of to-day, even the youngest, can hardly hope to achieve: the inevitable conditions of architectural design are too stubborn.

If you want to see two distinct styles side by side, so distinct as to belong to two different worlds of habit and thought, go to Hampton Court and compare the old parts of the building with Wren's work. Two products of the same race of men could hardly be more dissimilar; and yet a whole series of buildings could be marshalled in chronological order, covering the century and a half which lie between Henry VIII. and William III., wherein the changes that led from one style to the other can be traced step by step.

One of the greatest charms of a work of art is the absence of any visible effort in its production. The most touching music, the most restful pictures, the most captivating style in literature, all possess this quality of ease, and so it is with architecture. The most delightful buildings are wholly unself-conscious, they almost seem to have grown of themselves, their special features are there because they are wanted, and not because the designer wanted to introduce them. One of the greatest foes of art is affectation—and affectation is the offspring of conscious effort. There are many forms of affectation, and there is an affectation of omission as well as of commission. No new style in architecture or painting or any other art has a chance of

life which is a mere negation of what has hitherto been accepted as being in itself beautiful or as lending beauty. Such negation is only a form of affectation: the discarding of all ancient methods of adornment entails a visible effort; it is an obvious indication of self-consciousness. Qualities such as these have never yet been found in fine architecture.

In the present day it is not difficult for novelties, even indefensible novelties, to obtain a vogue, especially if possession can be obtained of one of the thousand ears of the Press. But such success is never long-lived, and least of all is it likely to endure in architecture, for that subject is far too grave and solid in its nature to admit of tricks.

After all, architectural expression is controlled by the circumstances of its time. In the Middle Ages circumstances changed slowly and so did architectural style, but with the awakening of activity at the Renaissance the change was more marked. The new classic gradually established itself and has held the field ever since, save for the brief incursion of the Gothic revival, which eventually succumbed to the force of circumstances, since it became manifest that Gothic forms were out of harmony with the demands of modern convenience except in ecclesiastical buildings. It may be hoped that the battle of the styles, which raged during a large part of last century, is over, and that we may all march peace-

fully together towards the same end and under the same banner, just as our forefathers did in ancient days.

I am convinced that we shall better advance our art by pushing forward in the same direction that our predecessors took, and towards which they have turned our faces, than by making excursions into the uncharted wilderness on either hand. But I speak from beneath a certain weight of years; you have all the resilience of youth. Long may you retain it! Long may you be able to join in the old students' song:

Gaudeamus igitur, juvenes dum sumus,
apty, albeit unconsciously, translated by Sir Anthony Absolute into "Youth's a season made for joy." So it is, joy in following one's own bent; joy in contemning advice; joy in inventing new styles of architecture. But remember withal Keats's fleeting picture of

Joy, with hand ever at his lips,
Bidding adieu

And when the exuberance of youth shall have gone, and you begin to look back upon the past, rather than forward to the future, may you be conscious that you have always striven after those qualities of fine architecture which shine through all the incrustations of changing styles—proportion, gracefulness, and masterly ease.

Vote of Thanks to the President

MR. E. J. PARTRIDGE (President of the Society of Architects): I have the honour to propose a hearty vote of thanks to the President for the very interesting address that he has delivered to the students. I am sure not one of the students present will regard his remarks as in any way preaching, but will look upon them rather as helpful counsel from one student to another; and what I have to say will, I hope, be accepted in the same spirit.

Reference has been made to the competitions and prizes, both by the President and by Mr. Fletcher,* and it is greatly to be deplored that they are not entered into with more enthusiasm than at present they appear to be. The Society of Architects offers also valuable prizes, and they are suffering, in some measure, from the same paucity of competitors. But I do urge the students to regard these competitions and prizes as valuable adjuncts and steps in their education. They are not to be regarded merely for the material benefit of receiving a medallion or a cheque; if that were so

the benefit would only be conferred on the winner. Everyone who competes benefits by reason of the educational value derived therefrom, and I ask the students, as the President of the Institute has done, to take greater interest in them.

When we consider what the architect has to do in general practice, it seems rather surprising that any man should be an architect at all. I think that if some of us in our youth had fully realised it we should probably have adopted some other method of earning a livelihood. Each man in his time plays many parts, but I venture to think that the architect plays a greater number of parts than the men in any other profession. He has first to know his business or profession as an architect, to have artistic feeling and complete knowledge of construction as a builder, sometimes as an engineer; he has to have the gift of interpreting documents; in fact, in many respects he has to be a lawyer. He has to be a workman at times, and one of his greatest adjuncts, I think, is tact. That, perhaps, cannot be taught, but it can be cultivated.

* See page 212.

VOTE OF THANKS

The President has also advised students to sketch and measure old buildings, and to inspect, as far as possible, works in course of construction; and with that advice I heartily agree. But I also commend to the very serious and careful attention of students the advisability of inspecting buildings which are in course of alteration; do not neglect that, because methods of construction are revealed which at the present time may be obsolete. They will find such inspection full of instruction, and of use in their general career. Failures are bound to come, as they come to all of us, but you should not be discouraged by failures; let them rather be stepping-stones to higher things, and if they prove so our efforts will not have been in vain. I have the greatest pleasure in proposing a vote of thanks to our President for his instructive and interesting address.

SIR ROBERT BLAIR (Education Officer, L.C.C.): It is with very great pleasure that I second the vote of thanks. I have listened with the greatest interest both to what the President has said in his address and afterwards to the criticisms of Mr. Fletcher. There were some points in both that struck me, as one acquainted with the educational system, in London at all events, as somewhat strange. One was that you had not enough good candidates for your prizes and awards. It would be rash of me to venture on any suggestions as to the reasons for that. I was thankful to hear Mr. Fletcher say that a Committee was busy at work making inquiries into the causes for such a dearth of good candidates. I do not think that is true of every profession, although, of course, there is in every profession a dearth of really good candidates right at the top. There was another topic on which

the President dwelt and on which I would like to say a word, because it is applicable far beyond the sphere of architecture. The President did not put it quite so briefly as this, but what he said was, "build on the past." Now, it does not matter whether you are dealing with architecture—at least, that is my experience—or with education, and I daresay it is the same with any other profession—you must not get too far ahead of your public. I can understand a man producing a building, on the Embankment perhaps—we will say on the House of Commons side, so that nobody can say I am dealing with the County Council building, and you can imagine everyone saying, "Ah! if I had been able to build a great building that is exactly what I should have built." It is there that you have got your genius, because he has grasped what the people of his generation want, and he has been able to express for them what they were not able to express for themselves. I can, on the other hand, imagine a man producing a building of a magnificent character, a building that fifty centuries hence would greatly please the people of that day, but which is so far ahead of the present generation that no one understood what the architect was trying to do and to express. I take it that you must not in architecture, any more than in education, get too far in front of your public. The man who can interpret, in either the one or the other, exactly the spirit of his age, and express it, either in a building or in an educational scheme, or in a great legislative measure—the man who can do that is the genius of his day.

I have very great pleasure in seconding this vote of thanks.



The Fine Arts Commission

BY THE PRESIDENT, MR. J. ALFRED GOTCH, F.S.A.

THE setting up by the Government of a Fine Arts Commission fulfills the long-cherished desires of architects, and in particular those of the Royal Institute. Indeed, it so happened that the Council at its meeting which occurred after the Government had made its decision but before that decision was publicly announced, had before it a motion urging the Government to do that which in effect it had already accomplished.

The Commission is purely advisory in its capacity. It has no authority to interfere in any projected scheme, no power to compel acceptance of its views. But presumably, when public authorities seek its advice they will be prepared to receive its suggestions with sympathy, and to accept them with gratitude. Its advisory nature is one of its chief virtues, for in matters of taste, at any rate, we are not, as a nation, yet ripe for bureaucratic control.

The functions of the Commission are limited to matters of public concern. Its advice can be sought by the Government or any authority of standing on the location of Statues, fountains or monuments in public squares and upon the selection of models for statues, fountains and monuments, or on any artistic question in the open air, such as elevations of buildings, town-planning and landscape gardening in public parks.

The composition of the Commission appears to be apt in relation to its functions. Architecture, sculpture, painting and landscape gardening are all represented, and the cultured public have two laymen of acknowledged experience in such matters as exponents of their points of view. It is quite fitting that architecture should be more fully represented than the other arts, for the problems which

will have to be dealt with will be largely architectural in their essence.

The Commission has not yet met, and therefore has not considered the details of its functions nor any questions of policy; but it may with safety be surmised that it will proceed with caution and tact, and that its advice, founded on wide experience and cultivated taste, will command the respect and acquiescence of those who consult it. That its formation will at once banish all the public eyesores which offend our susceptibilities is, of course, impossible; but it will put a check upon them in future. Its influence will become visible before long and will gradually tend to establish a higher standard of public taste. The mere fact of its creation shows that the public are willing to be guided further along the path of æsthetic perception upon which their feet are already, although perhaps as yet somewhat falteringly, placed.

The members of the Commission are not to receive any payment, but their travelling expenses are to be charged to the public purse. They are to be nine in number and they will all remain in office for three years, after which two members will retire every year. The Commission itself will submit to the King the names suggested for election or re-election. They will have power to add one or more to their number, and to co-opt members or appoint a special committee for the study of any special problem.

The duties will be neither light nor easy of performance, and those who undertake them will be greatly assisted in their task by the knowledge that they have the confidence and support of the Royal Institute.

* * The members appointed on the Commission were given in *The Times* of 24 January as follows:—"The chairman, for sound reasons, must always be a layman; and in Lord Crawford and Balcarres the choice has fallen upon the best layman to be found, an expert in many forms of art and a man of experience in public life and the artistic world. One other member must be a layman. Lord Curzon of Kedleston, as a Trustee of the National Gallery, and notable for his munificence and skill in preserving ancient buildings, will receive the public confidence. Four of the nine members are architects: Sir Aston Webb, P.R.A., Sir Reginald Blomfield, R.A., Sir Edwin Lutyens, R.A., and Mr. Alfred J. Gotch. And here it must be observed with

approbation that the Commission is to have no *ex officio* members. Sir Aston Webb happens to be president of the Royal Academy; Mr. Gotch happens, at present, to be president of the Royal Institute of British Architects; but it is not on that account that they are nominated by the King. The remaining members of the Commission are to be a painter: in the first appointment, Mr. D. Y. Cameron, R.A.; a sculptor, Sir George Frampton, R.A.; and a landscape architect, Mr. T. H. Mawson, president of the Town-Planning Institute. . . ."

"The cost to the State of this unpaid body will be £2,000 a year, to cover office expenses, travelling expenses, and the salary of a secretary.



A VILLAGE ON THE ISLAND OF ORLEANS, P.Q. DATE OF CHURCH, C. 1860

Architecture in Canada—Part I

BY PERCY F. NOBBS [F.], M.A., R.C.A., President of the Province of Quebec Association of Architects

[Read before the Royal Institute of British Architects on Monday, 21 January 1924]

The Traditions

MR. PRESIDENT and Gentlemen,—It is just over twenty years since I was privileged to attend a meeting of this Institute, and I think the last occasion was one on which the late Sir Lawrence Alma Tadema propounded a riddle about Sir Herbert Beerbohm Tree in the part of Ulysses. That was in the year we gave Mr. Kim the gold medal. To any who attended meetings twenty years ago these reminiscences may serve to give an indication of my vintage. Since then my lot has been cast in pleasant places, where the Victorian theory of life still echoes agreeably, despite strident asseverations as to our being in the very van of progress. The wise among us over there rejoice to live "in the North, where time holds holiday, where old and new battle upon the border of the world," for the very interest of such a situation.

I find myself here to-night in a double capacity—first, as a member of this great and ever-growing Institute; and, secondly, as a representative of my

professional brethren in the Dominion of Canada. Prodigal son or visiting brother, it is in virtue of your interest in the achievements of my Canadian confrères that I have this honour of addressing you, and if you find me a bit of a rebel they may find me a bit of a traitor, so I am likely to hang in any case. As a representative I cut but a poor figure, lacking that glorious assurance which inspires so many of my Canadian brethren in their several ways of design, for I confess myself a victim of philosophic doubt and free thought in architecture—an evolutionist thorn in the flesh alike of pious anglomaniacs, savage modernists, paganised latinists and commercial stylemongers. Perhaps the happiest augury for the future of Canadian architecture is that these several cults are professed with such exuberant fervour—a sign of life. The reactions of time, and of a rigorous climate, can be relied on to re-discover for us a general tradition.

Now, one cannot be at all sure that writing or talking about architecture is of any value except



CHURCH OF ST. LOUIS DE TERREBONNE, NEAR MONTREAL
Built 1787, demolished 1885.



CHURCH OF ST. CHARLES DE LA CHENAYE, NEAR QUEBEC
c. 1750.



A CHURCH NEAR QUEBEC, c. 1750.
Now demolished



CHURCH OF ST. BARTELEME AT BERTHIER, P.Q.
Quevillon School, c. 1830



THE BASILICA, QUEBEC
[Architect for Facade and Unfinished Tower, Baillarge
South Tower, 1770 ; Facade, etc., 1844



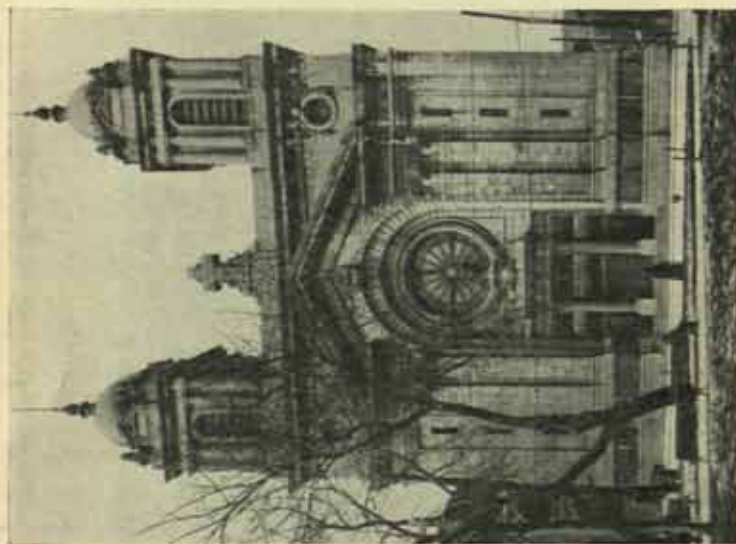
A CHURCH AT QUEBEC
c. 1800



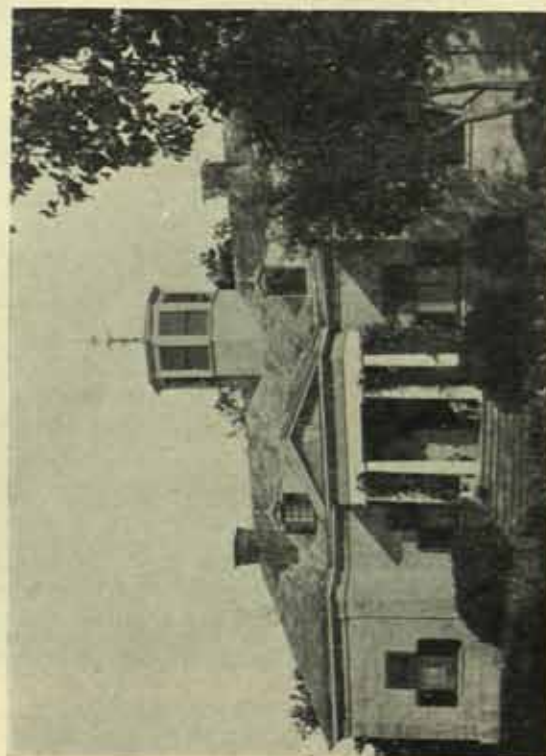
THE GREY NUNNERY, MONTREAL
Architect : Bourgeau, 1871



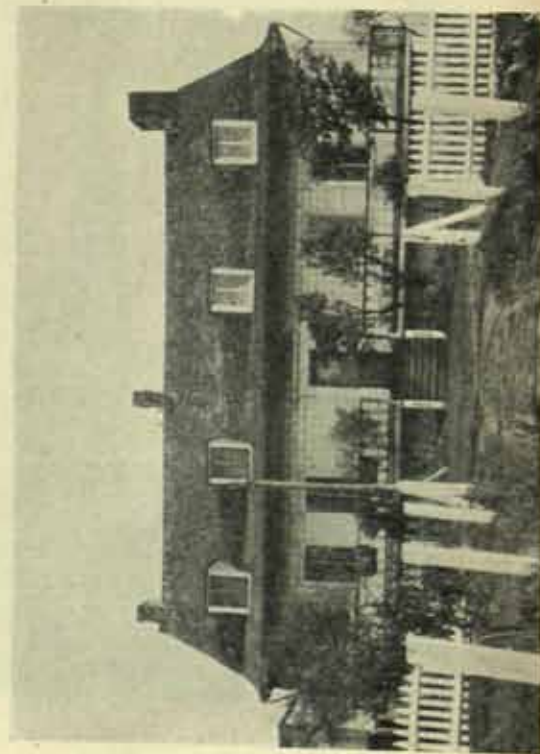
ST. PATRICK'S CHURCH, MONTREAL
Architect : Rev. Father Martin, S.J., 1847



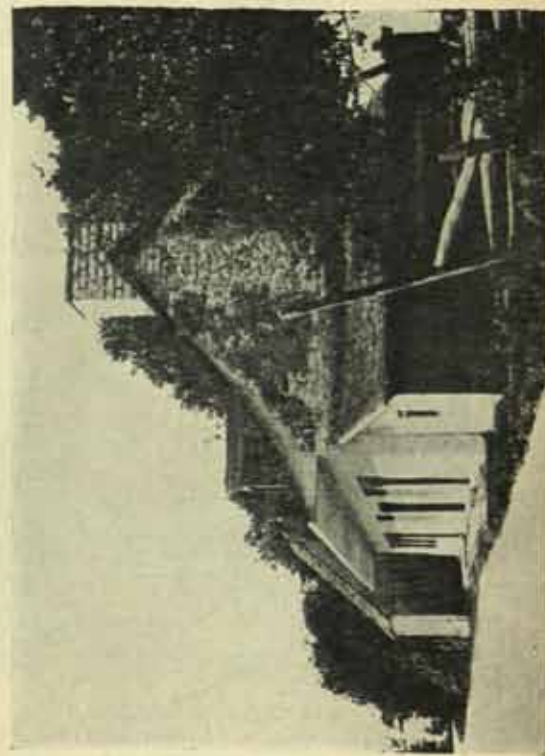
CHURCH OF ST. CUNEGONDE, MONTREAL
Architect : Marchand and Haskell, 1906



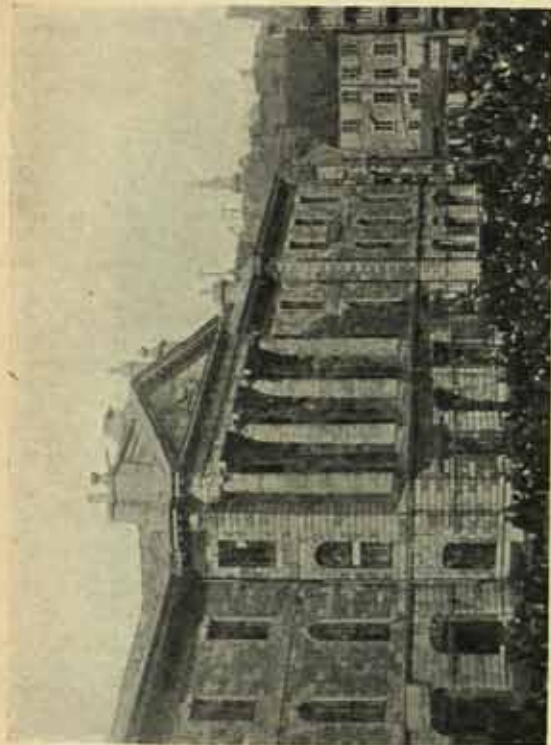
SEIGNEURIE DE LOSSIER AT ST. VINCENT DE PAUL, P.Q.
c. 1830



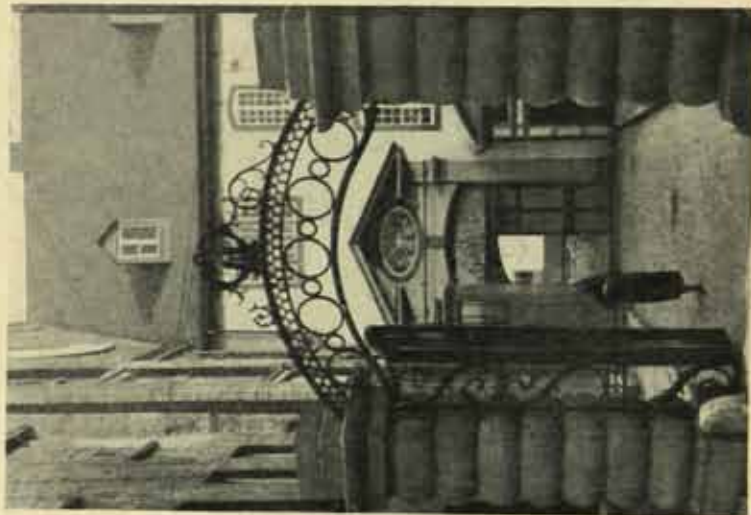
A HOUSE ON THE ISLAND OF ORLEANS, P.Q. c. 1770



HOUSE ON BEAUPORT ROAD, NEAR QUEBEC. c. 1750



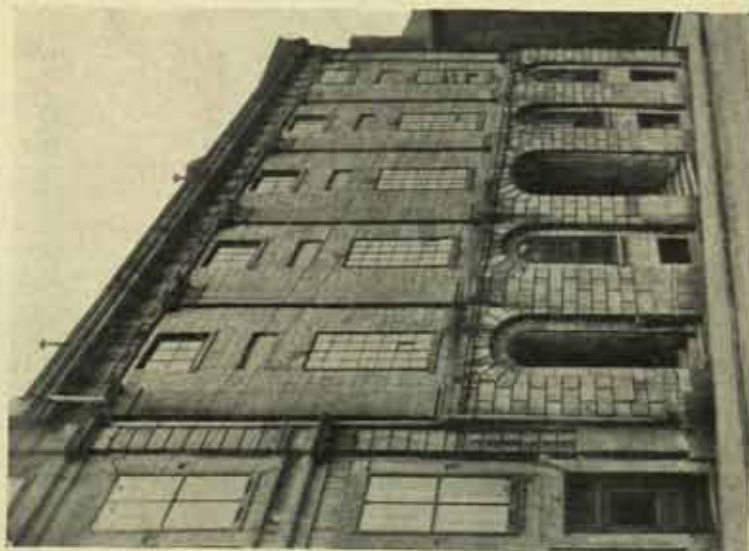
THE CHAMPLAIN MARKET, QUEBEC
Built from ruins of Parliament Building and now Demolished. c. 1860



DOORWAY TO THE GRAND SEMINAIRE, QUEBEC
Quevillon School. c. 1820



AN OLD FARM HOUSE NEAR MONTREAL
c. 1820



AN OLD HOUSE IN MONTREAL
c. 1730



ST. PAUL'S CHURCH, HALIFAX, N.S.
Founded 1751



THE ANGLICAN CHURCH, GRAND PRÉ, N.S.
c. 1760



ANGLICAN CATHEDRAL CHURCH AT QUEBEC
Architects : Capt. Hall and Major Robe. 1804



GOVERNOR'S HOUSE, HALIFAX, N.S.
Architect : John Merrick. 1801

ARCHITECTURE IN CANADA

as writing and talking, and there being no doubt whatever that architecture is made to be seen rather than to be heard about, an exhibition of one hundred examples of building in Canada has been provided. For this we have to thank McGill University for the illustrations of work from the French and the Georgian periods, the Canadian Pacific Railway in the case of most of the Victorian examples, and for photographs of work designed and executed by Canadian offices since 1900, the architects concerned, who most willingly and kindly provided what was asked of them. The collection will, I trust, be found representative of Canadian architecture. Many of the most important buildings in Canada are not illustrated for the reason that they are not the work of Canadian offices. Many common, and therefore characteristic, types of house, church, office, store and mill are ignored in this collection on the ground that, by no stretch of the imagination—not even the application of an undiluted Crocean æsthetic doctrine—can these things rank as works of art. What is shown in this little exhibition is meant as fair samples of our varied best.

It is perhaps not necessary to embark on a critique of the ugly to justify a claim to your gratitude for not unduly stressing our work from the third quarter of the nineteenth century in this exhibition.

Much of what is shown must appear strange to the English eye, and strangeness as an element of charm has very discreet limits. The remarks which follow are intended as explanation supplementary to this exhibition, in the hope that critics here may thereby find themselves in a better position to extend that sympathetic understanding of our problems which might be the beginning of an appreciation of our efforts.

Previous to the cession in 1763, French Canada had a well-established tradition in rouble building, with shingle, and later with sheet tin roofing. Strange to say, the French never evolved a log architecture in Canada, and their clapboard and framing was an adaptation of New England methods, founded on prototypes evolved between the Thames and the Channel, where the typical English forests of oak ever gave way to pine. The French-Canadian steeples have always had distinctive character, and the earlier ones are characterised by simplicity of composition, combined with extraordinary grace. The French window

(casement, opening in) has been adhered to with a tenacity almost as great as that bestowed upon language and religion, and only of late years has its supremacy been challenged by the mullioned ranges of casements, and the sliding sash, respective heritages of the English Gothic and Classic traditions. But by far the most characteristic feature of old French building craft in Canada is the exaggerated bellcast designed for shade and shelter and an essentially bad snow form. Perhaps its grace has been sufficient justification. It is dead; but it has died hard.

Just after the end of the French régime there was a school of crafts established at St. Joachim on the north shore of the St. Lawrence, below Quebec. There, among other things, iron latches, locks and cockspurs were made with distinct signs of Gothic method—the only trace of natural, traditional, unrevived Gothic culture I know of in America. Again, from about 1800 to 1825, one Quevillon established a school of design and craft at St. Vincent de Paul, near Montreal, and much of the quaint and interesting work in the way of pulpits and altar pieces in French-Canadian churches is to be ascribed to his school, which at one time numbered about one hundred apprentices.

Until a century ago there were two well established traditions in Eastern Canada, with French and English origins, both curiously parallel to the contemporary work in the cities of the Baltic. The English tradition was, of course, closely allied to that of New England. These traditions, inherited from the France of the Louis and the England of the Georges, were partly ameliorated by climate and partly by the use of that greatest of all timbers, now well-nigh squandered out of existence, white pine. But these semi-indigenous traditions are no more, for to build in the good old ways is now become desperately expensive, and that part of the goodness which was craftsmanship is quite unattainable. In Halifax and St. John, Quebec, Montreal and Kingston there are buildings from the design of men trained in the offices of Adams and Cockerel, who came to Canada as civil officials attached to naval and engineers' services. Their works are equal in delicacy and grace—and, I may add, in stability—to anything of the kind in England. But such treasures are in a sad way, and public interest in their preservation is as yet non-existent. A survey of the older

architecture is now begun by the students of the Department of Architecture at McGill, while the Province of Quebec Association of Architects has a scholarship for travel and study of old French work. These are poor expedients when public pride is lacking.

Such things, belonging to an era that has passed, exceed in grace and accomplishment anything done since in Canada. Here and there, up to 1860, a little work in the older manner was still occurring, but a grander scale soon supervened, bringing with it a somewhat vulgarised taste in detail. Thereafter the most virulent phase of "American Victorianism" had a vogue. Some fine square houses were built about this time, with better detail outside than in, but the vernacular taste became wholly corrupted, and the use of galvanised iron for feigned stonework made all things possible. By 1880 people were no longer building so large; the cycle of economy in scale had set in; but prodigality in the use of pine and oak were still manifest. By 1900 rapidly rising prices and the depletion of the supplies of the better qualities of timber had inaugurated an era of condensed planning and inferior construction. Craftsmanship disappeared.

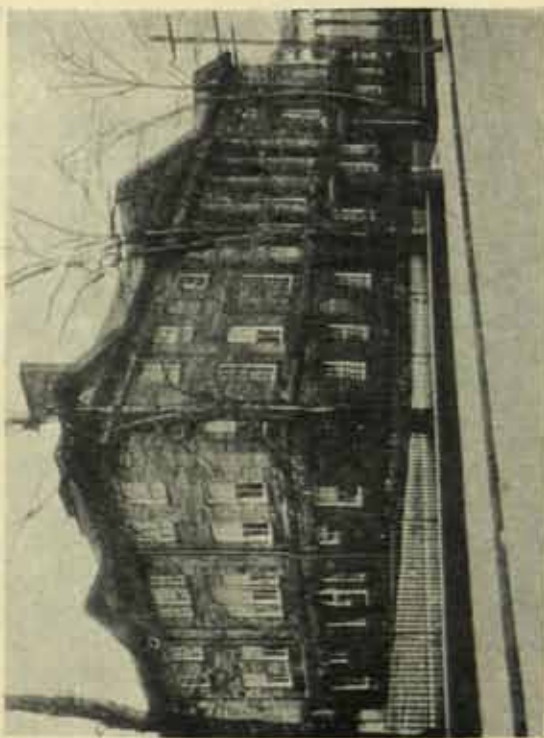
Some time about the fifth year of this century, I had the pleasure of showing Mr. Salm, the Dutch architect, the charms of Montreal in midwinter, and it befell that we sat us down in a then famous hostelry before a mighty jig-saw doorway, manifesting in sundry natural and grained woods, with some gilding, an inarticulate volley of broken pediments and chamfered whatnots. "Why did he make it so ugly?" asked my friend; and again and again, "But why did he make it so ugly?" And then, after a long pause, finding me still discreet, he grabbed me by the thigh in enlightenment, and chirruped, "I know! I know! *Because he could not make it any uglier!*" After that we went slumming, and he was charmed with some of the gracious and dignified simplicities of a by-gone day, more particularly several buildings since demolished.

The horrors into which the Neo-Greek tradition in Canada degenerated, after a good start, laid open the way for Gothic revivalism, even in its crudest forms, as a welcome relief. This was in turn supplanted by the robust American Romanesque of Richardson during the last twenty years of the century, only to be superseded by a second phase of Gothic, which looks to Mr. Goodhue,

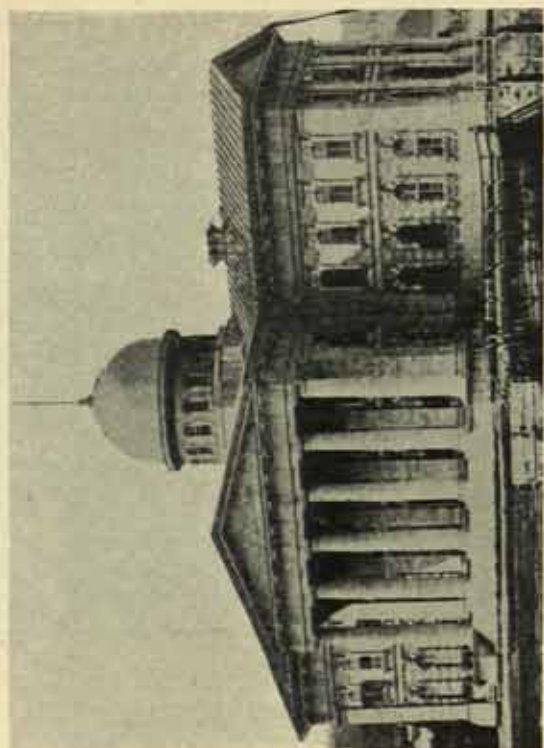
rather than the Tudor originals, for inspiration. Our mediævalism is thus seen to be both artificial and exotic in its inspiration. It has been most successful when least scholarly, as in the case of the choir in St. Patrick's Church, Montreal, in which material and climatic considerations join with a vaguely felt tradition to embody a noble scale and sensitive proportions.

In 1903 Messrs. McKim, Meade & White, of New York, designed the head office of the Bank of Montreal in that city; in 1918 Messrs. Sproatt & Rolph, of Toronto, built Hart House, Toronto University—the first an affair of rarified classic taste, the second a matter of mullions, timber roofs and tender, textured rouble masonry. McKim's work is often indistinguishable from Smirke's; Sproatt almost uses plates of measured work as working drawings, albeit with a fine selective taste. Each achieved a notable building and, a thing rare in our time, a great popular success. Neither can claim much originality in these buildings, except on the score of the plans, both brilliant in their very different ways. But only a few, even among architects, apprehend an accomplished plan. I cite these two cases as important milestones. McKim has had many followers in Canada, and Sproatt leads a devoted band. These traditions are incompatible. They cannot both represent the right thing in the right place when the place is Canada.

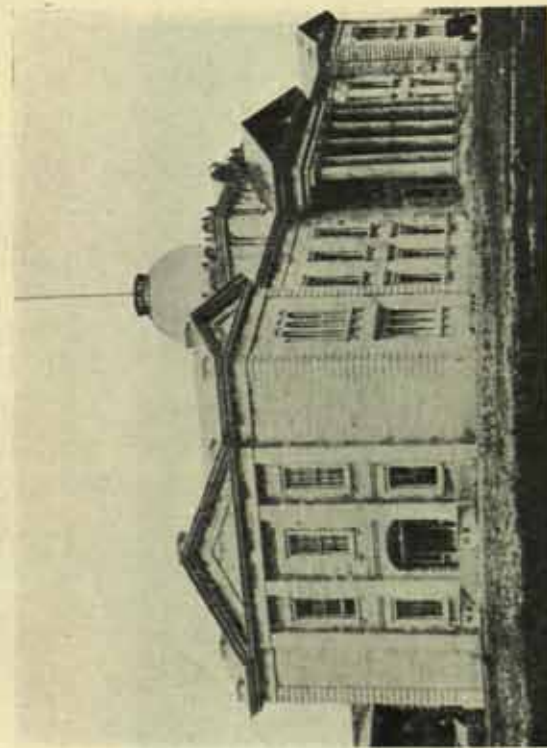
In the 'nineties the Canadian Pacific Railway built two hotels, in Quebec and Montreal, and labelled the former the "Château Frontenac." Mr. Bruce Price, of Boston, was the architect, and they were made French out of compliment to the Province, and Old French for the delectation of American tourists, who, as the late Sir William Van Horne, President of the company, well knew, love a romantic setting. Mr. Painter made some bold additions to the Frontenac before the War, and the Messrs. Maxwell have made still bolder ones last year. All have drawn freely on the Loire. When the Grand Trunk was becoming a transcontinental railway, it also went into the château business and, taking a leaf out of the rival railway's book, instigated the design of a notable pile, "the Château Laurier," at Ottawa, also making heavy draughts upon the Loire. A chain of "châteaux" has been embarked upon by both railway companies. In the Canadian language "château" now means railway hotel.



LEGISLATIVE BUILDING, HALIFAX, N.S. Architect: John Merrick. 1841



THE CUSTOM HOUSE, QUEBEC. 1833



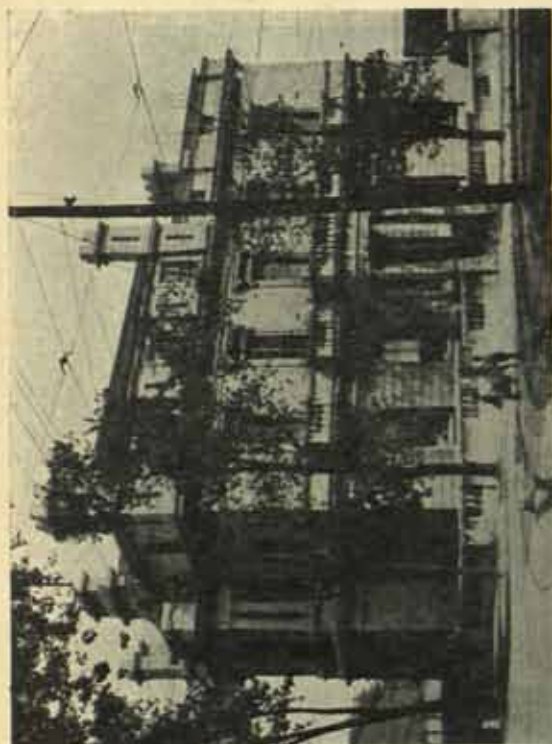
THE COURT HOUSE AT KINGSTON, ONT. c. 1825



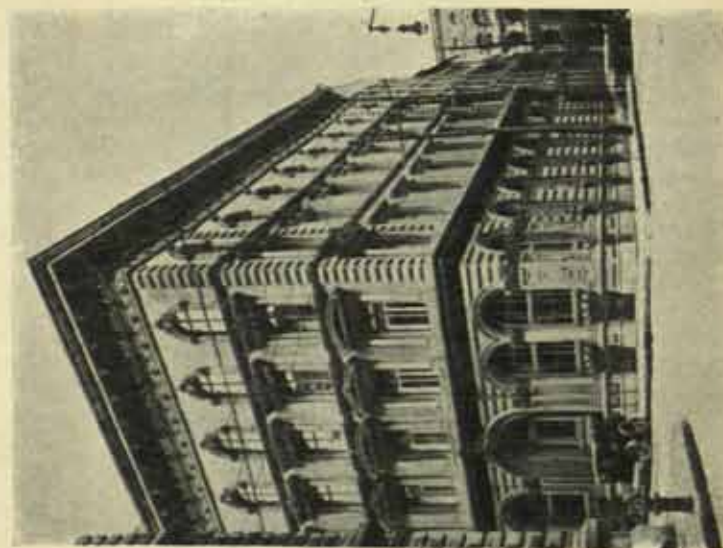
THE COURT HOUSE AT BRANTFORD, ONT. c. 1850



OSGOODE HALL (COURT HOUSE), TORONTO
Architects : Cumberland and Storm. 1860



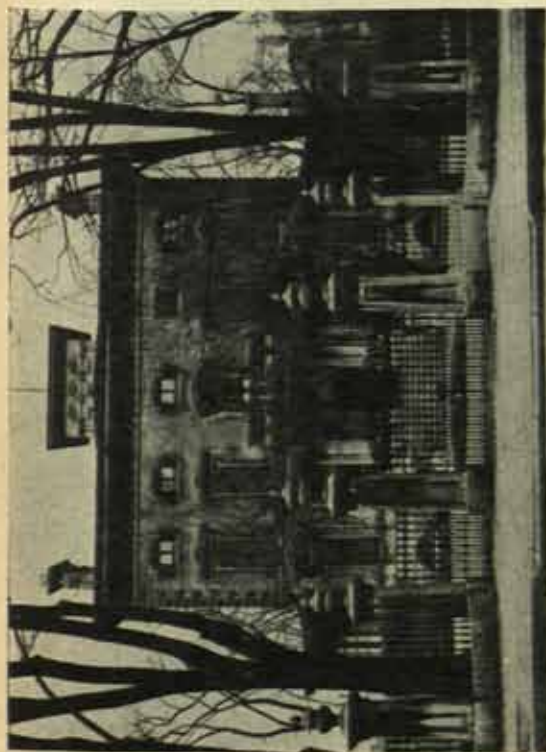
A PRIVATE HOUSE IN KINGSTON, ONT.
c. 1860



AN OFFICE BUILDING IN MONTREAL
Architect : Thomas. 1870



A RESIDENCE IN MONTREAL
c. 1850



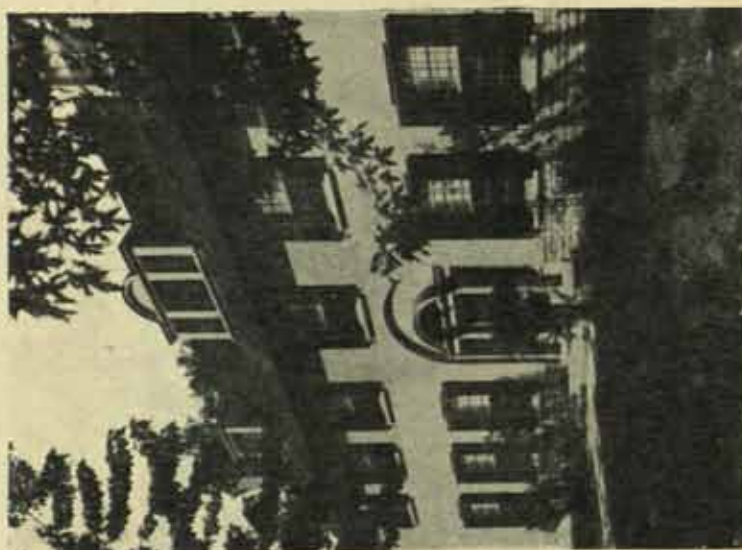
A RESIDENCE IN MONTREAL. Architect : Thomas. c. 1860



A RESIDENCE IN TORONTO. Architects : Wickson and Gregg. 1917



HOUSE OF THE ARCHITECT : Eden Smith
Toronto. 1912



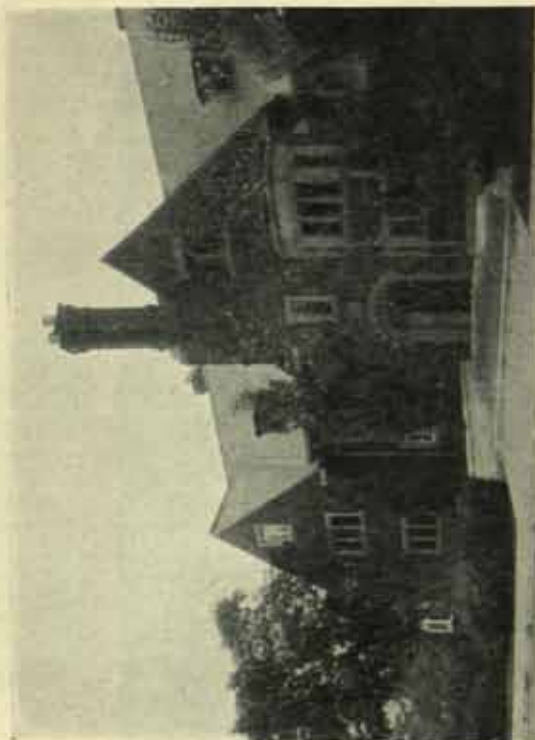
A RESIDENCE IN TORONTO
Architects : Sprout and Rolph. 1923



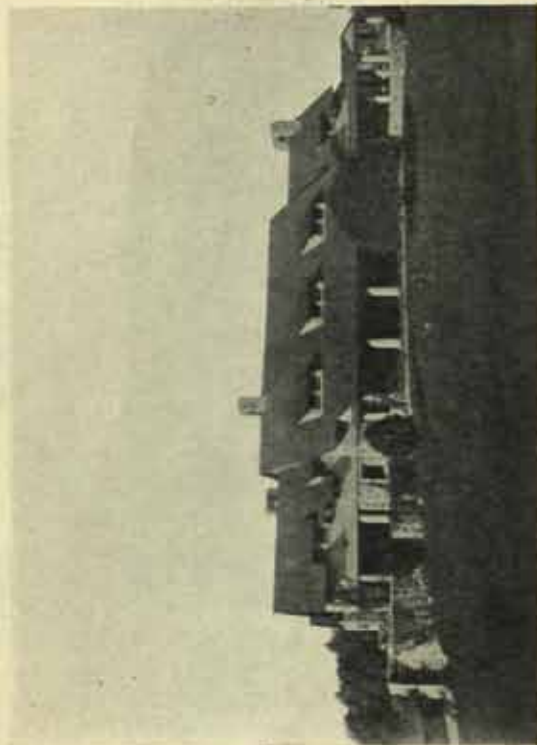
A RESIDENCE IN VICTORIA, B.C. Architect : S. MacLure. 1920



A RESIDENCE NEAR MONTREAL. Architects : Hobbs and Hyde. 1923



A RESIDENCE IN WESTMOUNT, P.Q. Architect : Robert Findlay. 1918



GOLF CLUB HOUSE, BEACONSFIELD, P.Q. Architect: David R. Brown. 1904

ARCHITECTURE IN CANADA

A corollary of Confederation in 1867 was the erection of the Houses of Parliament at Ottawa, and in 1917 the main building was burned. Fuller, who had been concerned with the State House at Albany, was the architect, and his manner showed the influence of the Ruskin, Street, Butterfield and Nesfield School.

The design for reconstruction was put in the hands of John Pearson, of Toronto, and Joseph Marchand, of Montreal—the first a Yorkshireman with a sentimental attachment for the "middle flowing," the latter a French Canadian trained in Paris, with a flair for a fine plan. Thus Ottawa retains its neo-mediævalism.

The various provincial parliament buildings have now all been built. Halifax has her old Georgian "Province Building," dating from 1811, and still the gem of the collection; the New Brunswick building at Fredericton is of little interest; Quebec has her Parliament House in the manner of Louis Philippe, tasteless and banal; Toronto possesses in her Legislative Building a rare example of "masonry brute mishandled." The legislative building at Victoria, B.C., has a freer and more graceful character. The three prairie provincial capitals possess parliament buildings of more recent date, of the recognised State Capitol type, with pedimented porticos and central lantern domes. That at Winnipeg, by Mr. Frank Simon, is a truly notable achievement, in the full dress of European classic culture.

Office buildings are a highly specialised line in what used to be listed as "Yankee notions," and many thoroughly effective examples have been built in Canada both by American architects and Canadians. So also with the institutional work

and collegiate buildings, the American models have, for the most part, been followed, with their good and bad points evenly accentuated.

Standardization is the vice of Americans; one town becomes like another throughout the States of the Union and, by an infection which there is no possibility of avoiding and no use in denying, throughout the provinces of Canada as well. The older towns still have the bouquet and savour of individuality. Halifax and St. John retain their rugged silhouettes on ridge and crag; Quebec her discreet fronts on narrow and precipitous lanes, with dainty spires wherever a church may cling upon her slopes; Montreal the disordered picturesqueness of a lingering eighteenth century civilisation at odds with modern commercialism; Kingston her forts and her palladian façades; and London (in the bush) her shaded avenues of elms.

The smaller towns of Ontario still retain a certain charm due to a not over-accelerated development. But the cities of Ontario, and the cities and towns of the plains, are American, with certain very American standard features such as useless but elegantly designed columnar porticoes to the banks, and useless and ill-designed Gothic towers upon the churches; and where educational institutions of any importance occur, a display of collegiate stage setting, mullions and buttresses and parapets all turned out by the yard, with a singular lack of all that Mr. Prior would understand as of the Gothic spirit. Now, in the Eastern States of the Union, the demure and legitimate classic inherited as a real tradition from Georgian times is able to achieve solutions for all manner of collegiate problems, and cheaply too.

(To be continued.)

Review of the Designs and Drawings submitted for the Prizes and Studentships, 1924

BY HENRY M. FLETCHER [F.]

WHEN our late President did me the honour of asking me to criticize the works submitted for the Prizes and Studentships of 1924, my mind was full of the delights of the task. Criticism has been described as "the adventures of a soul among masterpieces," and although the achievement of masterpieces may hardly be expected among students' designs save once or twice, perhaps, in a half-century, who could tell that this might not prove itself one of the golden years? It would be unfair, as well as foolishly rash, to say that none of those whose work we see to-night has it in him to achieve a masterpiece one day. There have been great men of all kinds, late developing, whose early attempts bore little promise of their maturer fulfilment, and among architects there are those whose genius, like a fowl's gizzard, needs something grittier than an imaginary programme to stir it into effective working. And there is this to be said for this year's competitors, that they have competed. Two of them, it is true, in the Owen Jones Studentship and the Grissell Medal, competed against nobody, but that was not their fault—they put their fortunes to the test.

No, it is not a golden year, and the task of criticism offers few delights. Six entries for the Soane Medallion, the most famous and fame-bestowing architectural prize in the kingdom, with a subject to tempt the most soaring imagination. In this case I am happy to say that the competition, though among so few, has been of a quality to admit the awarding of the medallion.

Four for the Pugin Studentship, but no award.

Three for the Essay Medal, no award.

One for the Owen Jones Studentship, which is awarded.

One for the Grissell Medal, no award.

For the Arthur Cates Prize, no entries.

It is a melancholy list, and needs careful consideration by the Institute, the Schools of Architecture and all who are interested in architectural education, whether as administrators, masters or learners. Before going on to these larger questions, let us discuss in detail the works we have before us.

The subject of the Soane Medallion is the Design for an Anglican Cathedral Church. With the intent of putting all competitors on an equal footing and of securing that no man should be handicapped by ignorance of ecclesiastical, as distinguished from religious, needs, and that all should be judged by their power of combining and grouping a number of pre-

determined elements and of imagining a vast religious building, the conditions were worked out with unusual care and preciseness. Some of the competitors seem to have failed, partly from inexperience and partly from the difficulty of designing to the small scale of 16 feet to the inch, to realize how vast their own conceptions were, and have made the individual parts so large that in execution they would dwarf the scale of the whole. Of all the niceties of design this is the most difficult to attain, and the most vital. If the details of a small building are applied to a large, the details, and therefore the building, will look petty; if the scale of the details is too greatly enlarged, the apparent size of the building will be diminished. The problem is to hit the mean, and where St. Peter's has failed, what wonder if others come short of success?

The medallion has been won by the author of the design labelled "England," Mr. J. Scott Kelsall, who will, I hope, allow me to congratulate him heartily on his achievement. This is the only design conceived in an approximately orthodox Gothic manner—there is a remarkable diversity of manner in the six sets—and it should at once be made clear that it was no predilection in favour of Gothic which led the jury to place this one first. This might indeed be inferred from their names. It was no question of a style, in the historical meaning of the word, but rather of "style," in its æsthetic significance. He has outstripped his rivals by a maturity of outlook, an easy spaciousness of handling, without extravagance, in his lay-out, a consideration of the needs of Anglican as opposed to Roman ritual, and above all by a certain buildableness which implies thought given to effect in execution as well as on paper. All the designs show, naturally enough, the influence of certain origins; in connection with this one, may I breathe the word "Liverpool"?

The scale is bold; the central aisle, or main nave and choir, is 56 ft. wide and 128 ft. high. There is no central crossing, for the great vault is carried unbroken from end to end as at Bourges. In place of transepts, as at Exeter, are two comparatively low towers, treated internally as double returns of the arcade of the side aisles, in which, by a happy solution of the instructions, the minor chapels are placed. There is a cloister, rather tamely conceived, but at any rate of sufficiently generous dimensions, the garth measuring 80 ft. by 90, and round this the requisite rooms are excellently disposed. The feeling of the whole is as English as the pseudonym. In spite of the

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great height there is an insistence on length and horizontality, broken, where it is broken, by sturdy square masses rather than spires. The English tradition has been followed even into the rabbit-hutch western doors. The west front is the least successful part of the building, with its rose window enclosed in a square, and not too well fitted into the space that contains it. The plan shows that this front would be less flat than, owing to some hesitation in its conception and its draughtsmanship, it appears to be. Pure line is one thing, and pure rendering another; penumbra lacks the advantages of either. Another point for criticism is the want of space between the vault and the roof-covering, which on the general drawing amounts to only 3 ft. On the detail drawing this has been increased to 5 ft., but the author would be well advised to leave more room for structural necessities. These are minor points; taking a larger view, the building is finely grouped and consistently carried out. It is not a parish church enlarged, but a cathedral, conceived on the cathedral scale.

A few words about the unsuccessful designs. "Dean's" work shows power in the simplicity of his great vaulted nave, and knowledge and refinement in his rather American version of pure Italian detail, and his draughtsmanship is delightful. But he has surely misjudged the scale. He has built his side walls up to 120 ft., and then destroyed all sense of stability and monumental effect by advancing the lower third 9 ft. in front of the upper part. His windows are 20 ft. by 48, which without tracery is intolerable and would altogether dwarf his building. The largest windows in St. Peter's are about 12 ft. by 20, just one quarter of the size, and those of St. Paul's 10 ft. by 22! He has collected his sacristies and other rooms ingeniously round the apse, with excellent effect in the external grouping, but has failed to keep the scale consistent. What should be the noblest part of his exterior takes on a domestic look. With random mediæval grouping this might pass, or even be counted a charm, but in the severe type of design which he has adopted the result is unhappy.

"Phoenix" has imagination and a sense of unity, and has used them to play a fantasia on Gothic. He has pursued the single idea of verticality tenaciously and consistently through every part of his cathedral, and visually the result is fascinating. But alas, he is no constructor. One glance at that soaring tower, 112 ft. high, balanced over the centre of a vault 56 ft. square and 128 ft. up in the air, fills the soul with terror. That same square vault, too, cries aloud for transepts, which do not exist. In a word, his imagination, real enough, is as yet rather pictorial than architectural. Let him school himself by hard work to think structurally, and he may go far.

"Seep," again, has mistaken the scale, and the

dimensions as well, as may be seen by comparing the actual size of his plan with that of all the others, and has given us a metropolitan, not a diocesan, cathedral. The size of the nave was stated as 15,000 square feet. His, including the dome, which ritually is a part of the nave, contains over 31,000. His plan, with its 18 chapels, is purely Roman, and his church would be pitch dark in England. Perhaps he designed it for Central Africa or Australia, where the sun is said to shine. The frieze round the base of his dome consists of life-size figures, but he has forgotten that they are 150 ft. from the pavement. There is a laudable simplicity and restraint about his design, both outside and in, but he must anchor himself more firmly to the rock of reality.

"La Trinité" has made an attempt at the frank expression of ferro-concrete construction, with a plan recalling the southern French type seen at Périgueux. Influenced perhaps by the dread of modern craftsmanship so naively expressed in his marginal notes, he has shown us the bare bones, and bare bones are apt to be rather dry. There is some dignity in his big domed nave, but it is spoilt by the arcaded screen to his chapels, which repeats on a very small scale the main motif of his nave wall. Puppies and kittens are charming creatures, but out of place in cathedral design. And really, a cloister garth 22 ft. wide will not do.

"Lampsacus" must learn to simplify and eliminate. He has brought together too many different things under and outside of one roof. His plan, with ranks of chapels flanking the aisles, is Roman. His external cornices are used for a certain distance, then forgotten, and picked up again some hundreds of feet away. His aisle walls are topped by a colonnade without apparent provocation. Internally, the piers of his dome break out into stripes which are confined to that area. His belfry tower, which was asked for by the conditions, is crushed by the scale of his dome, which was not. He has failed to realize that in the classic type of design there is no solemnity without repose.

For the Pugin Travelling Studentship four sets of drawings were submitted, but the jury with great regret decided that none reached a standard of draughtsmanship and analytical study to justify the awarding of the Studentship. Competitors who wish to form a notion of what such a standard would be may be referred to the work of the last Pugin Student, Mr. Newton Thorpe, shown on the walls.

Mr. Hampton seems to have paid little attention to the note that the Council attach special value to perspective sketches done on the spot. The early ornament in his measured drawings is set out geometrically with a regularity which is, to say the least, unusual, and his elaborate sections and elevations of Long Melford church are unaccompanied by any

plan. He has found an interesting and little explored subject in the old bells which he has drawn.

Mr. McMorran has shown good taste in his selection of subjects, but not enough thoroughness in study. His Northleach Church is drawn with few dimensions and no diagonals, and an exhaustive analytical study of the porch would have been more valuable to himself and us than slighter drawings of the whole church. His sheet of full-size details is too crowded to be readable.

Mr. Price has missed the point in the other direction, having sent hardly anything but pictorial pen-and-ink sketches of buildings, most of which have a curious tendency to lean to the right.

Mr. Messent, again, sends measured drawings of Salle Church, but does not appear to have troubled about diagonal dimensions. He has dotted the lines of the porch-vaulting on his ground plan and left it at that. He has drawn the curious arcading over the Bridewell door at Norwich, but given no hint of its construction or materials.

In general, the competitors for this prize have rather devoted themselves to the externals of mediæval work than burrowed into its true inwardness and anatomy.

The Owen Jones Travelling Studentship has been awarded to Mr. Sexton on the strength of a beautiful set of studies of old colour work, mainly from the Norfolk rood screens. His draughtsmanship and colour-sense and feeling for the character of mediæval colour decoration are very sensitive. It is disappointing to find that these studies have not borne better fruit in his original scheme for the decoration of a Guild Room for Craftsman. His architecture is unattractive, with small windows dwarfed by immense architraves, and the strong blue of the walls would kill the frieze subject-panel which should be the focus of attention. The general effect of the ceiling decoration inclines to the muddy, in spite of the many colours which compose it. If he will meditate not on the details but on the principles of the old decorators with whose work he has such warm sympathy, I am sure he has it in him to surpass his present effort.

The one design sent in for the Grissell Gold Medal, by "Orient," receives no award. The steelwork has been scattered with a lavish hand. The floor is littered with stanchions to carry shafting, which might have been slung from the roof, and the main entrance is blocked by a central line of these same stanchions. The tower contains 14 stanchions in a space 23 ft. square. The roof trusses are too heavy, tension members being made of the same section as compression. The connection of reinforcement between the concrete piles and the raft floor does not exist. The access to the motor garage is impossible. The design of the centre tower and the lettering of the owner's name it is only kind to pass over in silence.

The Ashpitel Prize, awarded to the student who passed with highest distinction in the Institute Examination for the year, goes to Mr. Eustace Button, of the Royal West of England Academy School of Architecture. It is good news that not only Mr. Button but also the most recently established school should have started so early on a career of honours.

The winner of the R.I.B.A. Silver Medal for Post-Graduate Students of recognised schools is Miss Isabel Chambers, of the Architectural Association. She must be tired of hearing the comment that this is the first time that such and such distinction has been won by a woman, but must forgive me if I do it once more. After all, each of these events is a further landmark in the advance of plain common sense against privilege and mandarinism, and to pass it by in silence is to lose an opportunity of helping things on.

The Essay Silver Medal is not awarded. Three essays were submitted, on "The Defence of the Small Classic Church," by "North Point," "The Economic Design of Sanitary Appliances and Fittings for Housing Schemes," by "Tuum Est," and "Modern Bank Design and Construction," by "Fortezza." The advice to competitors says: "The facts should be logically marshalled and presented clearly in terse and idiomatic English." The jury found little evidence that this had been considered. "North Point" was eager in his defence of the small classic church, but showed little research and considerable incoherence. "Tuum Est" was too slight on sanitary appliances, a subject, in any case, of doubtful suitability, and displayed far too much interest in his own wrangles with local authorities and the D.B.M.S. "Fortezza" on banks was methodical and well-indexed, but lacked a sense of proportion, treating essentials and unimportant details at equal length, and laying down the law on questions of taste, which should be left to individual architects. His style has been largely formed on specifications. "Same" is not a good synonym for "it," and "may advantageously be utilised," in place of "may well be used," is neither terse, idiomatic, nor English. Indeed, the literary quality of all three essays was so poor as to be almost non-existent—or even what Carlyle used to call "a frightful minus quantity." Competitors for this prize should note that "Essays submitted must not have been previously published." This warning seems to have been disregarded by "Tuum Est," who states that, for his illustrations, he had special blocks made to a reduced size. He forgets to state, what is the fact, that these blocks are actually prepared for publication, and the text of the essay can be seen printed on the back of them.

It is clear from the unsatisfactory state of these competitions that something is wrong somewhere, and I take it that the duty of a critic is not only to comment

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on the individual work submitted, but also, and perhaps even more urgently, if the occasion calls for it, to discuss the conditions under which these prizes are competed for and awarded.

What, then, are the causes of this apparent lack of interest? Is the whole rising generation of architects wanting in ambition? If so, as Alexander Selkirk said of the beasts in his solitude,

"Their tameness is shocking to me."

But I do not for a moment believe it. On the contrary, I believe, and all my experience as a member of the Board of Education confirms the belief, that there is a great, even an unusual, vitality and enthusiasm for architecture in the present generation of students. We must look further afield, and drop, if we were inclined to take it up, the notion so comforting to the middle aged, that the younger men do not work as hard or as keenly as they themselves did, for it will not fit the facts.

The main cause appears to be the immense change which has come over the whole system of architectural education in this country since the last century. These prizes and studentships were founded to suit the old system of private pupilage, and they do not suit the present day. The school courses, which in the principal schools extend to five years, are so absorbing that they leave no time for the prolonged extra work called for by such competitions as the Soane and the Tite. It is difficult to see, though it should be inquired into, whether these competitions could be in any way incorporated into the work of the schools with fairness to students who are outside the schools, and without destroying the spirit of individual initiative which it was the intention of the founders to foster. It is true that they are open to competitors long after the school age, indeed up to 30, 35 and 40—but it must be remembered that architectural education nowadays entails a rather prolonged drain upon the resources of parents, and it cannot be called money-grubbing if

students feel it their duty, in return for this, to set about earning their own living with as little delay as possible. It may be, too, that some of the studentships are hampered with conditions which make them less attractive now than in former times and in different circumstances. Possibly there is a fashion—we are all subjects to changes of fashion—for standing aside from Institute competitions. If so, it is time the fashion were changed again, and—shall we say?—a more intelligent fashion set up in its place. Or, again, the whole thing may be one of the obscure consequences of the war, which will tend to correct itself if and when the world comes right side up.

The position is difficult, and has to be faced. It would be a calamity if these prizes, which in the past have been contended for by the most distinguished throughout many generations of English architects, were to fall into disuse. I have endeavoured to point out some of the reasons for the present slump, to diagnose the symptoms of the disease, but the prescription of the remedy calls for the careful investigation of many facts, and the collaboration of all those, or representatives of all those, who care about architectural education. The Board of Architectural Education has appointed a committee capable, by its constitution, of looking at the matter from every point of view. It will be their job to look at it very hard, and to consider whether the difficulty is temporary or permanent, whether or no alterations should be made in the schools or the prizes or both in order to bring students and prizes nearer together, what accretions time has made to the original intentions or constitutions of these prizes, and what alterations, if alterations are desirable, can be made in the trusts or deeds of foundation, remembering that the prime intention of the founders was that these prizes should be awarded in perpetuity, and that any condition which hinders this prime intention, even if expressed in the most legal of legal phrases, is an encumbrance, to be got rid of to the utmost that the law allows. We look to them to restore the ancient lustre to these historical contests.

The Protection of English Church Buildings

BY HUBERT C. CORLETTE [F.], O.B.E.

THE Report for 1923 of the Central Committee for the Protection of Churches, with an account also of the Diocesan Advisory Committees and their work, is interesting reading. It is encouraging. As the Archbishop of Canterbury says in his prefatory letter, "nothing could be better than that a report should be forthwith published showing the work which has been done." And he adds, with what is a truly wise and comprehensive outlook, the endeavours of the Central and Diocesan Committees "will be of the highest value in the historical, the architectural, and the ecclesiastical fields." If it is possible to say that this report is encouraging, it may be equally reasonable to add that the scheme in principle should be encouraged in some financial way by the Royal Institute of British Architects. To be consistent we should surely aid this effort to preserve the fabrics of our truly national buildings. If, as a representative body, we subscribe to save the works of Wren in the Italian manner we admire, we should also do so to save those we reverence and for which we thank William the Englishman, William of Wykeham, Richard the Second, and Hugh of Lincoln. If these men helped to make our English architectural traditions, we should preserve what they made, maintain what they bequeathed, and pass on to future generations what we have received from them.

The body of the Report is presented in five sections, which refer to the origin and growth of the Advisory Committees; results of experience; examples of what has been accomplished; finance; and "Appendixes." I had almost written "Appendices," but, perhaps, that would be too antiquarian!

Of these last there are ten. Among them it is possible to discover much of the substance of what is being done; and it may be some suggestions will be admissible as I proceed to consider what they report.

In the first appendix the constitution of the Central Committee is explained. It is important, because it touches questions discussed in the Report, issued in 1921, by the Ancient Monuments Advisory Committee. The part of this latter Report to which I refer is concerned with Ecclesiastical and Secular Buildings in use. Of these the former are my present concern in examining the Report for 1923 of the Central Committee now in being. For brevity it will be best to keep these reporting bodies distinct by referring to the one as the Advisory Committee, that set up by Lord Crawford as H.M. First Commissioner of Works, and to the other as the Central Committee, the one now at work under the guidance and supervision of the Archbishops of Canterbury and York. In the latter it is

clear there is no dual control because there is unity of mind in aim. The aim is the general co-ordination of effort in the 37 English dioceses, of which 31 already have Diocesan Committees at work. What is their work? They are to advise the Chancellor in each diocese if and when asked to do so by him in cases where a faculty is required or where work is proposed for which a faculty may not be necessary. These committees are often consulted in advance by those many Chancellors who have approved the scheme. The function of the committees is to assist the Chancellor's Court "in architectural, archæological, historical, and artistic matters relating to churches as to which faculties are sought." In a word, the central administrative control has developed as a practical need out of local initiative. It has been a process of natural growth. Bodies in being, if they are to co-operate effectively over wide areas, require a head, a central government, or advisory body, if reasonable co-ordination is to develop. The sense of organisation displayed is sound. It is Primitive, and it is Apostolic, in the principle that has been applied. Apostles were first placed in a position of collective authority, collegiate direction, to minister to the whole Church under their supreme Head. Then the diaconate appeared to meet a practical need. And afterwards, for similar reasons of practical organisation, in a body that was, and is, an organism, and not merely an organisation, afterwards the episcopate developed as a local, a diocesan, and not a universal, ministry. We may then accept the evidence of a principle of growth in these proceedings. They began by authority duly exercised, and it certainly looks as if they would prosper under authority respected. For, apart from other points, these Diocesan Committees are not to trespass outside their province. That province I have indicated by referring to their specific functions. But the province of civil law rests with the Chancellors in performing their civic duty as servants of the Crown.

The Central Committee, by its constitution, in the second appendix, "shall"—not may—shall refer technical questions to specially qualified persons, even though they be not members of the committee. This is surely another indication of a wise division of responsibility. Irresponsible opinions are eliminated where matters involving a special training and skill are in question. If we look now to the third appendix, it is evident from the composition of the several Diocesan Committees that the same constitutional principle is observed. Many minds co-operate to support one aim; special gifts, qualities, and powers are to be brought into action and effective use. Is not this a

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recognition, again, of an Apostolic injunction? A diversity of gifts is recognised; the vocation, calling, *métier*, or special "mystery," of different men is applied; differing, but not indifferent, minds co-operate to aid one aim and one authority—an authority which is not, must not, and cannot be, dictation. But the Central Committee is not so strong as it could be in some ways. It is certainly very Clerical. It is possibly well stocked with ability of the historian and antiquarian kind. In what manner are the arts regarded? Certainly not as well as in the Diocesan organisations. On these committees many qualities and capacities are brought together, and the arts are not neglected. Of nearly all of these this is true. With the Central Committee it is different. On it there are some fifty-five members, including three co-opted, who represent twenty-eight dioceses. Of the total members only about eight are recognisable as having some special qualification which would enable them to represent the arts in relation to archaeological or historical matters. It is true that the Central Committee "shall refer difficult technical questions" to specially qualified men "not members of the Committee." But, without the aid of any specially qualified opinion, they will decide which are easy and which are difficult technical questions. They may, and presumably will, decide these seemingly easy questions without advice, and as easily make difficulties for those who, later, might wish such easy mistakes had not been made. It is a danger easily to be remedied.

The fourth appendix gives, in full, the form of notice used in the Bristol Diocese showing the procedure to be observed concerning the "issue of faculties for alterations to fabric and fittings of churches." If this is to be taken as an indication of the method followed in other cases, we may detect signs of a healthy change in the right direction. There is formal procedure which will involve delay, because reference to the Parochial Church Council, the Diocesan Committee, and the Chancellor's Court is required. But this delay, if at times irksome, should make it impossible to commit serious mistakes. And the reference to the local Council, and the Committee acting for the diocese in general, will also serve to show how far, at times, it is possible for a Chancellor's Court to reach decisions which, when not on strict points of law, may be unwise and well out of date. A growing opinion on matters architectural, and therefore artistic, archaeological, and historical, can, by the procedure indicated, make itself felt both in the parish and diocese, and eventually, if desired, before the Central Committee. A subdivision of the Central Committee's work is not provided. But some kind of Provincial Committee may be needed to decentralise its advisory control. As a, presumably, model form of diocesan procedure this Bristol notice seems

wise. It shows that not legal reference to the Chancellor's Court alone is contemplated. For it will consider "all matters of art affecting churches and churchyards." With any truly representative, and able, technical advisers on these committees we should soon feel some security against the slack toleration which has accepted intolerable standards of design and craftsmanship in so many modern Church buildings. Within ten years the catalogued, advertised, and, at one time, lucrative trade in "Church art" should be rendered innocuous by being relegated to the place where Dante was shown by Virgil so many other plagues and parasites.

In Appendixes 5 and 6 we find a brief report of work done by the Canterbury and Chelmsford Advisory Committees. They show what definite, and valuable, work is being done. To this subject of function and action I shall refer again later. Appendix 7 is a Memorandum on Bells agreed between the Society for the Protection of Ancient Buildings and the Central Council of Church Bellringers in 1923. It is issued with a covering letter from the Central Committee to all Diocesan Committees with the recommendation that "no additions or alterations to rings of bells or their hangings should be made" without the advice of a Diocesan Committee. It might be well to add a clause to the memorandum saying that no removal of an old pre- or post-Reformation bell should be permitted without special reasons, nor without providing for the way it shall be cared for after removal. Such a removal is not provided for. And to illustrate the need for doing so an incident of my experience may be worth noting for the benefit of the Worcester Diocesan Committee. A very beautiful pre-Reformation bell, about 2 feet 6 inches high, was removed from an old church in the city of Worcester. It was not in any sense "preserved as a valuable and interesting work of the past." For, a few years ago, I found it sitting in the middle of a builder's yard in Worcester, surrounded by all kinds of tackle, heaps of derelict building rubbish, in deep rank grass and every sign of culpable neglect. It may be that the observations it was possible for me to make at the time drew sufficient attention to this precious relic. But it would be well if the committee concerned made some inquiries.

Appendix 8 is a note issued by the Canterbury Committee on the "Care of Monumental Brasses and other Memorials." Like other parts of the Central Committee's Report, as a whole, we can feel in this appendix the value of that personal, intimate, well-informed sympathy with the work that is being done by those responsible for carrying it on. There is no frozen official touch. The official mind itself is softened, humanised, made flexible, by contact with the arts. This is to be felt distinctly exhibited in the fine attitude

of disinterested, educated enthusiasm in which H.M. Office of Works is approaching its duties under the Ancient Monuments Act, 1913.

The church towers of Somerset are the subject of a note issued by the Bath and Wells Committee and printed as Appendix 9. It could not have been prepared except by the assistance of some skilled adviser. For it is unusual to find, as we do here, a piece of sound advice against the common forms of pointing old masonry which are constantly to be seen on, and are wholly unsuited to, old or, it may be added, new buildings.

The care of church plate is considered in the last Appendix. It is a timely reminder. And it shows that in the authority from whom it came, the Director of the Victoria and Albert Museum, all enthusiasts who seek to preserve our national treasures are sympathetically supported by an equal degree of keenness, for which the whole staff of the Museum is to be thanked and for which they deserve the gratitude of all. They are an official department with a welcome unofficial manner of attacking the extraordinary diversity of subjects and things related to the arts in their care. If we turn back to Appendix 6, we see a case in which this reminder has no doubt had effect. An old Communion cup and cover was for sale as the private property of a lady. On its bowl was an inscription showing it had belonged to an Essex parish. A member of the Chelmsford Committee intervened, and it was purchased and returned to its place in the church where it should always have remained.

A question naturally arises now. It is this. As a consequence of experience have any general conclusions about procedure, results, or principles been discovered by those responsible for the direction of the movement under discussion as a whole? They have. Where purely modern work is concerned it is found that better work is now being done than in the past. The standard of new work placed in old churches has already been raised. Care is taken to avoid injury to old work, and the new work done is of a character to harmonise with the old. But nothing is to be added which can be mistaken for ancient work and so to falsify history. It is admitted that additions to the work of a living architect should be executed under his supervision. And a wide latitude for artistic experiment is considered permissible in modern buildings, subject to some limit being placed on eccentricity. Dull and lifeless efforts to work in some more or less traditional forms of the "commercial" or "shop" variety are not encouraged. And it is recognised that there is, and must be, a distinction between these and others which aim at carrying on a great tradition in some living and vital endeavour. Prejudice for, or against, this or that particular "style" is not encouraged. But there is a desire "to rely on those

broad principles common to all the great artistic periods." This being so, there is every reason to hope that a rapid improvement in the character of modern Church buildings, and in the manner of treating old buildings, will be seen in the near future. And this expectation may well be extended to the furniture, fittings, and decoration to be found in the buildings themselves; for the report indicates a healthy view in these directions. As one instance we may observe that the use of colour, "bright colour," or a white wall, as a "groundwork for decoration," is something to be desired.

I have dwelt at some length on this report because of its obvious value; and, also, because the work being done by the Central and Diocesan Committees should be as widely recognised as possible. That there is more work to be done in preserving what remains every architect knows only too well. And it is much to feel that we can have some real confidence about the way in which it may be carried out. It is delicate, responsible, absorbing, and unprofitable work, the care and repair of old buildings. None but enthusiasts full of a reverent ability, and a wide range of thought, knowledge, and sympathy, can do it well. It calls for antiquarian respect, architectural resource, and historical reserve. It is always an adventure, a little of a danger, and sometimes a delight. But it can never be done without regret—regret for lost traditional skill; regret for a restorer's folly; regret, and some righteous indignation, to observe the result of blind ignorance and neglect in evidences of ruthless destruction and the wreckage of decay. I have already referred to a derelict bell of mediæval days lost to knowledge in an open space in the centre of the city of Worcester. If an invitation were sent to all members of the R.I.B.A. asking for information about old buildings, furniture, or fittings, which should be placed at the disposal of the various committees, it would probably fill volumes.

After reviewing the position revealed by the Report of the Central Committee for "the Protection of our English Churches," let me turn for one moment to "The Report of the Ancient Monuments Advisory Committee" issued in 1921. This latter report states that "the faculty system gives a legal protection to all Parish Churches in the kingdom." But it was not aware of "any legal protection for the Cathedral Churches." And it went on to say that if no satisfactory scheme for that protection was brought into operation by the Church authorities, "provision should be made for the protection of these buildings by an appropriate extension of the powers of the Ancient Monuments Act." The report of the Central Committee shows that adequate provision has, it seems, been made. We may therefore conclude that no extension of powers by an amending Bill will be

CORRESPONDENCE

required. The same Advisory Committee referred, also, to the idea of a "Fine Arts Commission." That Commission is now an operating factor. And it can, by its constitution, advise, if invited, on various matters, including those relating to ancient monuments. It may, in time, become, in some sense, not a Court, but a Committee of Final Appeal on many subjects concerning the welfare of the "Fine" and "Allied"

Arts. It might, in fact, be extended in principle so as to be of use as a central advisory committee on such subjects for the whole of the Empire as well as the United Kingdom. Other committees similarly constituted might in time come, voluntarily, into being, ready to unite with its aims and objects, in local national, provincial, or municipal centres where such action was likely to meet a practical need.

Correspondence

ELECTION TO THE FELLOWSHIP.

15 St. James' Row, Sheffield.
17 January 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—It caused me the very gravest regret to hear it stated at the Special General Meeting on 7 January that the Council consider the examination of the drawings submitted by applicants for election to the Fellowship to be a "farce," and that the election to the Fellowship from the Associateship is now "purely automatic."

I am old enough to remember the time when the Fellowship was regarded, both in the profession and out of it, as the hall mark of the profession. Clients treated it with deference, and it carried great weight in Courts of Law. It is no longer entitled to be so regarded; indeed, it is in grave danger of becoming rather a degradation than a distinction, and many of the Associates so regard it.

There is nothing now to prevent a man being elected to the Fellowship who has been in practice for seven years in a remote country village under the title of architect and surveyor, whose business has been restricted entirely to surveyors' work, and who has never carried out any architectural work at all; no working drawings or other proof of executed works being required from him. It is precisely this type of "architect" who will apply most readily for "promotion," and the Associate who is worth his salt will be still more inclined to stick to the qualification which at least carries the hall mark of examination, unless or until the Council tell us that this examination is also a "farce."—Yours faithfully,

CHAS. B. FLOCKTON [F.].

[With regard to Mr. Flockton's letter the Secretary states:—

It may be as well to point out that this election to the Fellowship is confined to Associates who have qualified by examination, that before they are nominated for election they must have satisfied the Council that they have been engaged as principals for at least seven successive years in the practice of *architecture*, that they must be proposed by three Fellows who from personal knowledge of the candidates *and their works* recommend them for election, that they must have satisfied the Council as to their fitness and qualifications, and that they must have run the gauntlet of all the other safeguards provided for in Bye-Law 8.]

THE INSTITUTE (BUSINESS) MEETINGS.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In his letter published in your issue of January 12th Mr. Morris deplores the fact that "important matters of principle affecting the prestige of the Institute can be settled by a majority of two on a vote of 60 members out of an electorate of more than 3,000."

If a series of General Elections came to be contested in this country concerning the respective merits of pyjamas and nightshirts as the correct sleeping attire for true patriots, it is really doubtful whether the enfranchised public could be expected to rush forwards and backwards to and from the polling booths for an indefinite period in order to record their views. In like manner, it may be questioned whether the majority of the younger Associates of the Institute will ever be induced to attend business meetings at the R.I.B.A. whilst such matters as tailoring threaten to form a recurring basis of discussion. If existing conditions are to be perpetuated in the future, the whole time of the Institute may easily be occupied in debating resolutions prohibiting the wearing of horn-rimmed spectacles by Licentiates or deploring the profanity of spats among Probationers.

At the particular business meeting where Mr. Morris noticed "an acrimonious, and at times undignified, tone of debate—quite alien to the spirit of former years," 26 Associates were present and 2,326 Associates stayed away.

At a previous general business meeting held at 8 p.m. on December 3rd last, two Associates were present, and 2,350 Associates stayed away. On this occasion the total attendance of members was 10 (including five members of the Council), and the proceedings terminated at 8.15 p.m.

Mr. Morris suggests that some change of system in recording votes is worthy of consideration. The present position is that 958 Fellows are represented on the Council by not less than 18 Fellows; 2,352 Associates are represented by not more than six Associates; whilst 1,402 Licentiates are not represented at all. And the composition of the Standing Committees is on a very similar scale.

If it is agreed that a Utopian ideal will be attained when 2,350 Associates attend a general business meeting and only two stay away, the question of uniforms for architects may be safely relegated to that date, for according to the best modern authorities no clothes at all will be necessary in Utopia.

In the meantime several important problems await solution, but adequate expression of the ideals of the younger members of the profession on any of these problems cannot possibly be achieved under the existing

Constitution of the Institute, which is a sheer anachronism.

If the younger Associates of the Institute were represented in proportion to their numbers and vocations on the Committees of the Institute, there would be no time for interminable discussions on matters of costume. General business meetings might last more than 15 minutes and be attended by more than 10 members. The Grissell Medal and Prize might attract more than one candidate out of the whole British Empire. And, even then, Mr. Morris might still notice a tone of debate quite alien to the spirit of former years. The tone of debate under such conditions might, for example, be a little more virile, which does not mean that it need be any less dignified.—Yours faithfully,

F. R. JELLEY [A.]

CASEMENT OR SASH WINDOWS

Liverpool,
31 January, 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—May the Yorkshire sash window (or whatever other description it is known by) butt into the window controversy?

For cottages it would appear to have advantages over the other two types. It slides horizontally, has no weights, cords, pulleys, hinges or stays. It will not fall down or get blown out. It will keep the weather out and give much or little ventilation as desired. It requires a minimum of ironmongery, costs little to maintain, and can be cleaned more easily from the inside than either the casement or the hung sash. Finally, if one may make a statement about appearance without receiving a hail of criticism, it can be made to look like a cottage window. It would thus seem to merit at least further investigation.—Yours faithfully,

J. GRIEVE [A.]

STRAND-ON-THE-GREEN, CHISWICK.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Forgive me if I refer again to the subject of the river wall recently rebuilt by the Chiswick Urban District Council.

The letter from Professor Adshead on this subject (published in the JOURNAL R.I.B.A. of 26 January) is, to my mind, somewhat misleading. I refer in particular to paragraph 5, and the words "... when the meeting took place, only about two feet of the upper portion of the wall remained to be completed ..." it is certainly an open question if a brick and stone wall in two heights in this position would have been better than a wall built entirely of stone."

Anyone reading this, and not having seen the wall at the time of the meeting, would infer that it was then complete with the exception of the parapet and coping: but such an inference would be entirely wrong.

As I saw it, the left-hand end of the wall (looking from the river) where the old road ran down into the river as a ford, was almost complete. The rest of the work tailed off until at the right-hand end only footings were in and a length where no work had been done at all.

It was therefore suggested that the work then unbuilt or only partly built should be faced with brick, and to get over the difficulty of the junction between the com-

pleted stone facing and the suggested brick facing that a flight of steps, leading from the footway to the river, should be made separating the two materials.

These steps would also have served the purpose of marking the site of the ancient ford across the river, all traces of which were being obliterated by the work in progress.

Had the wall been complete except for about two feet at the top, as Professor Adshead states, these suggestions would have implied pulling down the greater part of the wall facing and would have been absurd.

All the suggestions which were made to the Chiswick Urban District Council were practical, and they could have been adopted with a saving of expense. That they were not adopted is regrettable, but that the R.I.B.A. should have gone out of its way to approve the finished work is even more so.—Yours faithfully,

ARTHUR WELFORD [A.]

ROYAL SCOTTISH ACADEMY.

AN OLD PUGIN STUDENT ELECTED PRESIDENT.

Mr. G. Washington Browne, R.S.A., has recently been elected President of the Royal Scottish Academy in place of Sir J. Lawton Wingate, resigned.

The new President was born in Glasgow, and received his early training there. He afterwards went to London, where he served under one or two architects of distinction and in 1878 gained the Pugin Travelling Studentship, being the first Scotsman to secure the honour. On returning to Scotland he became a partner with Dr. Rowand Anderson, and afterwards, by himself, designed the Edinburgh Public Library and the Sick Children's Hospital. He has made a special study of library planning and construction, and besides erecting several libraries throughout the country has acted as adviser and assessor to library committees. Mr. Browne entered into partnership with Mr. J. M. Dick Peddie, and the firm erected a considerable number of banks and insurance company buildings. Among the buildings of this description with which the firm's name is identified are those of the Standard Life Assurance Company, in George Street, Edinburgh, the offices of the Scottish Provident Institution and of the Scottish Equitable Life Assurance Society, both in St. Andrew Square, Edinburgh.

Mr. Browne was elected an Associate of the Royal Scottish Academy in 1892, and a member ten years later. He designed the King Edward Memorial at Holyrood, which the King unveiled in the autumn of 1922.

THE ROYAL GOLD MEDALLIST.

The announcement at Monday evening's meeting that the Council proposed to submit the name of William Richard Lethaby to His Majesty the King as a "fit recipient" of the Royal Gold Medal was received with an enthusiasm which showed that the selection of Mr. Lethaby for the greatest honour which the Institute has to offer was a popular one, and indicated that his life-long devotion to the service of architecture is generally recognised.

ALLIED SOCIETIES

The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON
RECENT ACQUISITIONS.

[These Notes are published without prejudice to a further and
more detailed criticism.]

**ARCHAIC FICTILE REVETMENTS IN SICILY AND
MAGNA GRÆCIA.** By E. Douglas Van Buren. 40.
Lond. 1923. 21s. [John Murray, Albemarle Street,
London.]

This piece of research work by Mrs. Van Buren on an accessory of Greek architecture—the painted terra-cotta applied enrichments of the early period—puts into English in useful form the work of various foreign archaeologists on this subject. There are some plates at the end which are fairly explanatory, but the most valuable part of the book is its first 82 pages dealing with the various sites which contain the material dealt with. These are arranged in alphabetical order and contain such important places to the student of architectural origins as Akragas (Agrigento), Croton, Gela, Locri, Metapontum, Rhegium (Reggio), Syracuse, and Tarentum; also, perhaps the most important of all, Selinus. The rest of the book consists of a descriptive catalogue of the extant fragments, giving, in each case, the museum where it is to be found.

The applied terra-cotta work of archaic Greek temples is a subject which deserves attention, both for its colour treatment and for its suggestive design forms, going back most conclusively to Ægean and Ionian prototypes on the one hand, and reaching out to the still richer field of Hellenistic and Etruscan terra-cotta work on the other hand.

Authorities are fully given in footnotes throughout, and the work is appropriately dedicated to Paolo Orsi. D. T. F.

**A PRACTICAL GUIDE OF PROCEDURE IN THE
PREPARATION OF A TOWN PLANNING SCHEME.**
By Herbert J. Jenkinson. 40. Manchester [1923]. [A. G.
Thornton, Ltd.]

This little book, which has an Introduction by Prof. Abercrombie, gives a careful and succinct account of the procedure by which a Town Planning scheme is prepared in accordance with the regulations of 29 March 1921. It is accompanied by a diagram intended to assist the individual who is preparing a scheme to see at a glance the various stages and duties connected with such a preparation. The model forms of resolutions, notices, etc., issued by the Ministry of Health are included. J. A. S.

ARCHITETTURA ITALIANA, Anno XVII.

This portfolio contains the monthly parts for 1922 of an architectural periodical published at Turin illustrating the most important contemporary works of Italian architects at home and abroad, and interesting as giving examples of the present trend of design in Italy. W. H. W.

L'ART RELIGIEUX DU XII^e SIÈCLE EN FRANCE.
Émile Mâle.

The scope of this fascinating work is indicated in the subtitle: A Study on the Origins of the iconographs of the Middle Ages. The learned author of authoritative works on the thirteenth century and later Middle Ages here traces the growth of the decorative arts and particularly of sculpture to the parent stem in Byzantium and the East. The seed, conveyed mainly in the form of ivories and illuminated MSS., was conveyed to France, where, chiefly through the agency of Cluny, it was sown broadcast to blossom with the marvellous luxuriance which the admirable figures of his work illustrate. W. H. W.

Allied Societies

LEEDS AND WEST YORKSHIRE
ARCHITECTURAL SOCIETY.

ANNUAL DINNER.

The annual dinner of the Leeds and West Yorkshire Architectural Society, which was held at the Great Northern Hotel on Thursday, 24 January this year, took the form of a Literary Dinner.

The President of the Society, Mr. Eric Morley, F.R.I.B.A., F.S.I., was in the chair, and amongst others present were the Lord Mayor of Leeds (Sir Edwin Airey), Mr. J. Alfred Gotch (President of the R.I.B.A.), Mr. Lascelles Abercrombie, M.A. (Professor of English Language and Literature at the Leeds University), Mr. A. Hamilton Thompson, M.A., D.Litt., F.S.A. (Reader in Mediaeval History at the Leeds University), Mr. C. H. Reilly, M.A. (Professor of Architecture at Liverpool University), Mr. H. S. Chorley, M.A., F.R.I.B.A., Mr. W. Alban Jones and Mr. T. H. Foggitt (Vice-Presidents of the Leeds and West Yorkshire Architectural Society), Mr. W. Whitehead (Treasurer), Mr. F. L. Charlton (Secretary), Mr. J. C. Procter, Mr. T. Butler Wilson, Mr. Percy Robinson, Mr. W. B. Bell, Mr. G. G. Grundy, Mr. J. A. Greene, and Mr. W. J. Turnbull.

Messages of regret at their absence were received from the Bishop of Bradford, Sir Charles Wilson, M.P., Mr. H. T. Buckton, Mr. Arthur Keen (Hon. Secretary R.I.B.A.), Professor Rothenstein, Mr. Ian MacAlister, Sir H. W. Thompson and others.

In proposing the toast of "The City of Leeds," Mr. H. S. Chorley [F.] said, with the one exception of Liverpool, Leeds had done the best of any provincial town in the matter of housing schemes, and that it had in hand one of the largest schemes for the wiping out of slums.

The Lord Mayor, in responding, said the general public needed to be educated in the value of architects and their undoubted services. There was no reason why workshops and factories should not be beautiful and yet at the same time quite useful. Slum property, he was afraid, had been wrongly looked upon as a necessity in an industrial centre, but mean streets and mean houses resulted in mean men and mean women and neglected children. If only something could be done to improve our industrial centres it would have the effect of enabling our people to live better and purer lives.

Professor Lascelles Abercrombie, in proposing the toast of "The Literature of Architecture," said that English architects seemed to him to set an example which members of other arts and professions would do well to follow. What happened to anyone who obtained eminence in any of the other arts? As soon as possible he went to London because he could find there such a gathering of his fellow practitioners as they had there that night. That ought not to be so. If they looked at history and civilisation they found towns half and quarter of the size of Leeds—towns like Athens and Florence—had become centres and capitals of culture because they were entirely self-sufficient and self-reliant. That was what our English provincial towns should be.

In responding to the toast of "The Literature of Architecture," Mr. J. A. Gotch, President R.I.B.A., said he was keenly interested in the part of Professor Abercrombie's speech in which he referred to the influence

which provincial architects had obtained. Nothing could be more gratifying from the point of view of architecture in general. Referring to the toast, Mr. Gotch said there were many books on architecture, but he doubted whether the ordinary person would read them for the pure joy of reading. Nor was there much greater satisfaction to be found in a search for architecture in literature, for the fact was that the great writers who had obtained the ear of the world had had little or no acquaintance with architecture. They had only touched the outskirts of the subject. Chaucer, Spenser, Shakespeare, Milton, and Coleridge, among others, had given us delightful descriptions of houses and rooms, but not from the point of view of the architect. Possibly, Victor Hugo had made a more complete architectural picture with his descriptions of Paris in his great novel of *Notre Dame*. There was a very intimate connection between Ruskin and architecture, but his appeal was of the unconscious kind, for he had no architectural training and did not know the real fundamental matters of architectural design. To write a poem about architecture one would have to be versed in its history, its nature, and the logic of its construction. Perhaps some genius might still arise who, trained in architecture, might give to the world glowing pictures of architecture full of colour and full of truth.

In proposing the toast "Architecture Pure and Undeified," Professor C. H. Reilly [*F.*] said that architecture aimed at interpreting in stone and brick, in terms of strength and beauty, every one of the myriad sides of our complex civilisation. Its end was nothing less than to give a spiritual meaning to the material side of life. Architects had theoretically in their hands not only a large share of the present happiness but also the renown to future generations of all their fellow citizens and their work. It was by the buildings they put up more than by anything else that their own era would be judged—just as by their buildings they judged all past eras. The Georgian buildings of our country towns more than any other product of the eighteenth century explained that century to us. What better picture could they get of the ordered stateliness of life in that dignified, if slightly pedantic, age than is given by the crescents and circuses of Bath? So with every age and every nation, it got either the architecture it deserved or one which was a little better or a little worse. He thought if we looked back on the twenty years before the war we might say that we got then the architecture which we deserved. . . . The Schools of Architecture, Professor Reilly continued, had grown into great institutions. In these the new priesthood, which was to make the new post-war architecture, was being trained. Let him tell them a little of the enthusiasm of its neophytes, how they were now spending five years in building castle after castle in the air, ever of increasing difficulty and complexity, how under the stimulus of these competitions they were only spending long nights in the studios, often sleeping there to catch the earliest daylight for their colours, but undergoing the severest training, whether it was drudgery or not, in the minutiae of ferro concrete and all other forms of new construction.

In conclusion, Professor Reilly advocated that in Leeds and in all cities when prominent buildings were erected the local Press should print photographs of them, and publish criticisms of their architectural features by well-

known architects. Thus, he said, would the mind of the public be educated to appreciate the necessity of beautiful buildings in the city streets.

Mr. G. H. Foggitt [*A.*], in replying to the toast, said he thought the ideal of architecture, pure and undeified, was being realised. The social progress during the last two or three years had been great and at the same time the progress of architecture had been great. They all knew a little of the housing schemes, and, although perhaps all the buildings that had been put up might not bear out the statement, there was a tendency to try and do something better than had been done before now they had a recognition that better things were desirable.

Professor Thompson, in proposing the toast of "The Architectural Profession," said he had heard more than once the late Mr. Bodley lament the departure of the younger school of architects from the principles which he himself had practised. He regretted that they were designing a new style, that they were not going back still to the mediæval work which he so well understood. But, after all, what did it really matter if architects worked in the spirit in which men like Mr. Bodley—surely one of the most individual geniuses of the past century—worked? What did it really matter if, while working in a style that was alien to his own, they worked with his devotion and sincerity? He (the speaker) personally saw in the architecture of the present a really true and sincere carrying out of the spirit of the past. One realised that the spirit of mediæval artists and craftsmen, and of the artists who lived in times before that day, survived in the architecture of the present, and therefore in a sincere confidence that the present-day architect was working in the spirit in which Bodley and his predecessors worked with a sincere devotion to the art of the past and a sense of how it can be applied to the art of the present day. He felt that the architecture of to-day had a great future before it.

Mr. Eric Morley, in reply, said they had had very hard and difficult times. The artificial spirit of the day had very nearly engulfed them in its inexorable tide of progress. There were two great forces with which they had to deal—beauty and utility, but they were getting on very well and the future held a bright hope for them. They had two things on which they could count. The first was that the public were beginning to show a definite interest in their work and the second was the progress that had been made in architectural education. They now had big schools in nearly all of the big cities. These two facts meant a great deal. The architect of the future was not only going to have the pleasure of working for a discriminating public but he was also going to be fully trained for his job.

Mr. Butler Wilson [*F.*], in proposing the health of "Our Guests," said: When it was decided to try to create a literary dinner he had no idea that the innovation would raise such great interest.

Mr. W. J. Turnbull, responding on behalf of "Our Guests," said that, speaking as a builder, real strides had been made in the housing of the people under the direction of Leeds architects.

The proceedings concluded with votes of thanks to Mr. Charlton, the Hon. Secretary of the Society, Mr. Procter and Mr. Butler Wilson.

ALLIED SOCIETIES

THE NORTHERN ARCHITECTURAL ASSOCIATION. ANNUAL DINNER.

The annual dinner of the Northern Architectural Association was held at Newcastle on 23 January.

Mr. W. T. Jones, the President of the Association, was in the chair. Deputy Lord Mayor (Dr. R. W. Simpson) and Mrs. Simpson, the Sheriff (Mr. A. W. Lambert), Sir Theodore Morison, Mayor of Durham (Mr. E. Laidler), Mayor of Sunderland (Mr. G. S. Lawson), Mr. A. Robinson (Vice-Chancellor, University of Durham), Mr. and Mrs. Cecil Cochrane, Mr. Percy Corder and Mrs. Corder, and Mr. J. S. G. Pemberton (President of Council of Durham Colleges), Lieut.-Colonel G. Reavell (Vice-President of the Northern Architectural Association), Sir Joseph Reed, Councillor J. Carse (President, Northern Counties Federation of Building Trades' Employers), Mr. Stephen Wilkinson (President, York and East Yorkshire Architectural Society), Mr. J. A. E. Lofthouse (Chairman, Teeside Branch), Mr. J. P. Allen (President, Northern Quantity Surveyors' Association), Mr. Thomas Bertram (Newcastle and Tyne District Building Trades Employers' Association), Mr. A. E. Brookes (President, County Surveyors' Association), Mr. and Mrs. J. T. Cackett, Mr. and Mrs. R. Burns Dick, Mr. and Mrs. C. S. Errington, Mr. G. H. Gray (hon. secretary of the Northern Association) and Mrs. Gray, Mr. J. F. H. Checkley (assistant hon. secretary), Mrs. W. M. McCulloch, Mr. W. E. Stairmand (Past President, Northern Counties Federation of Building Trades' Employers), Prof. J. D. Wardale, Mr. F. N. Weightman, Mr. J. B. Wilkinson (I.P.M. Worshipful Company of Plumbers), Mr. T. R. Milburn (ex-President, Northern Association), and Mr. William Milburn (Past President, N.A.). Owing to the railway strike the following were unable to be present and forwarded expressions of regret: Mr. J. A. Gotch, P.R.I.B.A.; Mr. F. Jones, President of the Manchester Society of Architects; Mr. E. J. Partridge, President of the Society of Architects; Mr. Glen Dobin, President, Liverpool Architectural Association; the Earl of Durham, Lord Mayor of Newcastle; Mr. A. Keen, hon. secretary, R.I.B.A.; Mr. Ian McAlister, secretary, R.I.B.A.

In proposing the toast "Our Guests," Lieut.-Colonel G. Reavell said the world, in the outlook of the architect, was divided into three classes: the client, the architect, and the builder; and they were very glad that all three were meeting on a common platform where they could speak as friend to friend. It had been said that others could beat them in civic architecture and that the Americans could beat them in commercial architecture, but the domestic architecture of this country was acknowledged as being the finest in the world.

He said there was a time when every well-educated Englishman considered it part of his education to be able to speak learnedly on the style of architecture of his day, and he hoped that time would come again.

Mr. Robinson and Mr. Carse responded to the toast.

In the absence of the Earl of Durham, Sir Theodore Morison, principal of Armstrong College, Newcastle, in proposing the toast "The Deputy Lord Mayor of Newcastle, the Mayors and Corporations of the Province," said he would like to see local patriotism more living and quickening in the affairs of the present day. When he went to Edinburgh he felt envious of the reverent pride with which the people there cherished the memories of past worthies and conserved all traces of local history. It was rather scandalous to find how much there was full

of interest and worthy of admiration in Newcastle which had been allowed to become begrimed and degraded into slums.

Referring to a recent address by Colonel Mitchell regarding the erection of municipal and other buildings on the Town Moor, he said the main aim, it must not be forgotten, was the conception of the industrial city beautiful. He hoped the idea would be tackled and that it would have the support of the Northern Architectural Association.

Dr. W. Simpson, Deputy Lord Mayor of Newcastle, who replied, said that the Corporation would be obliged to construct a great thoroughfare from Low Fell, Gateshead, through Newcastle, to Gosforth, and architects could help in making this thoroughfare a great credit to the North of England. They hoped to make Newcastle the indisputable metropolis of the North, and to link up Tyneside in one great district.

Councillor Edwin Laidler, Mayor of Durham, and Councillor G. S. Lawson, Mayor of Sunderland, responded.

Dr. Percy Corder, Vice-Chairman, Armstrong College, proposing the toast of "Architecture," said they were aware, by the traditions of English education, that the practical teaching of fine art was generally carried on in institutions which had no connection with a university, and both the universities and the schools of art undoubtedly lost something by this dissociation of their activities. Armstrong College had broken away from that tradition thirty-six years ago by amalgamating with the North of England Society for the Promotion of the Fine Arts, which was founded in 1837, and thereby established a department of Fine Art, which had ever since been an integral part of the College, and for a considerable period it was unique in the country in that respect. The College was thus able to secure continuity of the work formerly carried on by Mr. William Bell Scott, who, though not personally a member of the Pre-Raphaelite Brotherhood, was closely associated with them.

He would like to remind them that a student could now take architecture as a subject for the Durham University Degree of B.A. In order to do so he must take a three years' course, or a diploma course for three years. So far as the University was concerned, the machinery was in existence, but for some cause or other it had not yet been found possible for any student from the profession either to enter for the degree or diploma course. It might be that principals found it difficult to exempt youths from attendance at their offices, thus making it impossible to give full time attendance at College, as required by the arrangements. He thought the architectural profession should visualise a succession of young men leaving the University at the age of 20 or 21, having completed the first half of their training, being, that was, just past the stage of the inter R.I.B.A. and coming to the architects for two years' part time study, at the end of which the young men would hold either the degree of Bachelor of Arts with honours in Architecture or the diploma of the University in Architecture; and at the same time, having satisfied the requirements of the Royal Institute, they would be Associates of the Institute. There were the recruits of the architectural profession, and such

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recruits as a learned profession would have every reason to be proud of. The North-East Coast might well, after a few years, find its junior ranks filled with men both with B.A. and R.I.B.A. after their names. He was fully aware, however, that in order to effect this the profession must submit to a sort of self-denying ordinance. They must cease to recruit youths at an early age, and must advise entrants to take the course which had been approved by the R.I.B.A. and was now made possible by the co-operation of the Northern Architectural Association with Armstrong College.

In the city and district he was certain that the work of the architects had no reason to fear comparison with the men of the past. He could speak more especially of the new buildings which were being built at Armstrong College and which form a rather noteworthy group. Of the buildings now rising, first in order of date was the block designed by Messrs. Cackett and Dick, intended to serve the most essential purpose of a University Club. And no one could fail to admire the beautiful Art School, the work of Mr. W. H. Knowles, a distinguished member of the Northern Society. Adjoining was the School of Agriculture, designed by Mr. Newcombe, immediately north of which was the recently erected building which served an eminently useful purpose devoted to bacteriology. This was the work of Messrs. Knowles, Oliver and Leeson, and whilst the building was the property of Armstrong College, it was in the tenancy of the College of Medicine. He mentioned there was a steadily growing bond between the two Colleges, which he hoped would continue until both were finally merged in one University College of Newcastle. Continuing further northwards the foundations were being completed for the erection of the new University Library from the designs of Mr. Dunbar Smith, and planned to house eventually 250,000 volumes.

The Chairman, Dr. Cecil Cochrane, had presented the College with 20 acres of land, and there was in course of erection what would prove to be the most complete and up-to-date sports pavilion in the North of England. It was the gift of a singularly generous, albeit retiring, friend of the College, Mr. George E. Henderson, and was being erected from the designs of Messrs. Cackett and Burns Dick.

The President, in responding, referred to the proposed utilisation of the Town Moor, and said he could only say that if called upon the Northern Architectural Association, he was sure, would take sympathetic steps and do their best.

The question has been raised as to the value of advisory committees to corporations. Personally, he was very strongly in favour of these, and he thought that the Institute was seriously considering the question. In his opinion it was very desirable indeed that a Corporation should have some body to whom to refer their architectural questions. He did not suggest it should dictate, but merely advise. Corporations were not, if taken as a body, exactly capable of judging these questions, and should have advice, and he was sure they, as architects, would readily fall in and help in these suggested committees. There was no doubt that environment played a very large part in every-day life, and it was very desirable

that the towns of the future should be planned on architectural lines. The whole body of architects was interested in education. He did not think they would find in architectural practice at the present time that principals would try to stop pupils from attending as regular students at Colleges.

Discussing the position with regard to the Institute and the Society of Architects, Mr. Jones mentioned that, as a result of negotiations proceeding, it was hoped the bodies would amalgamate. Everything now depended upon the bodies themselves.

BERKS, BUCKS AND OXON ARCHITECTURAL ASSOCIATION.

ANNUAL DINNER.

The second annual dinner of this Association was held at Reading on 25 January. Mr. E. P. Warren, F.S.A. [F.], President of the Association, presided, and the guests included Mr. J. A. Gotch, F.S.A., President R.I.B.A.; Mr. W. M. Childs, M.A., Principal, University College, Reading; Mr. Paul Waterhouse, F.S.A., Past President, R.I.B.A.; Mr. W. E. Collier, F.I.O.B., J.P., President, Reading and District Building Trades Employers' Association; Mr. F. Jones, President, Manchester Society of Architects; and those also present were Mr. I. MacAlister, M.A., Secretary R.I.B.A.; Mrs. Warren, Mr. A. P. Warren, Mr. F. G. Sainsbury, Mr. A. Hearn, Mr. B. Poulton, Mr. C. B. Willcocks, Mr. J. Greenaway, Mr. T. Dale, Mr. A. S. Cox, Mr. E. S. Smith, Mr. L. V. Smith, Mr. T. T. Cumming, Mr. W. J. Freeman, Mr. W. R. Howell, Mrs. Howell, Mr. H. E. Watkinson, Mrs. Watkinson, Mr. H. Hutt, Mrs. Hutt, Mr. J. H. King, Mr. A. C. Mackay, Mr. H. W. Rising, Miss Rising, Mr. G. H. Williams, Mr. E. Ravenscroft, Mr. B. Royce, Mrs. Royce, Mr. A. S. Parsons, Mr. Yorke Lay, Mr. J. Catley, Mr. D. Egginton, Mrs. Egginton, Mr. J. Saunders, Mr. R. Whitworth, the Rev. F. H. Wright, Mr. T. Skurray, and Mr. A. T. Doe.

The President expressed regret that the Mayor of Reading was unable to be present through indisposition, and added that considering the difficulties of travelling, due to the railway strike, he was pleased to see so large an attendance.

Mr. Paul Waterhouse proposed "Reading and its University College." He spoke of his associations with the three counties and referred eulogistically to the work both of Mr. Gotch and Mr. Warren for their respective associations. He referred to the future of Reading education, dealing in particular with University College, which in his lifetime had grown from practically nothing to an institution educating 800 students, under the leadership of Principal Childs. Reading, he said, was an important manufacturing town and centre of agriculture, and in the near future would take its place in the educational history of England.

Mr. Howell, in the course of his reply, said that, as they knew, Reading was an ancient town, but unfortunately in the nineteenth century there were swept away many of its most interesting features, and at the present time they had but a few of the old buildings which lent charm to the town.

Principal Childs thanked Mr. Waterhouse for the terms of his reference to University College. He expressed the hope that the most valuable lectures on architecture which had been given by the local society at University College during the past autumn might not be discontinued. He was deeply impressed by the value of the lectures. He did not think a person who observed the changing face of the country and the extraordinary effects which motor vehicles were having upon architecture could doubt the need for a higher standard amongst the general public of fitness in architecture. He spoke of the spots in England which remained beautiful until there came a blister upon the landscape in the shape of a bungalow with pink asbestos roof, which for ever destroyed the beauty of the scene. Wherever they went along the margin of every town they would see buildings springing up, and let them realise before it was too late that it was only the beginning of a great movement. Motor facilities spread the population far and wide, and unless architects and public could get together vast areas would be ruined.

Mr. E. P. Warren, the President, proposed the toast of "The Royal Institute of British Architects." He referred to its growth in extent and influence, remarking that there was a branch in practically every part of the world where the British flag flew. They were proud to have its president amongst them and to welcome once again Mr. Paul Waterhouse, its Past President.

Mr. J. A. Gotch, replying, congratulated the members of the society upon its success. They were members of one of the youngest branches of the R.I.B.A., but it was by no means the least influential.

Mr. Collier, who proposed "The Allied Societies," expressed his gratification in being invited as a representative of builders in Reading. The practice of organising in professions and trades had had extraordinary development in recent years, and perhaps some would ask what were the aims and what would be the ultimate achievements of those organisations. He believed that the societies allied to the R.I.B.A. could and would have far-reaching results upon architecture of the future.

Mr. Francis Jones, replying, spoke of the work of the Allied Societies in Manchester. He agreed with Principal Childs that the only method of getting better architecture was by fostering an interest in architecture and getting better architectural education.

The Rev. F. H. Wright proposed "The Berks, Bucks and Oxon Architectural Association."

The President, in replying, said he would like especially to refer to the admirable assistance given by their hon. secretary (Mr. Hutt), who, he said, was the pillar and prop of the Association and who had done an enormous amount of work beyond praise and price.

Mr. Ian MacAlister responded to the concluding toast of "Our Guests."

GLOUCESTERSHIRE ARCHITECTURAL ASSOCIATION.

This Association, which was established in 1907, has recently held, in the Municipal Art Gallery at Cheltenham, an exhibition of the R.I.B.A. Prize Drawings for 1923 and the drawings submitted for the Society of Architects Victory Scholarship. The Mayor of Cheltenham opened the exhibition.

Obituary

ERNEST FLINT [F.].

The late Mr. Ernest Flint was elected an Associate in 1880 and a Fellow in 1900. He was a member of the Practice Standing Committee from 1902 to 1911, and Chairman from 1904 to 1908. Among his more important works may be mentioned:

New factory for Messrs. Burroughes and Watts, Great Peter Street, Westminster, S.W.1. Printing works and offices for the Bell Punch Printing Co., Tabernacle Street, E.C.2. "Vereley," house, near Ringwood, Hants, for W. W. Bartlett, Esq. Block of offices, No. 4 Coleman Street, E.C.2. "Branch Hill Lodge," Hampstead, N.W.3, for G. Byng, Esq. Malt House, Isle of Wight, for Messrs. Mew, Langton and Co., Ltd. Business premises, "Orient House," New Broad Street, E.C.2. No. 12 Great Portland Street, and Nos. 1-3 Great Castle Street, W.1. Nos. 14-16 Great Portland Street, W.1. House, Nos. 16-22 Catherine Street, Westminster, S.W.1. The Eastern Bank, Ltd., Nos. 2-3 Crosby Square, E.C.3 (in conjunction with Messrs. Arthur Blomfield, M.A., and Arthur J. Driver, F.F.R.I.B.A.).

C. W. REEVES [A.].

Mr. C. W. Reeves died at Charing Cross Hospital on 15 January 1924, aged seventy years. On the previous Saturday, the 12th, he was knocked down by a taxicab when crossing Wellington Street, Strand, and received such severe injuries that from the first there was no prospect of his recovery.

The son of the Surveyor to the Commissioners of the Metropolitan Police, he was articled to the late Mr. H. O. Chislett, of Wimborne, and then came to London, where for a few years he was an assistant in the office of Messrs. E. Habershon and Brock, whom he left to commence practice upon his own account. For a short time he was at 102, Guildford Street, and at 25, Bedford Row, and in 1884 he removed to 3, Grays Inn Square, where he has practised ever since. Mr. Reeves was Surveyor to the Masters of the Bench of the Honourable Society of Grays Inn, Architect to the Managers and Governors of the St. Clement Danes, Holborn Estate Charity, Surveyor to the Dalston Estate of the Rhodes Trust, and Surveyor to several building societies.

Mr. Reeves carried out a fair amount of architectural work, amongst which may be mentioned the following: Considerable alterations and additions to the War Memorial Hospital, Enfield; large Bottling Stores and Warehouses for Messrs. Robert Porter and Co., in London and Liverpool; London Central Markets Cold Storage; New Common Room and Class Rooms, Grays Inn; new premises for Messrs. Ridgway's, Ltd., at 40-42, King William Street, E.C. (both the foregoing were exhibited at the Royal Academy); Nurses' Hostel in Francis Street, W.; Parish Room, Lady Chapel and Memorial Screen at St. Mary Magdalen, Enfield; St. Clement Dane Schools, Drury Lane; and numerous private houses at Enfield, Sunningdale, Waltham St. Lawrence and Purley.

In 1914 Mr. Reeves took his son, Mr. Charles W. Reeves, into partnership, and in 1921 Mr. Alfred R. Rason, who had been with him for nearly forty years, the firm being known as Reeves, Son and Rason.

Mr. Reeves was elected Associate in 1880.

W. GILBEE SCOTT [F.].

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

ARTHUR CLYNE [F.].

The death has taken place at Charlwood House, Charlwood, Surrey, of Mr. Arthur Clyne, late architect in Aberdeen.

Mr. Clyne, who was about 71 years of age, was the fourth son of the late Mr. Norval Clyne, advocate, Aberdeen. He studied for the profession of architecture, and for many years was in business, first as a partner in the firm of Pirie and Clyne, and latterly for many years by himself. He specialised in ecclesiastical architecture, and quite a number of buildings of the Episcopal Church, of which he was a devoted member, were designed by him, including St. James's Church at Holborn Junction, Aberdeen, and the church at Drumtochty. Among other public buildings of which he was the architect was the school at Fraserburgh, which was destroyed by fire.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

21ST JANUARY, 1924.

R.I.B.A. PRIZES AND STUDENTSHIPS.

The Award of the Prizes and Studentships was approved and ordered to be communicated to the General Meeting on January 21st.

THE ROYAL SCOTTISH ACADEMY.

The congratulations of the Council were conveyed to Mr. George Washington Browne on his election as President of the Royal Scottish Academy.

SMOKE ABATEMENT.

It was decided to make representations to the London County Council on the subject of smoke abatement in London.

NATIONAL HOUSING.

It was decided to inform the new Government that the R.I.B.A. is willing to tender information and advice upon Housing design and construction and other technical aspects of the problem.

ROYAL SANITARY INSTITUTE.

Mr. H. D. Searles-Wood [F.] was appointed to represent the R.I.B.A. at the Annual Congress of the Royal Sanitary Institute to be held at Liverpool in July, 1924.

THE NATIONAL ASSOCIATION OF WATER-USERS.

Permission was given to the Council of the National Association of Water Users to circularise the members of the R.I.B.A. with a view to pointing out that the Water Companies have no powers to insist on testing and stamping water fittings.

SHORTAGE OF SKILLED LABOUR IN THE BUILDING INDUSTRY.

Professor S. D. Adshead and Mr. W. Alexander Harvey were appointed as additional representatives of the R.I.B.A. on the Conference which has been arranged to consider this question.

THE LETTING OF OFFICE AND OTHER ACCOMMODATION.

The following resolution was passed and ordered to be published in the R.I.B.A. Journal:—

"The Council view with disapproval the exhibition by Architects of boards upon which are displayed notices that offices or like accommodation are to be let and that applications to the Architects are invited. This Resolution does not preclude the Architect of a building at the request of his client from exhibiting a board inviting

prospective tenants to inspect the plans at his offices, provided that the Architect receive no commission for lettings resulting, nor does it apply to the letting or selling of land."

R.I.B.A. SCALE OF CHARGES: CLAUSE 5.

It was decided to publish a note in several successive numbers of the "Journal" warning Members and Licentiates that they should, with reference to the above clause, protect themselves against the contingency of the work being subsequently proceeded with.

BUILDERS ACTING AS ARCHITECTS.

Attention having been called to the damage to the profession in certain districts which is caused by the Competition of Builders, who advertise widely that they will "design and erect houses to clients' requirements," it was decided to communicate with the National Federation of Building Trades' Employers and the National Federation of House Builders, and to draw their attention to this encroachment upon the legitimate work of an Architect.

THE BRITISH ENGINEERING STANDARDS ASSOCIATION.

Mr. H. D. Searles-Wood was appointed to represent the R.I.B.A. on a conference of parties interested in the Standardisation of Reception Tests for Paints used in the Engineering and Allied Trades, arranged by the Above Association.

SESSIONAL PAPERS.

Mr. Hope Bagenal having found it necessary to postpone the delivery of his lecture on "Planning for Musical Requirements," on March 17th, Major Harry Barnes was invited by the Council to deliver a lecture on "National Housing" on that date.

R.I.B.A. VISITING BOARD.

The Council R.I.B.A., on the recommendation of the Board of Architectural Education, have approved the creation of a Visiting Board to visit and report upon all Schools of Architecture applying for or enjoying exemption from the Royal Institute Examinations.

The following have been appointed to constitute the Visiting Board:—

Mr. Paul Waterhouse, M.A., F.S.A. [F.], Past-President R.I.B.A.

Mr. W. Curtis Green, A.R.A. [F.], Chairman of the Board of Architectural Education.

Mr. Maurice E. Webb [F.], Vice-Chairman of the Board of Architectural Education.

Professor C. H. Reilly, O.B.E. [F.], Roscoe Professor of Architecture, University of Liverpool.

H.M. Inspector, Mr. M. S. Briggs [F.], will accompany the Visiting Board upon their visits to those Schools of Architecture which have official relations with H.M. Board of Education.

Competitions

PROPOSED TOWN HALL AND MUNICIPAL OFFICES, GILLINGHAM, KENT.

The President of the Royal Institute of British Architects has nominated Mr. H. V. Lanchester, F.R.I.B.A., as Assessor in this Competition.

IAN MACALISTER,
Secretary.

28 January 1924.

Notices

The Eighth General Meeting (Ordinary) of the Session 1923-24 will be held on Monday, 18 February 1924, at 8 p.m., at the Royal Society, Burlington House, Piccadilly, W.1, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 4 February 1924; formally to admit members attending for the first time since their election.

To read the following paper, "The Charing Cross Bridge," by Paul Waterhouse, F.S.A. [F.], Past President.

BUSINESS MEETING, 3 MARCH 1924.

An election of members will take place at the Business General Meeting, March. The names and addresses of the candidates (with the names of their proposers), found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election, are as follows:—

AS FELLOWS (7).

BUTLER: ARTHUR STANLEY GEORGE [A., 1913], 6 Old Queen Street, S.W.1; Upper Redpits, Marlow, Bucks. Proposed by Ed. J. May, Sir Edwin L. Lutyens, Martin S. Briggs.

CHAIKIN: CAPTAIN BENJAMIN [A., 1918], Allenby Hotel, Jerusalem, Palestine. Proposed by the Council.

COWPER: JAMES BERTRAM FRANCIS [A., 1910], 5 King's Bench Walk, Temple, E.C.4; "Olwyns," Wildwood Road, Hampstead Garden Suburb, N.W.11. Proposed by H. P. G. Maule, W. A. Forsyth, Percy S. Worthington.

EDWARDS: SIDNEY JAMES, M.A., Cantab., P.A.S.I. [A., 1912], Galle Face Hotel, Colombo, Ceylon. Proposed by Major P. Hubert Keys, W. H. Bourne, H. Percy Gordon.

JONES: NORMAN [A., 1907], 329 Lord Street, Southport; 64 Rawlinson Road, Southport. Proposed by the Council.

PATERSON: HENRY LESLIE [A., 1887], Cairns Chambers, 19 St. James's Street, Sheffield; 65 Clarendon Road, Fulwood Park, Sheffield. Proposed by James R. Wigfull, Edwd. M. Gibbs, F. E. Pearce Edwards.

SADLER: WILLIAM THOMAS [A., 1907], Abbotsford, 24 Conyers Road, Streatham, S.W. Proposed by H. D. Searles-Wood, Sydney Perks, W. E. Riley.

AS ASSOCIATES (26).

BATH: HORACE RANDOLPH HURLE [Special Examination], P.O. Box 58, Nairobi, Kenya Colony. Proposed by the Council.

BEECH: GEORGE ALEXANDER [Special War Examination], 12 Burrows Street, Middle Brighton, Victoria, Australia. Proposed by Walter R. Butler and the Royal Victorian Institute of Architects.

BROOKE: DONALD, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing examination in Professional Practice], 7 Castlenau Gardens, Barnes, S.W.13. Proposed by Professor C. H. Reilly, Sir Edwin Lutyens, Professor S. D. Adshead.

BUTTON: EUSTACE HARRY [Final Examination], 1 Royal York Crescent, Clifton, Bristol. Proposed by George H. Outley, Graham C. Awdry, C. F. W. Denning.

CHAMBERS: ISABEL MAUD [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], The Priory, Roehampton, S.W.15. Proposed by Robert Atkinson, Stanley Hamp, E. Stanley Hall.

CHITALE: LAXMAN MAHADEO [Special Examination], 19 Bedford Square, W.C.1. Proposed by H. V. Lanchester, Professor S. D. Adshead, Geoffrey Lucas.

COIA: JACK ANTONIO [passed five years' course at Glasgow School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 88 Drumother Drive, Parkhead, Glasgow. Proposed by James Lochhead, John Watson, Wm. B. Whittie.

CRICKMAY: GEORGE HAYTER [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], c/o Architectural Association, 34 Bedford Square, W.C.1. Proposed by Robert Atkinson, H. V. Lanchester, Geoffrey Lucas.

CURWEN: JOHN SPEDDING, O.B.E. [S. 1914—Special War Exemption], Highgate, Kendal, Westmorland. Proposed by Sydney D. Kitson, J. H. Martindale, E. W. Marshall.

FERGUSON: JAMES DONALD [passed five years' course at Glasgow School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 16 North Avenue, Cambuslang, Lanarkshire. Proposed by James Lochhead, William Brown, John G. Dunn.

FILLMORE: CECIL ERNEST MILLARD [Final Examination], Newhaven, Hollyhedge Road, West Bromwich. Proposed by Edwin Francis Reynolds, Arnold Mitchell, William Henry Bidlake.

FRY: EDWIN MAXWELL, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 5 Cambridge Street, Hyde Park, W.2. Proposed by Professor C. H. Reilly and the Council.

GRANT: JOHN DUNCAN [Final Examination], 19 Lancaster Road, Ipswich. Proposed by the Council.

GREENFIELD: THOMAS [Special Examination], Easebourne, Midhurst, Sussex. Proposed by Robt. C. Murray, Alexr. G. Bond and the Council.

HARRISON: EDITH GILLIAN (Mrs.) [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], 2 Gray's Inn Square, W.C.1. Proposed by Robert Atkinson, Stanley Hamp and the Council.

HIGHAM: ERNEST HARRY HAMILTON, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 25 Bath Road, Bedford Park, W.4. Proposed by Professor C. H. Reilly, James J. S. Naylor, H. Austen Hall.

HIRST: HAROLD [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 93 Hale Road, Walton, Liverpool. Proposed by Professor C. H. Reilly and the Council.

HUTTON: CHALMERS HENRY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 10 Town Lane, Rock Ferry, Cheshire. Proposed by Professor C. H. Reilly, Hastwell Grayson, Leonard Barnish.

HYSLOP: CHARLES GEDDES CLARKSON [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], The Vicarage, Kingston-on-Thames. Proposed by E. Stanley Hall, R. Atkinson, C. E. Varndell.

KNEWTURB: FRANCIS WILLIAM [Final Examination], "Brackenbar," Graham Street, Penrith, Cumberland. Proposed by J. H. Martindale, J. Forster, T. Taylor Scott.

KNIGHT: CYRIL ROY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination

tion in Professional Practice], 66 Oxford Road, Waterloo, Liverpool. Proposed by Professor C. H. Reilly and the Council.

LAWRIE: ALEXANDER FRASER [passed six years' course at Robert Gordon's Technical College, Aberdeen—exempted from Final Examination after passing Examination in Professional Practice], 19 Derby Road, Bertrams, Johannesburg, Transvaal, South Africa. Proposed by J. A. O. Allan, Robt. G. Wilson, Junr., John W. Walker.

PARKES: STANLEY THOMAS [Special War Examination], 360 Collins Street, Melbourne, Australia. Proposed by Walter R. Butler and the Royal Victorian Institute of Architects.

POWELL: ALBERT HARRY [Special Examination], 32 Bridge Street, Reading. Proposed by Harry Hutt, Alexr. G. Bond, W. Roland Howell.

SUTHERLAND: THOMAS SCOTT [passed six years' course at Robert Gordon's Technical College, Aberdeen—exempted from Final Examination after passing Examination in Professional Practice], 28 Salisbury Terrace, Aberdeen. Proposed by J. A. O. Allan, Robt. G. Wilson, Junr., John W. Walker.

VALLIS: RONALD WILLIAM HARVEY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Hemington House, Frome, Somerset. Proposed by Professor C. H. Reilly and the Council.

VISIT ARRANGED BY THE ART STANDING COMMITTEE.

By the kind permission of the Earl of Derby, a visit has been arranged to take place on Saturday, 23 February 1924, to Derby House, Stratford Place, W.1. As the number attending must be limited, Members and Licentiates are requested to make early application to the Secretary R.I.B.A., 9, Conduit Street, W.1.

Members' Column

AN ASSOCIATE going abroad would like to recommend a junior assistant who has been with him four and a half years. Tracing, printing, accounts, shorthand, typewriting. Apply by letter, to W., 288 Rolls Road, S.E.1.

CHANGE OF ADDRESS.

MR. LESLIE MANSFIELD [F.] has changed his address from 13 Queen Anne's Gate, Westminster, S.W.1, to 27 Victoria Square, Buckingham Palace Road, S.W.1. Telephone No.: Victoria 3355.

APPOINTMENTS WANTED.

ASSOCIATE (29), at present and for last two years chief assistant in Northern office where work to value of a quarter of a million is in hand, desires to hear of an architect who could offer Chief Assistantship, with prospect of partnership. Would take control where architect desires to retire from active practice. Present salary £500. Used to handling of contracts and capable of creative work.—Box 1234, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ASSOCIATE R.I.B.A., with several years' varied experience, desires re-engagement. Competitions, Perspectives, Working Drawings, Academy work. London preferred.—Apply Box 1224, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT requires use of room in W.C. or S.W. district; moderate rent. Full particulars.—Box 2924, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ARCHITECT, Junior Assistant. Public School. Served full articles and part College training. Passed R.I.B.A. Intermediate Exam. Requires position in first-class London architect's office in order to acquire further experience to help preparation Final Exam. Only salary to cover expenses required.—Box 3124, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply, Box 1224, c/o Secretary R.I.B.A., 9 Conduit Street, W.

LICENTIATE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary, R.I.B.A., 9 Conduit Street, W.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary, R.I.B.A., 9, Conduit Street, W.

Minutes VII

At the Seventh General Meeting (Ordinary) of the Session 1923-1924 held on Monday, 4 February 1924, at 8.30 p.m., Mr. J. Alfred Gotch, President, in the chair. The attendance book was signed by 30 Fellows (including 14 Members of the Council), 23 Associates (including 2 Members of the Council), 3 Licentiates, and a large number of visitors.

The Minutes of the Meeting held on 21 January 1924, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of:—

Herbert John Charles Cordeaux, elected Fellow 1905;

Arthur Cecil Morris Edwards, elected Associate 1908, Fellow 1916;

and it was RESOLVED that the regrets of the Royal Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The Secretary announced that the Council had nominated for election to the various classes of Membership the gentlemen whose names were published in the JOURNAL for 12 January 1924.

The President announced that the Council proposed to submit to His Majesty the King the name of Mr. William Richard Lethaby—late Professor of Design at the Royal College of Art, Soane Medallist 1879, Pugin Student 1881—as a fit recipient of the Royal Gold Medal for the current year.

The President, having delivered the Annual Address to Students, a vote of thanks was passed to him by acclamation, on the motion of Mr. E. J. Partridge, President of the Society of Architects, seconded by Sir Robert Blair, Education Officer to the L.C.C.

Mr. Henry M. Fletcher [F.] read a review of the works submitted for the Prizes and Studentships 1924.

The President, having responded to the vote of thanks to himself, moved a vote of thanks to Mr. Fletcher, which was passed by acclamation.

The Presentation of Prizes was then made as follows, in accordance with the award:—

THE SOANE MEDALLION AND £150.

The Soane Medallion to Mr. J. S. Kelsall for his design for an Anglican Cathedral Church, submitted under the motto "England."

THE OWEN JONES STUDENTSHIP, CERTIFICATE AND £100.

The Owen Jones Certificate to Mr. J. H. Sexton.

THE R.I.B.A. SILVER MEDAL FOR POST-GRADUATE STUDENTS OF RECOGNISED SCHOOLS.

The Silver Medal to Miss Isabel Maud Chambers, of the Architectural Association School of Architecture.

THE ASHPITEL PRIZE.

The books to the value of £10 to Mr. Eustace Harry Button.

The proceedings closed at 9.45 p.m.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.



Charing Cross Bridge

BY PAUL WATERHOUSE, M.A., F.S.A., PAST PRESIDENT

[Read before the Royal Institute of British Architects, Monday, 18 February 1924]

IT might conceivably be thought from the title of to-night's programme that I had myself proposed the reading of a Paper by myself, and that I had chosen Charing Cross Bridge as the subject. I should like to remove both these impressions if either exists. I may say, in the first place, that I have never as far as I remember proposed to read a Paper anywhere on anything, and, secondly, that I should be very unlikely to put myself forward as an instructor of architects or of the public on the subject in question. Having cleared those two points I will give my answer to a third that may arise. Someone may say, "Why revive a subject which is understood to be put to rest?" I will answer that with vehemence. I may not be the man to deal with the subject, and this may not be the moment, but as to the deadness of the subject I am prepared to issue a certificate not of death but of vitality. Gentlemen, so long as the present Charing Cross Bridge exists the Charing Cross Bridge question will never die. It happens, by an unexpected turn of events, that the revival by the promoter of the St. Paul's Bridge scheme, since the beginning of my preparations, gives very special point to our consideration of a project which has in every kind of way a prior claim to attention and to public interest.

If the owners of that Bridge wish to perpetuate London's interest in its removal they have nothing to do but to continue keeping the Bridge itself alive. It will continue to plead as nothing else can plead for its own abolition.

The building of that bridge was possibly pardonable; for its retention there is no excuse, nor is there any parallel calamity in the river's history save one: the lamentable loss of old London Bridge. Speaking personally, I may say that there is only one bribe that would induce me to acquiesce in the continuance of Charing Cross Bridge. If by some wizardry you could give me back the pre-fire London Bridge with the houses on it, I would at that price reconcile myself to the prolonged existence of the unholy thing.

Common sense will reply to this observation that I do not know the elementary facts of the practical problem at issue, and that one who can talk of the demolition of the ancient London Bridge as a calamity ignores the fact that the loss of the old bridge brought about the abolition of a most inconvenient obstruction to river traffic, the weir with which the construction of the bridge was incorporated.

I have no wish to pursue this point, and as we cannot have old London Bridge back I will not cry for the moon.

But, let it be said, it is not merely fools who have suggested that the water traffic problem would be partly improved—not hindered—by the re-establishment of a weir or rather a modern barrage at some chosen point below bridges.

Now, of course, there are hosts of arguments for the retention of the iron railway bridge that we know so well. One of them is even, I am told, an æsthetic argument put forward by some of those

modern painters who either see beauty where others see ugliness or believe that beauty doesn't matter. I am going to believe in those painters on the day when I find that they select their sweethearts and wives exclusively from the class of female deformity that they portray.

The strongest argument of the bridge guardians is that Charing Cross is Charing Cross, and that by hook or crook the S.E. and Chatham Railway has got to get there from the Surrey side. Why? Partly no doubt because by the whole French nation no pair of words are better known or worse pronounced. That difficulty could conceivably be got over by allowing the name as well as the station to be transferred to the other side of the river. The sentimental trouble—all sentimental troubles are worthy of respect—would be much worse if Sir Charles Barry had lived at the time of Queen Eleanor instead of in the days of Queen Victoria. As matters stand I have an impression that the earlier Queen's memory can be kept green as well by Barry's monument as by his hotel.

But Charing Cross, as the terminus of the traffic of the S.E. and Chatham Railway, must remain where it is. At Charing Cross it has arrived—in Southwark it would only be still approaching. Now it is "on the green," so to speak; in Surrey it would be a long mashie shot from its objective. There I join issue at once, and make bold to say that the distance at which Euston, St. Pancras, King's Cross, Victoria, Waterloo, and perhaps Paddington, stand from the centre of London's activity is the right distance. By a slide or two I will shortly enforce this argument.

From the general consideration of traffic problems, traffic being what it is to-day, I maintain that no useful public purpose is served by giving either the Continental visitor or the magnates of Surrey a means of central access which is denied to West Countrymen or Scots.

Moreover, ignorance as to the value and centrality of Surrey land in the heart of London is rampant. One would think that the establishment of the L.C.C. palace on the Surrey shore would by now have had its effect on that ignorance. But no. Not yet. The effect, however, will come, and will come rapidly. Slowly but surely even those who officially placed Sir Reginald Blomfield's eagle with its beak facing symbolically South, will learn that it is facing East, and will become convinced that Westminster Bridge is heading not for the

South Coast but for the City shores of the Thames. Bit by bit we shall learn that a new and almost direct road of supreme importance in value will find its way along the line which is the bowstring of the Thames's bow from the Houses of Parliament to London Bridge. With that will come: (1) the acknowledgment of the value of Surrey land, which, one would suppose, even its owners, including the Duke of Cornwall, would like to encourage; (2) the sense of its available quality for first-class buildings of all kinds; (3) the desirability of planting the new Charing Cross Station in a district which would give the station itself a chance of necessary expansion, coupled with extremely easy access to all part of London—east, west and central.

We need not realise these facts if we prefer muddle to method and if we persist in our present policy of letting things happen without foreseeing them. I have always said and I say again that expense is no argument whatever against the discussion of these south side or rather Surrey side problems. Surrey is *going* to be developed as a part of London. Vast sums are *going* to be spent upon that development, and every penny of that expenditure is going to be interest-bearing. All that is needed—and this is a statement so elementary as scarcely to need utterance—is that some kind of official forethought should be given to the problem. Those who breathe of forethought are, it seems, called dreamers, and are accused of ignoring the value of money!

It is merely because architecture, whether in house-planning or in town-planning, means thinking before spending that those who are interested in architecture insist that in this matter of the Surrey future thought shall precede expenditure.

This Paper is not—it is true—on the subject of the Surrey side, but the Surrey side question must be brought into it, because there is no aspect of the Bridge problem which is not either connected therewith or likely to be precipitated by those elements on the further shore which will act spontaneously and ungoverned if their outbreak is not controlled by forethought from the first.

Now what are the elements of the bridge problem? I think they are five in number:

1. The bridge must go because it is an abomination of ugliness standing commandingly in the spot which is London's great opportunity for beauty on a grand scale. When I use the word beauty I

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mean nothing more fantastic than the ordered arrangement of the useful according to traditional and recognised art.

2. A new bridge must take its place because one is needed at that point, not only for the foot traffic already existing, but also for the wheeled traffic which is ready to make immediate use of any new bridge at or near that point which would accommodate it.

3. The abolition of railway traffic across the river at that quarter would not only simplify the problem of making the new bridge a thing of beauty but would release a large amount of Middlesex land which could be profitably and beautifully used for new streets and new buildings.

4. Incidentally, this would have a double effect in the relief of wheeled traffic, for the new roadway would be a remedy for a congestion of which the presence of a railway station is in itself a part cause.

5. The new bridge, besides being a compensation to the railway companies for the loss of their own powers of crossing the river, would be the means of providing for wheeled traffic a means of crossing from side to side the present necessity for which is as nothing to that which the future—the comparatively early future—will demand.

Next comes the question: Where shall that bridge start and where shall it arrive?

At this point it is well that I should put before you some of the illustrations of schemes which others have devised.

I preface the slides with a few observations.

You will know that there are two schools of thought in this matter. There are advocates of the high-level scheme—who may be described as those who propose to utilise the fall of the ground towards the river on the Middlesex side so as starting from some point twenty feet or more above the present embankment level to allow the present Middlesex embankment road to pass beneath the new approach road. Some propose that the Surrey embankment, if and when formed, shall be similarly crossed by the Surrey approach road.

The low-levellers are those who claim that both embankments will be best served by having direct access to the new bridge.

In fact, the low-levellers' bridge would follow the example of Westminster Bridge, while the high levellers are on the Waterloo Bridge principle.

There are disadvantages, or rather difficulties,

besetting each of these schemes as well as their great and obvious advantages.

The high-leveller must be very careful as to where he starts his new road. Some say relieve the Strand by starting straight from the site of Charing Cross Station. But the Strand is rather fully burdened with its own troubles, and we have to make quite sure that the new road, while relieving with one hand, so to speak, does not, with the other, pour into the Strand at its worst point a burden of fresh influx too heavy to be borne. On this ground there is something to be said for starting higher up—at the level of St. Martin's Church and spanning both the Strand and the embankment.

Again, the arrival on the Surrey shore needs thought. Unless it be decided to honour the new Charing Cross Station by making it the object at which the new bridge aims, there is no great reason for insisting on a high-level arrival on the Surrey shore.

Preceding my exhibition of slides of schemes, I offer two slides which illustrate my argument relative to the position of Charing Cross Station.

First among the schemes I put in a place of honour, which I feel it deserves, the plan prepared by my two friends, Sir Aston Webb and Sir Reginald Blomfield, which bears the imprimatur of Mr. John Burns. It is a notably high-level scheme, and the bridge road runs from the Church of St. Martin to that of St. John with due respect—axial respect—for the tower of each.

For magnificence, the scheme of the late Mr. Adrian Berrington takes a high place. He makes the centre of the angle formed by Waterloo Bridge and the new bridge the axis of his great place on the Surrey side. The perspective drawing gives also some interesting particulars—viz., a curved road from Westminster Bridge to London Bridge on the lines of one once suggested by myself, and he also shows a bold road darting through the green park to realise the hitherto unsuspected alignment of Constitution Hill with Westminster Bridge.

Mr. Carøe comes first in alphabetical order of the low-levellers. His Surrey side embankment has, I admit, an awkward bend, or rather kink. He puts, you see, a semi-circular "place" between the two stations, Waterloo and new Charing Cross.

Professor Adshead is an adherent of the high-level party and is, as one would expect, full of dignity.

Mr. Barrett, again, is a high-level man. He allots only a narrow embankment to the Surrey shore, and he breaks new ground by making Coventry Street his *point de départ*.

Mr. Lucas prepared two schemes for a high-level treatment. The one I illustrate is, I believe, the second. His motives, again, are on high-level lines.

Mr. Barclay Niven put, I know, a great deal of thought into his low-level project. He was, and is, very conscientiously in favour of the embankment to embankment journey, and I am satisfied that he gave to the question of levels and gradients a very careful study.

Others that I show here are the important scheme of Sir Hamo Thornicroft, the sculptor, a project to which our friend, Mr. E. T. Hall, devoted deep interest, and some plans prepared by Mr. Nesbitt Kemp.

I have also received, through the kindness of Mr. John Murray, slides relating to his own scheme.

In thinking out some questions connected with the development of the Surrey side, I adopted Mr. Niven's Bridge as an assumed low-level scheme, and I exhibit here his plan in relation to possible Surrey roads. Incidentally, I show a suggested position for the new Charing Cross, which I adopt because, though placed on the South-Eastern and Chatham system, it falls in with my view as to the general arrangement of terminal stations, which is that they should be not only all at a respectful distance from the centre of London but reasonably distant from one another—thus avoiding the congestion of road traffic which would result from allowing the streams leading to one station to unite with, or conflict with, those leading to and from another. This, by the way, is my great objection to putting Waterloo and the new Charing Cross cheek-by-jowl.

It will be noticed that on two of my own plans I have indicated St. Paul's Bridge. Heaven forbid that I should thus be suspected of encouraging its birth! The fact is that at the time when I made these plans the little stranger seemed likely to arrive, and I was determined to see whether, if the event did take place, some arrangement could not be made whereby its very doubtful utility in Middlesex could not be compensated for by a life of comparative usefulness on the Surrey shore. I had hoped to speak of it as an hypothesis only, but recent tidings make us fear that the advocates and

paymasters of the St. Paul's Bridge project are in full cry. It would be a calamity were money to be poured out on an unwanted enterprise when the needs we are now pressing so urgently need satisfaction.

It is generally but, I believe, unwisely assumed that the new station is to be a sort of twin brother of Waterloo. If that is so, the high level can profitably be continued up to the site and the level of this great railway centre. Otherwise—and unless it be found desirable to cross over some great new cross road of the future—a graceful descent is desirable, after crossing the Surrey embankment, to one of the existing or future road levels.

The difficulties of the low-level school are also difficulties of level. Assuming, not a wholly necessary assumption, that the gradients of the new bridge must not be steeper than those of Westminster Bridge, and assuming also, as I believe we must, that the clear-way of the central arches must be as high above high-water level as the central arches of the latter bridge, we are faced with the necessity—if an easy gradient is essential—of quitting the embankment on the Middlesex shore at the level 25 or higher. This means that if the end of Northumberland Avenue is adopted as the springing-off point we have to raise the embankment road by from 7 to 10 feet. This, I believe, can be done.

As I have hinted already, I feel sure that the problem of Surrey side arrival can only be faithfully considered in relation to the future road needs of that quarter. I am perfectly sure that what will be needed—what, in fact, is needed—is a road leading with reasonable directness to the City. Long before Charing Cross Bridge schemes were thought of, and long before Waterloo Station was remodelled, it had always been my own hope that the line of axis of Westminster Bridge would be adopted and that a road of comparatively gentle curvature would be allowed to form itself practically direct from Westminster to London Bridge.

That, I believe, is now impossible, if I allow, which I do not, that in this connection there is such a word.

Still, I regretfully believe it to be a fact that the arrangements made in reconstructing Waterloo Station—one of the best bits of modern work of which the architect's name is undiscoverable—have made it impossible for the suggested road to

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set out from Westminster Bridge with anything like an easy curve.

For various reasons I hesitate to come forward with a definite proposal. For one thing, I have been able to show suggestions that come from better men than myself. For another, I notice that definite proposals are always regarded with a cold favour not unmixed with suspicion. But I confess that it has lately occurred to me that the high-versus-low-level controversy might conceivably be solved by a combination of the two, such as would be produced by a central bridge way at the level of, say, O.D. 44, with a roadway on each side of it running from embankment to embankment and only touching the 44 level at a point over the central arch.

There are many objections which can be immediately levelled against such a notion. The first is that whatever level is adopted as the revised embankment level there would necessarily be a fairly stiff gradient up and down from embankment to embankment. To this I reply that the bridge having optional routes no vehicle is compelled to cross at a gradient which its horse or its gear-box finds inconveniently exhausting.

But give a motorist on the Middlesex embankment the option of attempting a gradient of 1 in 15 or going round by Westminster or Blackfriars, and I feel sure that he would dash up the slope of the new bridge.

As to width, 100 feet has been by most designers assumed as the proper dimension for the new over-river roadway, on the ground (a) that width adds to dignity, (b) that it eases traffic. I wonder if either of these assumptions is reasonable. Personally, I believe that the narrower a bridge is, in reason, the finer it is in effect, and as to the second argument I believe experience is against its universal application.

What stops most traffic is a right-angled crossing with a policeman; second to this comes road repair. What is the road in London that conveys the least obstructed, or swiftest, traffic? The highway from Charing Cross to Victoria, otherwise the Mall. How wide is the Mall? 66 feet. But that is not the whole story. Sir Aston Webb, in token of the gratitude of Englishmen to a late monarch, placed an admiral's palace at the eastern end, which, for all its beauty and dignity, is none the less a perforated obstacle.

Does it hinder traffic? Not a bit. It would

scarcely be believed that the fair way available for approach to the 66 feet roadway has a bare aggregate of 30 feet. There are, of course, three archways, all three standing open. The middle one is 21 feet wide, the two side ones 18 feet each. Few, if any, vehicles make use of the centre arch. It exists, as the child said, "in case of the King." So it happens that all day long motors are buzzing contentedly through openings no bigger than the short side of a billiard room.

What is more, I took the trouble to track the traffic a few weeks ago, when there was a white frost, and found that as far as the vehicles were concerned the road would have satisfied them if it had been one long billiard room all the way from King George the Fifth to King Charles the First.

Thus, far from suggesting a bridge 300 feet in width for the triple road, I should venture on 50 feet for the high-level causeway and 50 or even 40 for each side (low-level) road, making it understood that on the Westminster side all traffic should proceed only from Surrey to Middlesex; Middlesex to Surrey vehicles being confined to the Blackfriars flank of the bridge.

I bring these compressed remarks to a conclusion without apologising for the compression. I have felt certain that in our audience there would be many who wish, or can be persuaded, to say more useful things than I have been able to say, and I desire to leave them time for speech. I merely summarise my remarks by reiterating:

1. That C.C.B.M.G. (Charing Cross Bridge must go).
2. That the position of Charing Cross Station is neither logically nor rationally fixed where it is.
3. That traffic needs demand even now a roadway at this point or near it.
4. That they will demand it infinitely more as the near future approaches.
5. That the dispute between high-levellers and low-levellers is or may be capable of solution by combination; and
6. Finally, that money spent upon this bridge will be no bombastic expenditure on luxury but a stately measure of economy, part in fact of that considered development of the Surrey side to which there is no alternative but the desperate and terribly probable course of leaving the Surrey side problem to chance and (coupled with this *laissezaller*) some lavish expenditure on an at present unwanted bridge at St. Paul's.

Discussion

THE PRESIDENT, MR. J. ALFRED GOTCH, F.S.A., IN THE CHAIR

SIR H. D. KIMBER, BART. (Chairman of the Bridge House Estates Committee, Corporation of the City of London): I feel very much like a fish out of water this evening, as I represent an object which Mr. Waterhouse seems to think is unwanted; and that, judging from the applause he received when he made mention of St. Paul's Bridge, is apparently the opinion of many, if not most, of those present this evening. I do not wish to enter into any controversial subject; but I must say this: that I think the Paper we have heard read by Mr. Waterhouse has been of intense interest, and that it shows there is a possibility of doing good to the community on both sides of the river, which is deserving of the closest consideration from the best brains that this country can produce. It is quite obvious from what he has said that the subject is one of great difficulty, and I imagine that wherever you bring a bridge across the Thames within the London area, it must necessarily be fraught with great difficulties on both sides of the river, and especially on the Middlesex side. Therefore I am not too greatly perturbed by some of the criticisms which have been thrown out, either against St. Paul's Bridge, or Charing Cross Bridge. One thing struck me very forcibly in connection with what Mr. Waterhouse said, and that is, that there does not seem to be any settled opinion, or anything approaching it, on the part of those who favour a bridge in the vicinity of Charing Cross, as to the nature of the bridge, or even exactly where it is to go. He has introduced us to a great many interesting schemes, but I do not know whether he thinks they would serve the purpose, because he carefully began by telling us that he was expressing the views of other people, and he did not say whether, in doing this, he was expressing his own. There were many views illustrating the different schemes, and I imagine the father of each scheme would have nothing to do with the children of the other schemes in competition. There does not seem to be any settled opinion on what will best serve the needs of the community, or what should be done at the west end of London. Not only is the situation not settled, but the jumping-off places at either side—if I may be allowed the expression—are not by any means an agreed subject either. There was another point he did not mention, but which, I think, must necessarily be taken into account very seriously, and that is the question of cost. The cost of any of these schemes, it seems to me, must be prodigious. One view of what struck me as a very noble scheme showed a great expanse of open land at the Strand. If that particular scheme was adopted the acquisition of property and the lay-out and the alterations necessary must, I should think, go into a

number of millions of pounds. The cost would be something enormous, quite apart from the question of the compensation which would have to be paid to the railway company for disposing of their site and putting their station elsewhere. Incidentally, in connection with that point, Mr. Waterhouse expressed the hope that those who had money which they wanted to throw into the river should do so at Charing Cross. I think the relatively humble cost of St. Paul's Bridge would go nowhere in assisting to finance a project on the lines which have been suggested to us this evening. At any rate, the two schemes do not seem to me to be mutually destructive; conceivably they might, at different times, be both completed. But I am not an expert, and therefore I do not pretend to express an opinion on that subject. But if any of these schemes, or an alternative scheme, were to be brought about, it would take some years to bring it into such a position that it could be seriously discussed as a matter of present-day practical politics; and in the meantime, if the other schemes should be hung up, the community at large would, of course, suffer materially. That point should be considered.

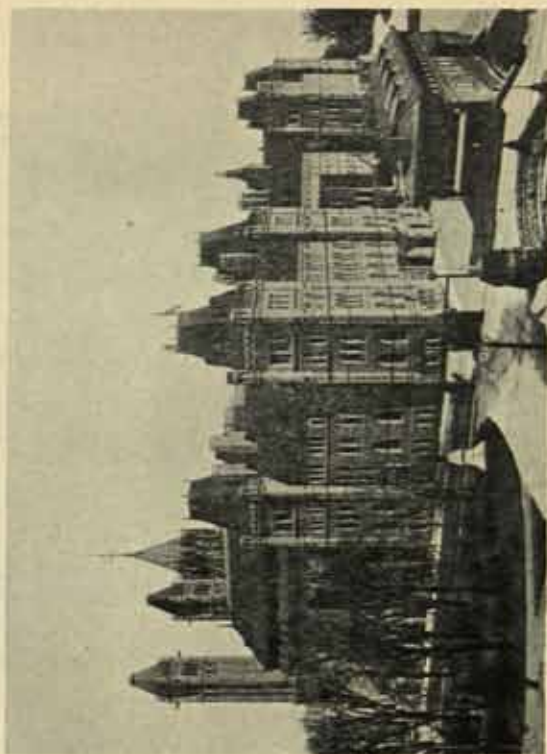
I am not out, however, to express any condemnation of one or praise of the other this evening. Mr. Waterhouse, in his exceedingly able address, has opened up ideas which to me were previously non-existent, and perhaps that is the case with other people too. When I came here at your kind invitation this evening, it was not in my mind to offer any remarks upon a scheme on which I confess I am wholly uninstructed. I appreciate the kindly way in which he criticised our bridge. I know feeling runs high, and I know he is a strong exponent of Charing Cross Bridge schemes, therefore I will only thank him for the modesty with which he expressed his condemnation of our little child.

May I move that the heartiest thanks of this meeting be accorded to Mr. Waterhouse for his exceedingly interesting and able address?

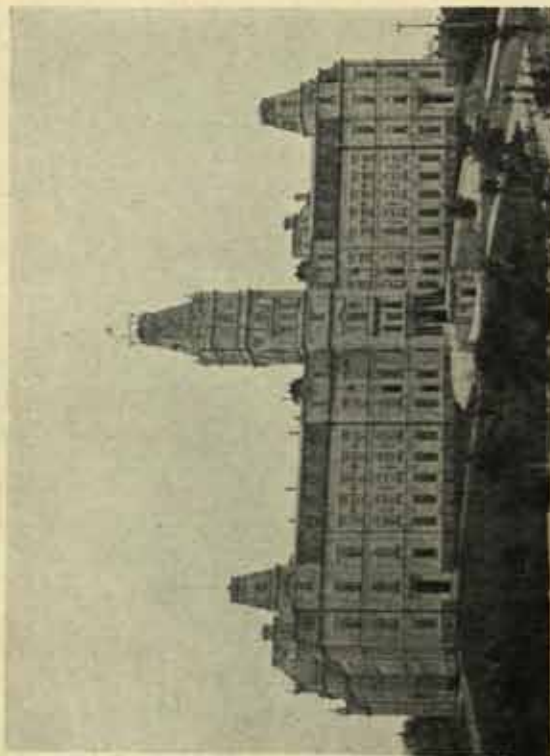
SIR BANISTER FLETCHER [F.], in seconding the vote of thanks, said: I feel we are all very much indebted to Mr. Waterhouse for bringing this subject before us again, and for showing, in his remarks and his slides, in a very instructive way the possibilities concerning the bridge at Charing Cross. I think he has shown nearly all the schemes with which I am acquainted, but he has not included a scheme which Mr. Lanchester prepared, and which I think was a very good one, for placing a bridge in a line with the eastern extremity of Aldwych. That has, I think, great possibilities. He has also not mentioned a scheme—which I do not think he knows about—the author of which is in the room at the present time, and



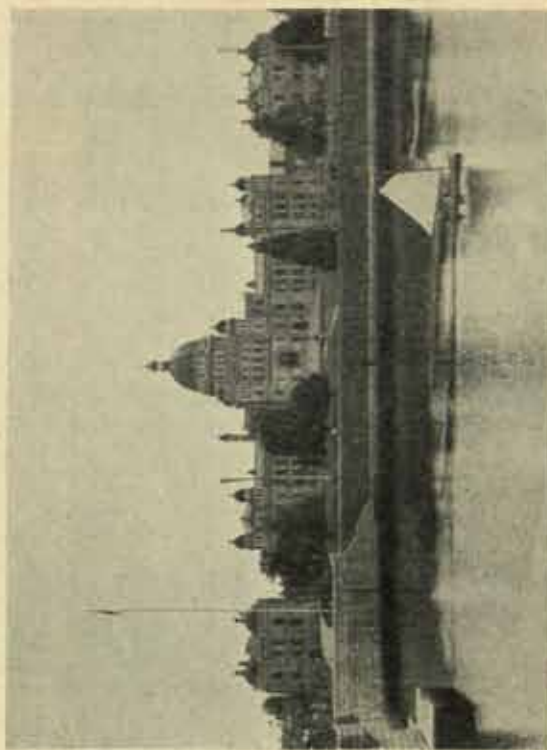
THE LIBRARY OF PARLIAMENT, OTTAWA
Architect : Fuller. 1875



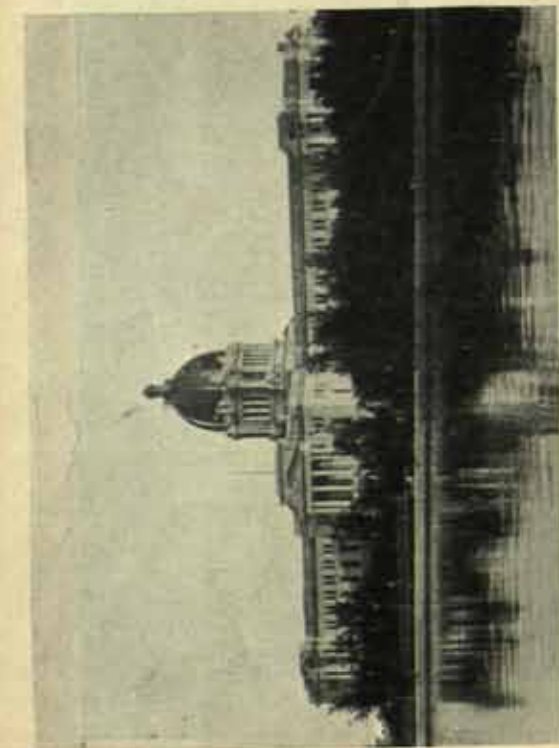
NEW PARLIAMENT BUILDING, OTTAWA
Architects : John Pearson and Joseph Marchand. 1919



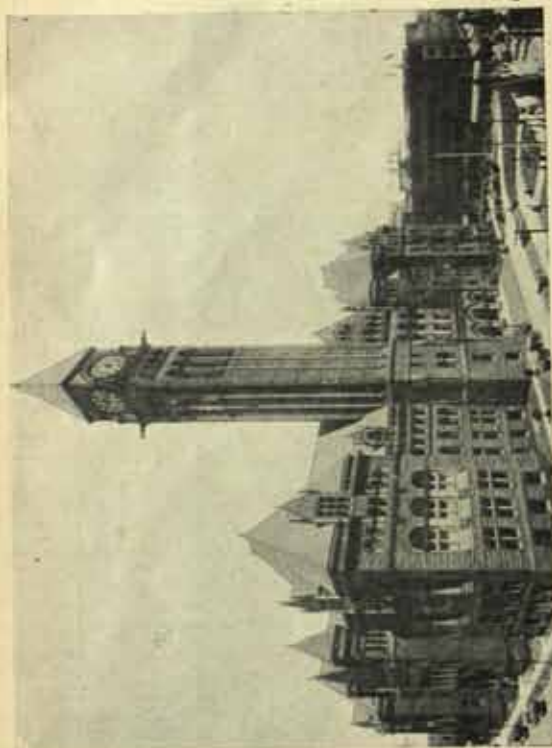
LEGISLATIVE BUILDING, QUEBEC
Public Works Department. 1880



THE LEGISLATIVE BUILDING, VICTORIA, B.C.
Architect : F. M. Rattenbury. 1894



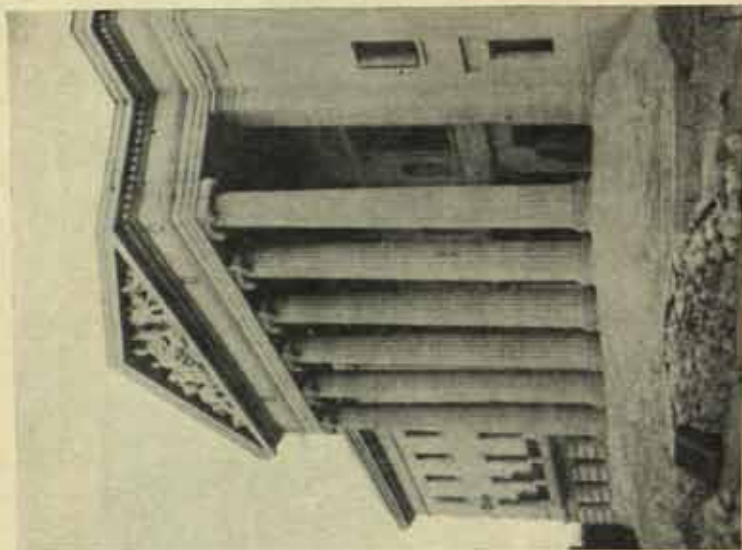
THE LEGISLATIVE BUILDING, REGINA, SASK. Architects: E. & W. S. Maxwell. 1910

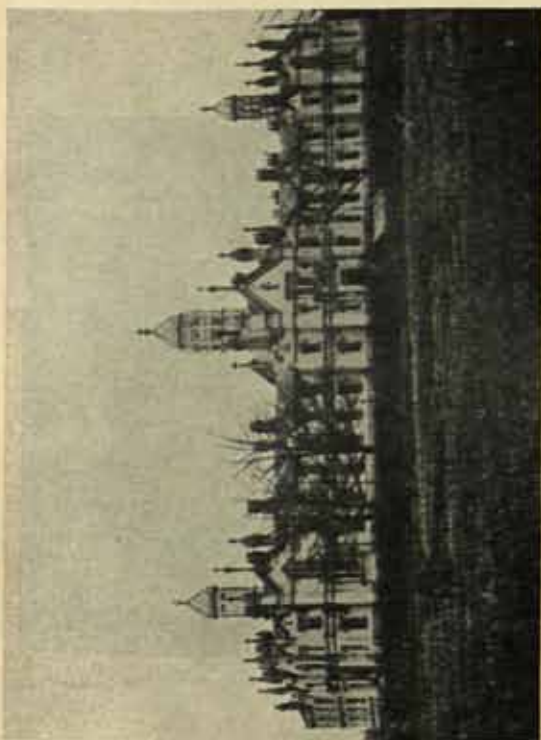


THE CITY HALL, TORONTO. Architect: E. J. Lennox. 1890



THE LEGISLATIVE BUILDING, WINNIPEG, MAN. Architect: Frank W. Simon [F.]. 1920

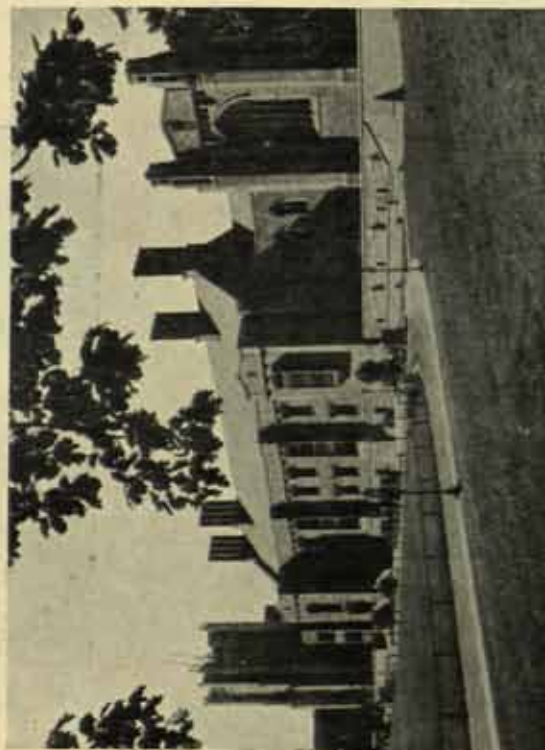




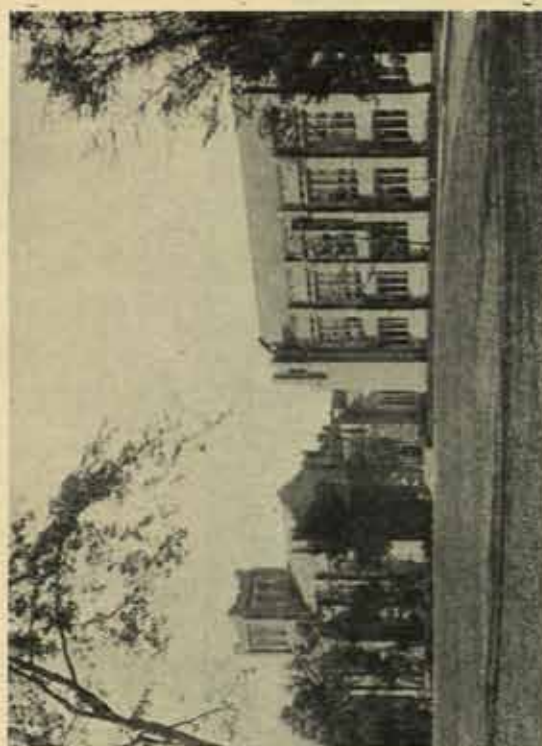
TRINITY COLLEGE, TORONTO
Architect : Kivas Tully, c. 1850



THE ARTS BUILDING, TORONTO UNIVERSITY
Architects : Cumberland and Storm. 1865



HEART HOUSE, UNIVERSITY OF TORONTO
Architects : Sproatt and Rolph. 1914



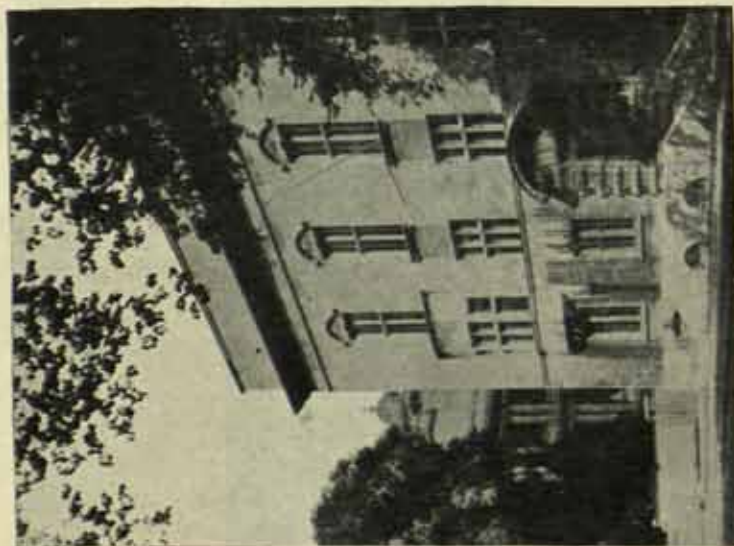
KNOX COLLEGE, TORONTO
Architects : Chapman and McGriffin. 1912



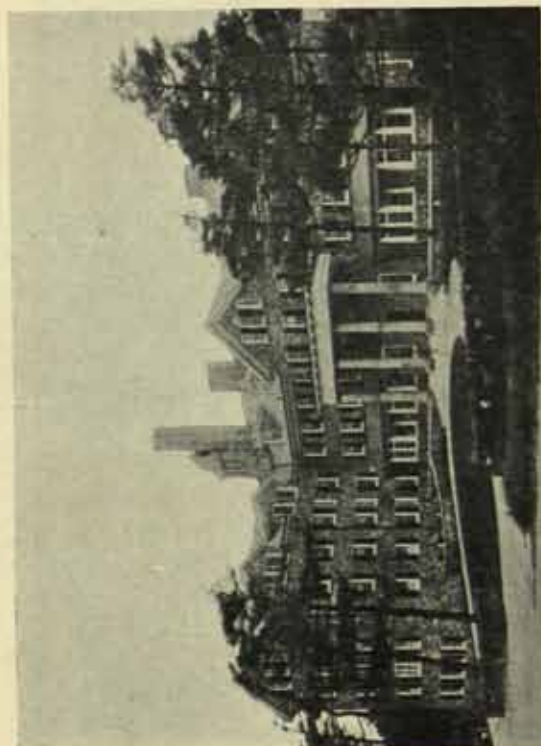
THE UNIVERSITY CONVOCATION HALL, TORONTO
Architects : Darling and Pearson. 1908



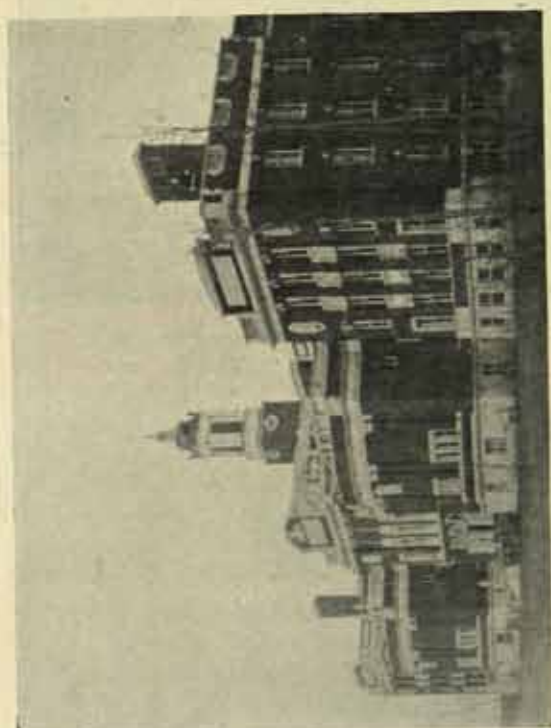
THE PHYSICS BUILDING, MCGILL UNIVERSITY, MONTREAL.
Architects : Taylor, Hogle and Davis. 1898



MCGILL UNIVERSITY UNION, MONTREAL.
Architects : P. E. Nobbs [P.] and Hutchison and Wood. 1904



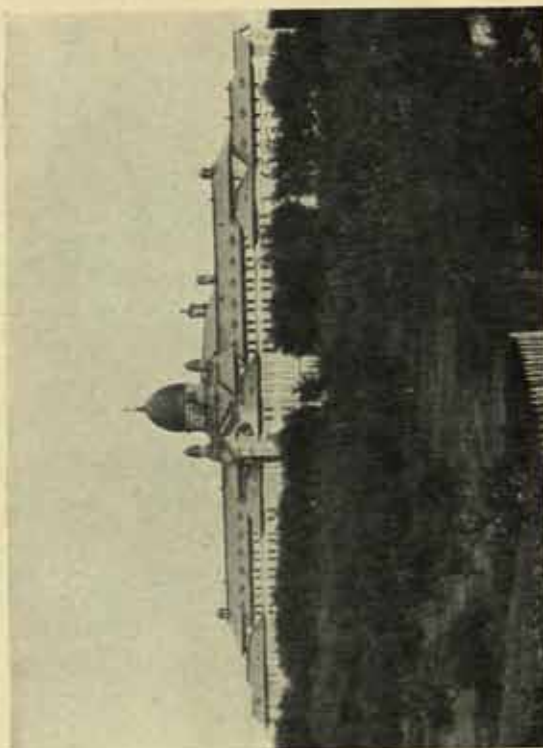
THE WOMEN'S RESIDENCE, DALHOUSIE UNIVERSITY, HALIFAX
Architect : Frank Darling, R.C.A. 1910



THE MEDICAL BUILDING, UNIVERSITY OF ALBERTA, EDMONTON.
Architects : Nobbs and Hyde. 1920



THE MONTREAL TECHNICAL SCHOOL
Architect : John S. Archibald. 1910



THE MOTHER HOUSE, CONGREGATION OF NOTRE DAME, MONTREAL
Architects : Marchand and Haskell. 1907



CANADIAN BANK OF COMMERCE, WINNIPEG
Architects: Darling and Pearson. 1906



CANADIAN BANK OF COMMERCE, MONTREAL
Architects: Darling and Pearson. 1907



BANK OF BRITISH NORTH AMERICA, MONTREAL
Architects: Blackader and Webster. 1914



THE UNIVERSITY CLUB, MONTREAL
Architects: Nobbs and Hyde. 1913

ARCHITECTURE IN CANADA

this view there is some superficial corroboration in the fact that to English eyes Canadian architecture is very American, while to American eyes it often appears a little English. But all travellers are predisposed to react to the unfamiliar.

Strenuous efforts are made from time to time in magazine articles, novels, histories and caricatures to elaborate a Canadian type—so far without success, for the all-sufficient reason that there are many types, all abundantly characteristic, and much water will pass down the Great Lakes before there is assimilation. The best rooted elements of society in the Maritimes, in Quebec, in Ontario, on the plains, and on the coast, are all distinctive, and long will they remain so. Current Canadian architecture, however, does not reflect these distinctions at all. An understanding of the constituent elements of the architectural profession in Canada is necessary to explain this.

It is only within the last twenty years that the means for a complete technical professional education of Canadian architects have existed in Canada, and only within the last ten years that the recruitment of the profession from the University Schools has become commensurate with the opportunities. There are in Canada to-day between eight and nine hundred architects, and about a score are now entering practice each year, with the diploma of one or other of the Canadian schools. Previous to the institution of these schools, the Canadian offices which claimed a reputation for teaching were never numerous. Indeed, the offices have been all too blithe and irresponsible in transmitting their teaching responsibility to the schools. At this time, then, the schools are just beginning to make an impression on the general output of architectural design in Canada.

The Canadian work illustrated at this time must not, therefore, be fathered on the schools. By the middle of the century it will perhaps be possible to judge of the architectural schools of Canadian Universities by their fruits.

The variety and characteristics of Canadian architectural efforts from 1900 to 1923 can only be partially explained, then, by the varied climates, the varied materials, and the varied provincial cultures. The circumstances of recruitment and training of the profession in Canada, as it is to-day, constitute the main factors.

Broadly speaking, our architectural body consists of three elements :

(1) Born Canadians who have studied abroad, for the most part in the United States, seldom in England.

(2) American immigrants trained in the United States, and for the most part in the French academic tradition ;

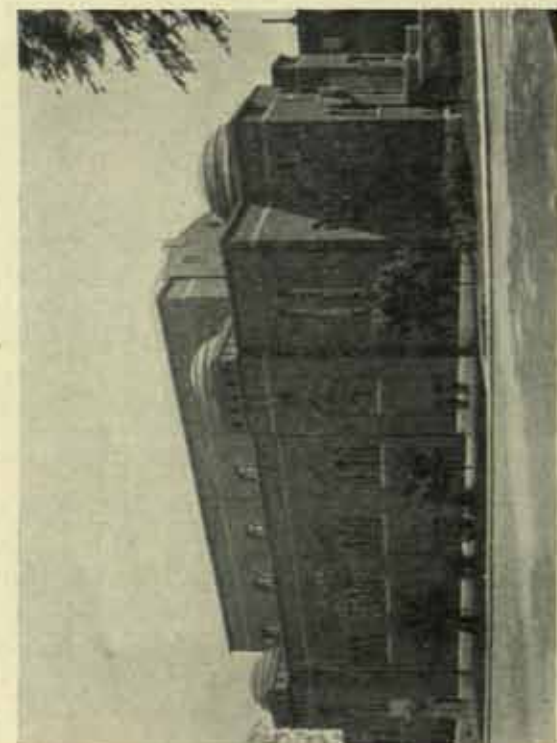
(3) British immigrants, the majority hailing from Scottish offices, often immature, and picking up their experience in Canada before becoming practitioners.

Now, I have had abundant opportunity to observe the contributions of these three more or less distinct elements to the problems of Canadian design, and I have no hesitation in attributing to the British immigrant the sincerest and most inventive efforts to modify traditions to new requirements and local conditions, and incidentally to appreciate the good work done in Canada between 1700 and 1900.

The Canadian-born contingent has, with a few notable exceptions, been a little prone to accept American solutions *en gros*, as the "Académie des Architectes du Roi" in the time of Louis XIV accepted Vignola's orders. The American immigrant architect has made a contribution with indefatigable accomplishment of those elegant insincerities which obscure the path of natural evolution in design. Artificiality, however, is the life-blood of architecture on the American continent.

In this our period of experimentation, with the forces of crude nature and economic law, with competing cultures, social problems and the artificial rivalries of traditions, it is inevitable, perhaps, that design and architecture should suffer some divorcement. Whether the teaching of architecture at the Universities will tend to the inculcation of those first principles on which a tradition can be re-established, or to further fortify the confusion of the Babel which is with us, remains to be seen. First principles are illusive things to discover, and notoriously difficult to teach, and schools of architecture slip with fatal facility into the exploitation of rival propagandas in Canada as elsewhere, thus defeating the ends for which they exist.

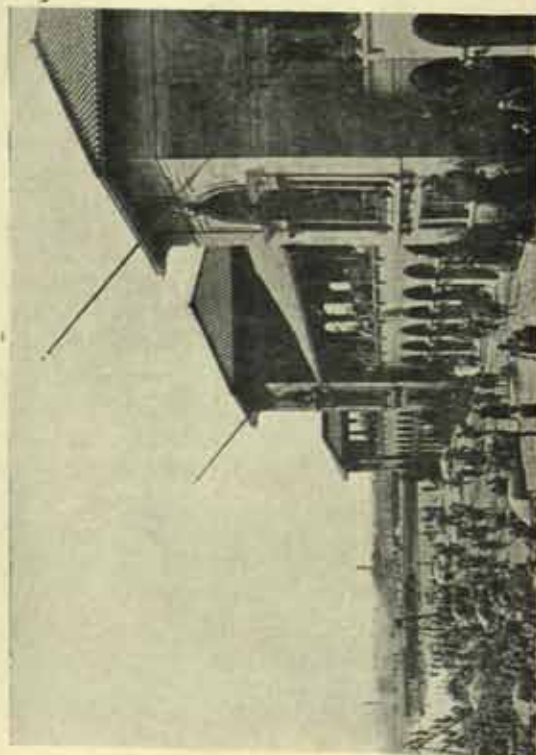
A word upon the building trades in Canada is now in order. They are not as highly unionised as in England, but unionisation is an international affair in the United States and Canada. The effect of this is complicated by the racial apportionment of the several labours of building in a



A SYNAGOGUE IN WESTMOUNT, P.Q.
Architect : J. M. Miller, 1922



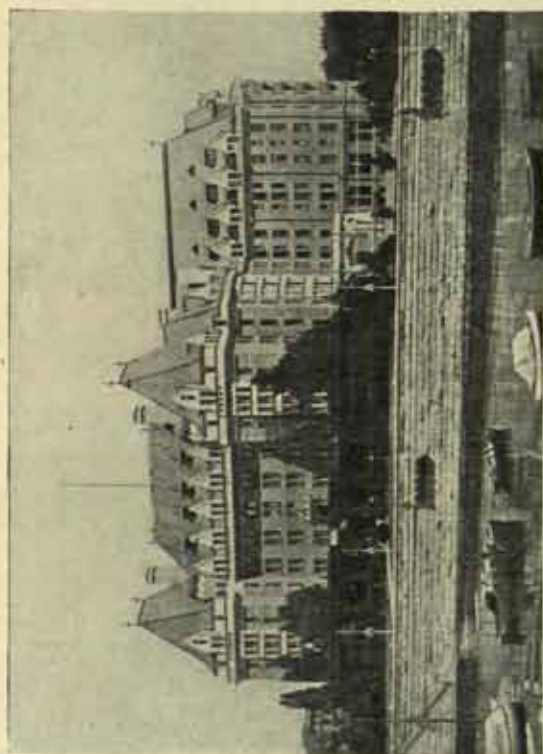
PUBLIC LIBRARY, MONTREAL
Architect : E. Payette, 1912



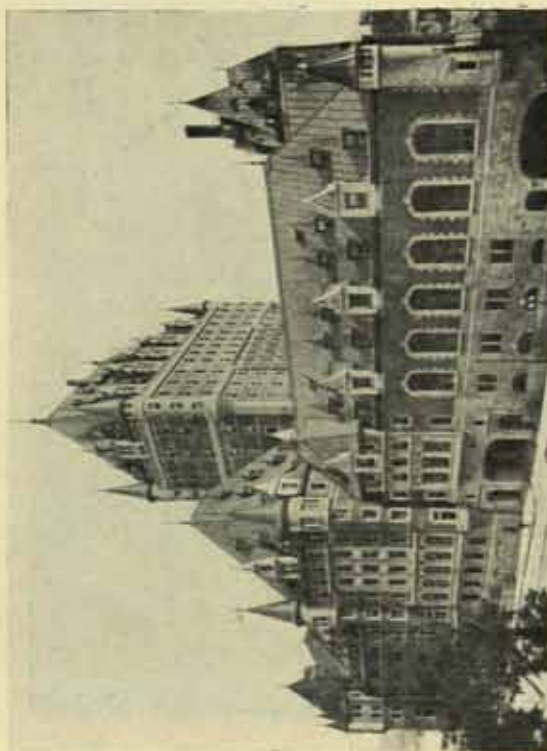
THE BATHING PAVILION, HARBOUR COMMISSION, TORONTO
Architect : A. H. Chapman, 1920



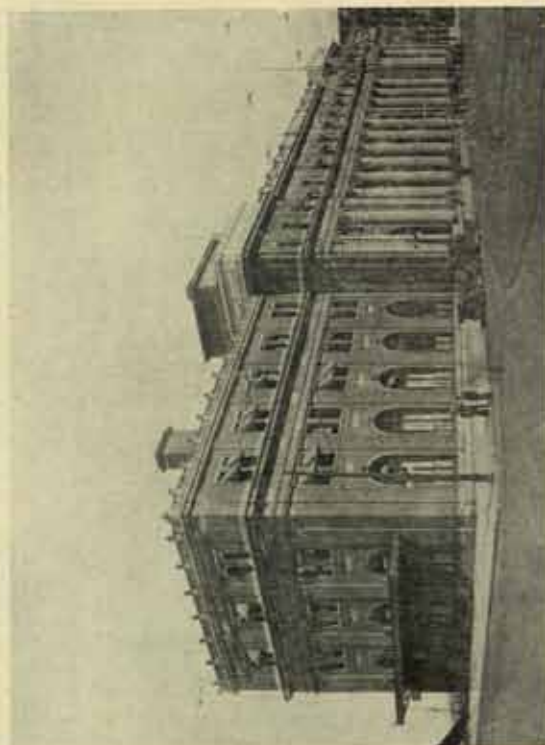
THE ALEXANDRA THEATRE, TORONTO
Architect : J. M. Lyle, 1910



C.P.R. HOTEL, VICTORIA, B.C.
Architect : F. M. Rattenbury. 1908



THE CHATEAU FRONTENAC, QUEBEC
Architect for Original Building, 1890 : Bruce Price
Architects for New Tower, 1923 : E. and W. S. Maxwell



C.P.R. STATION, VANCOUVER, B.C.
Architects : Barott, Blackader and Webster. 1912



THE ROYAL BANK BUILDING, TORONTO
Architects : Ross and Macdonald. 1914



THE C.P.R. BUILDING
Architects : Darling and Pearson. 1913



THE GENERAL ACCIDENT ASSURANCE BUILDING, TORONTO
Architect : F. S. Baker [F.]. 1920



THE SOUTHAM BUILDING, CALGARY, ALBERTA
Architects : Brown and Vallance. 1913



C.P.R. HOTEL, BANFF, B.C.
Architect: W. S. Painter. 1913



THE UNION STATION, TORONTO
Architects :
Ross and Macdonald; Hugh Jones and J. M. Lyle. 1919



THE UNION STATION, TORONTO
Architects :
Ross and Macdonald; Hugh Jones and J. M. Lyle. 1919

district and the prevalence of racially homogeneous gangs for different work on a job. Apprenticeship is practically non-existent. The trade schools have so far failed of their purpose. As a result the skilled trades are recruited by immigration from overseas. Against such recruitment the "progressive" influences marshal their strength. Meanwhile the building booms of our prosperous protectionist cousins to the South rob us of such skilled labour as we may generate or capture.

In the large communities of Canada skilled men can, indeed, be found to carve, model, hammer, cast or paint anything the wit of man can conceive, but they are few, and very inadequately remunerated, and facilities are woefully lacking for the dissemination of their craft knowledge. A few shops still retain the high standards of execution of a former generation, but very few. Within my own experience the standard of execution has gone steadily down in spite of a great improvement in professional services, so far as drawings and details are concerned. A certain mechanical perfection of execution can, it is true, be realised at a price, but for the time being the vital touch and sense of craft have departed from our midst.

As to Canadian contractors, generally speaking, both great and small are of high ability, conspicuously so in all matters of organisation and administration. They are not, however, invariably masters of their craft. The present tendency is for the execution of works to be regarded as a profession requiring a college training in civil engineering or in architecture. The man bred in the builder's yard thus often finds himself in a subordinate capacity, and so tends to extinction. As a consequence, great actual responsibility falls on the clerk of works. A good one will often shoulder the real control on a job, the contractors putting themselves quite cheerfully in the position of agents to assemble material and provide labour, as required, leaving the clerk of works to issue all instructions. This leads to rather subtle situations now and then; but generally to very good value for the client's outlay.

As the ordinary surveyor is all but unknown in Canada, and the contractor takes his own quantities (rarely requiring more than a week even on a big undertaking), everyone concerned on a job has a good deal more discretion as to interpretation than with the English system. This adds to the

architect's responsibilities, but on the whole it makes for self-respect and professional dignity and standing on the part of the contractor.

I have endeavoured to present to you our historic background, our lost tradition, the considerations of a material, cultural and technical kind which underlie and modulate our efforts in architectural expression, and I leave it for you who view the accompanying photographs to make your appraisals, begging only that you will take account of our difficulties as well as our opportunities. The solecisms you will remark may sometimes be due to lack of skill, and sometimes to lack of knowledge, but occasionally they are the signs of living art—the adaptation of old means to new ends or of new means to old ends, as the case may be. Where we have lacked the hardihood to solve our problems of form without some reference to the old world's old ways, let it not be cast in our teeth that we have not followed these ways more closely.

During the last twenty years in Canada I have had to unlearn much, and I hope I have learned more. Where most of what one sees and does is of necessity experimental, adventurous, precocious, the tyranny of the established types over one's predilections tends to break down; period loses significance, and the consistency of detail which such inheritance usually implies becomes a matter of small moment.

So, I have come to appreciate architecture most when she comes simply robed in scale and cloaked in proportion, leaving off her heirloom adornments and abstaining from the garlandings of the season. Thus one can best conjecture both the grace of her limbs and the moods of her heart.

This it has been felt necessary to say, in so far as personal prejudices may have affected the selection of the collection of photographs presented. No doubt a critic of another temper could have secured from Canada a hundred others as interesting. If I ask you to discount in some measure your residual experience of the architecture of an old land in looking on the buildings of a new one, in fairness I enable you to turn to discount my selective intervention in the matter.

If, to your eyes, there is in these examples something of a common strangeness, overriding the manifestations of Greek, Roman, French or English accent, then perhaps I am mistaken, and Canadian architecture is already being accomplished.

ARCHITECTURE IN CANADA

Discussion

MR. E. GUY DAWBER, VICE-PRESIDENT, IN THE CHAIR

THE RT. HON. SIR HAMAR GREENWOOD, Bart., P.C., K.C. : I have been asked to move a vote of thanks to the lecturer, and I rise, as a Canadian, with special pleasure to do so. In the earlier part of his lecture he referred to the splendid assurance that characterises his Canadian countrymen ; but in dealing with this noble art of architecture I lack that assurance. If it were a question of politics, or of Ireland, perhaps I could speak with more confidence. At any rate, I can voice your views in saying he has given us a most interesting lecture. He has not only provided an evening of pleasure and information, but he has raised feelings of emotion with reference to Canada in those of us who have visited that great country or who are natives of it. He has also—no doubt due to the sparkling company of native-born Canadian architects, and to Canadian architecture—got a happy turn of phrase which is quite un-English. It is neither Gothic, Renaissance, Roman, Greek, nor Egyptian ; but I think it is typical of the New World, and it has certainly made his lecture all the more interesting. I have often thought that the architecture of this Old World, based on castles and moated houses, monasteries, and so on, is rooted in fear ; and it is even reflected to-day in the immense walls that surround the lucky individuals who live in huge houses situated in beautiful parks, so that the owners may enjoy them and the mob be kept outside. In Canada and the United States the element of fear of the other fellow or of the mob has never arisen, and our architecture, at any rate, does not possess those immense walls that, to my mind, ruin the landscape of England as much as the advertisement of somebody's certain cure for all our ills. I hope the walls and the advertisements will go together. I regret to hear that the Canadian Government—whether it is a Federal or a provincial matter I am not sure—has not taken more active steps to preserve, historically and literally, those structures that still represent the beginning of architecture in romantic Quebec, and its development from generation to generation. We have here with us to-night the distinguished Ambassador for Canada, the High Commissioner, and I would press upon him the necessity of informing the Government—with which Government he is all-powerful—to see that every step is taken to preserve those ancient buildings which now form, and will form with successive years, one of the great traditions of that part of the British Empire. In conclusion, may I say I have a splendid assurance as to the future of Canada and Canadian architecture. The object of the Canadian is the building, particularly, of structures, like schools, universities, Parliament buildings,

and hospitals, reflecting that love of humanity which, I hope and believe, is the basis of all that is noble in art.

MR. W. C. NOXON (Agent-General for Ontario) : Every one of us, Canadian and English alike, has enjoyed the paper which has been read this evening. And I support Sir Hamar in saying it has brought to the minds of those of us who have lived in Canada how great the changes in the architecture of the country have been. We all hope that some means may be taken to preserve, for future generations, the evidences of our history as it has been written in the character of our buildings. I am glad to know and to think that our lecturer this evening is a Scotsman, for the Scots were amongst our first and most courageous pioneers, and they have left their impress upon the people and the character of the country. I am also pleased to know that much of the future architecture of our country is to be laid at the door of our lecturer ; he has for many years acted as a Professor of the School of Architecture at McGill University in Montreal. I am sorry, however, to hear him refer to the fact that the first school of design and culture was at St. Vincent de Paul, because to-day it is the most noted site of penitentiaries ! I am equally pleased to know that he has so much confidence in the future of architecture, because I have just managed to complete the course for one of my boys in that profession, and I hope the lecturer's expectation, both from the standpoint of the character of the work of the new architects, and of the value of the work, will be realised. I was sorry, however, to hear one reference in his remarks, namely, that so much raw material, in the form of timber and stone, is still imported from the United States. I suppose you know the reason : it is in the specification of the architect ; we have no choice. Architects should specify that it shall be all Canadian material. I hope, in time, to see the public buildings of Canada made, from the foundation to the roof, of material obtained within our own boundaries, and executed by people who have learned their trade in our own country. Our best and most skilled workmen used to be drawn from Great Britain ; but you are not turning out such people to-day, and so you will not have them to export. Apprentices to the trade to-day are as nothing compared to those who formerly came to the country. I served my apprenticeship, and so I know something about it. It is a great loss to all countries when the young are not inspired with the feeling of the value of good work. To-day it is left too much to the buzz-saw, the planer, and the electric motor. I can only say, in conclusion, that I support heartily everything Sir Hamar Greenwood has said.

PROFESSOR BERESFORD PITE [F.]: Professor Percy Nobbs is an old friend, and we have listened with peculiar interest to the pungent and far-sighted paper which he has given us. The paper and the illustrations have very considerable importance. Such a wide survey of the architecture of a great country is, in itself, a very valuable contribution to the profession; it enables us to look back upon the sources, and permits us to look forward to the possible products of this mysterious, indefinable something which we call architectural design. I am not quite sure what Mr. Nobbs has been looking for in his description of Canadian architecture. He has shown us a number of buildings, of which I think the most impressive quality is their scale. And, looking out from this tight little island and these overcrowded cities to the wide areas and plains of the New World, one would expect to find that sense of scale characteristic of the landscape of the country most strongly marked. One will confess that the sense of homogeneous style, a real feeling for ornament, any expression of intellectual culture, is almost sought for in vain. The great opportunity, the freedom from the limitations of cost, has set the architect free to design great buildings and to attempt large effects. How far he has been furnished for these opportunities with the higher qualities is a matter for Mr. Nobbs's most serious consideration, and is very suggestive to us as we look at Canadian art.

On one point I would like to suggest that some information would be helpful. Until a few years ago—that is to say, in the days when Professor Nobbs and myself were learning architecture—our main source of instruction was the current work of the day at home. A little earlier it was the work of the past. I cannot help feeling that the mere recital of a few great names almost calls up the process of development. For instance, the name of Norman Shaw. We were expected to think as Norman Shaw thought, and we learned how he thought from the weekly architectural journals. Those journals have exercised a great influence on architectural development, and have saved students a great deal of thinking. And I rather judge that the influences which we perceive in Canada are derived from American architectural journals, and that the expansive dreams of our sky-scraping brothers are titivating the imaginations of their Canadian neighbours. It is scarcely for us to criticise, but I think they might have done better if they had turned their attention to the more solemn sources which afflict Sir Hamar Greenwood with fear and terror, in the Old World. There is another element which is lacking, and on which further light might be shown. Very few of the buildings which we have seen to-night make any appeal to the higher qualities of thought and life. The buildings of religion, the buildings of education, have been only slightly referred to; perhaps, unfortunately, they do

not fall within the purview of the paper because they have not fallen into the hands of Canadian architects; but, ultimately, there is no spiritual appeal in the commercial building, and the spiritual appeal of a great public monument, of a capital building, of the Imperial Government House, is lost in competitive design. The absence of the higher, deeper and more subtle qualities from the current buildings of the new countries is a very serious reflection. How far, apart from buildings erected for spiritual purposes, architecture flourishes as a spiritual power, is a question which should be most earnestly and carefully considered. I do not suggest the imputing of any facile spiritual meaning upon ordinary design, but a simple reflection upon the undoubted fact that the impressive buildings of the world in all ages, down to the Renaissance and subsequent to the appearance of the Renaissance, have been buildings devoted to other purposes than commerce or self-aggrandisement. That is a point of view which, I think, is unchallengeable if we remember the scope of the art from the Great Pyramid, the Greek Temple, through the Middle Ages, even to St. Peter's, and St. Paul's in London. Until buildings of that character and motive arrive in the New World we shall still find the New World bursting the heavens with sky-scrapers for commercial development. The ordinary course of Canadian architecture has been most admirably sketched. We have seen the reflection of English tradition, the reflection of the Gothic Revival, and the return to the semi-Roman fancy of to-day, and I sincerely hope that the schools and the attempt of such men as Mr. Nobbs to concentrate the attention on the higher aspects of architecture will in future tend to produce a serious and cultural element in Canadian architecture, to the great joy of all who are true Britons, and who love everything so intimately connected with British hopes as our great Dominions across the sea.

MR. FRANK W. SIMON [F.]: It gives me very great pleasure to add my tribute to the charming and delightful paper which Mr. Percy Nobbs has given us to-night. I have known Mr. Nobbs quite a long time; he was a student of mine in Edinburgh when Sir Rowand Anderson started his school of architecture there, and I took the early morning class. We went there from 8 to 10 in the mornings, and Mr. Nobbs worked hard and diligently; and the progress he has made since shows what he did in those early days. Mr. Nobbs himself has done some charming work in Canada, but he has been very modest about it. He passed over two very delightful buildings of his own. I have much pleasure in adding my tribute of thanks to him for his paper.

MR. SEPTIMUS WARWICK [F.]: As an architect who has practised for a few years in Montreal, I should like to take this opportunity, whilst thanking

ARCHITECTURE IN CANADA

him for his Paper, of making a brief personal tribute to Professor Nobbs. You will all have gained some idea of his scholarship, and, but for his modesty, you might have seen what he is capable of as a practising architect. Unfortunately for us, he has only shown an infinitesimal selection of his own work, and I think the modern part of his Paper has suffered a little in consequence. There are many charming buildings by Nobbs and Hyde, both in the commercial portion of Montreal and in the residential quarter on the upper slopes of Mount Royal and Westmount, which any other lecturer reading a paper on Canadian Architecture would of necessity have included, together with examples throughout the prairie provinces to Alberta. Just before I left Canada it was my privilege to act as one of the Assessors for the Province of Saskatchewan in a competition for the Regina War Memorial building. It was one of those competitions—fortunately for the assessors—in which one design stood predominantly above the others, so that it was an easy matter to make an award. The design happened to be the work of our lecturer, and it would have given you much pleasure had it been shown on the screen to-night, as it is representative of the best work that is being done in the Dominion at the present time. Apart from his duties at McGill and in his architectural practice, Mr. Nobbs has given an immense

amount of time to the interests of this Institute in Canada. I hope that he will go back feeling that we all appreciate it very highly.

THE CHAIRMAN : I apologise for the absence of our President, Mr. Gotch ; in the present condition of the railways he had to catch an early train home to-day. I should like to add my own personal thanks to Mr. Nobbs for the delightful hour we have spent. I feel I cannot add anything to the remarks we have had from the proposer and seconder of the vote of thanks, and from other speakers, therefore I would like to put the vote to you in the usual way.

Carried by acclamation.

MR. PERCY NOBBS (in reply) : I would like to say how much touched I am by the things some of you have said about me, and I will ask you to look at the collection of photographs which I have brought with me. I assure you that writing a paper is a very light duty compared with making a collection of photographs. Some of these photographs will find their way to the British Empire Exhibition as representations of typical Canadian architecture, and others you may not have another opportunity of seeing. Who co-operated in getting them together was very good about it. I would like you to take the photographs more seriously than you did my remarks.

The Emergence of a New Style

BY SYDNEY D. KITSON, M.A. [F.].

A REMARKABLE series of articles on modern architecture has recently appeared in the *Weekly Westminster*. Professor C. H. Reilly's rollicking style and occasional touches of deliberate and delightful naughtiness remind one of the Irish novels of Charles Lever and make these articles exceedingly good reading. But there is a great deal more behind this engaging attack. His big guns are trained direct upon the objects of his criticism, and he fires with a deadly accuracy and a devastating effect. The architecture of the last half of the nineteenth century—like the forts of Belgium—is unsuited to the attacks of modern artillery, and it succumbs. Professor Reilly, however, is by no means content with winning the war: he gives us also a new style, fit for heroes to express themselves in.

These articles are written for public consumption and are in no way addressed to the architect as such. They are all the more interesting for this reason. The writer insists that since the general public can only judge of the vast majority of buildings by their outside—by their clothes, in fact—architecture then becomes an appeal to the emotions of the average man. Professor Reilly's papers in the *Weekly Westminster* are admirably calculated to stimulate and inform this emotion and to lead it into the higher plane of the intellectual enjoyment of architecture.

He begins by suggesting what should be looked for—good manners and urbanity—in town building. He then takes a few of the principal types, such as Government and municipal offices, banks, stores and suburban houses, and analyses them to see whether or no types are being evolved which will reveal our civilisation to posterity. He holds that in so far as recent Government buildings have departed from the traditional style of Somerset House—with its dignity and right London scale—the results have been unfortunate.

The office blocks are then passed under review, and some severe things are said of the strong modelling and high ornateness which characterise so many of the narrow frontages in the City. English banks are compared with American ones to the disadvantage of the former. The American architects' work "consists in giving dignified expression, externally and internally, to one great hall. The finest materials and workmanship are at his disposal. Was there ever any problem like it, at once so simple and so splendid, since the days of the Greek temples?" We, on the other hand, in replacing our public houses with banks at the corners of main thoroughfares, have carried on the public house plan and the public house tradition. "There is the public bar and the private bar in each. The public bar

is of any shape so long as there is sufficient counter space, and the private bar, or manager's office, has the same mahogany and frosted glass. Externally each shows, too, a nice taste in pink, polished granite."

The emasculation of the small suburban house was due to the building by-laws, whose minimum became the maximum of the jerry builder. Recent events have led to the remodelling of the model by-laws and to a better lay-out of roads and houses. "We have now groups of three or four houses of simple shape, which being simple can combine with some sort of unity."

In his final article on "the emergence of a new style," Professor Reilly writes with a directness of vision and a force of sincerity which challenge attention. The nineteenth century, he says, witnessed a revival of one fashion after the other, so that it is possible in a walk round any English town to date the buildings of every decade: and yet there was no real development of style because there was no underlying seriousness of purpose. But now a new need, which corresponds to a spiritual State, has arisen. It was there before the war, but it has been affected and strengthened by the war. The new style is described as one which relies on mass and volume for its effects rather than on surface modelling. "Its main quality is its starkness. It is a lean style, expressive at once of economy, efficiency and steel construction." The sense of individual ownership and seclusion is disappearing to give place to communal hives of industry—"elegant, efficient machines for multiple use by a vast number of persons." Norman Shaw once said that the introduction of steel construction and reinforced concrete meant either the end—or the beginning—of architecture. Professor Reilly's vision—logical and imaginative—sees the beginning, based upon the post-war desire for clean, honest, direct expression in all we do. Starkness, he says, is the dominant note—"but starkness is in itself no bad quality. It is a quality to be found in Greek temples, in Florentine palaces and in early Gothic naves."

This vision is entitled to the greatest respect, and it is put forward in these articles in an attractive and convincing way. And yet his task calls for all the persuasiveness of which he is a master, since the British public, the users of architecture, are the most conservative people in the world, and all of them are not prepared, just yet, to regard every building as "a communal hive of industry." Nor are they, all of them, yet educated up to the "starkness" of the new style. Indeed, an intelligent layman, the Master of a public school, the other day characterised the Bush building in the Strand as "cruel and naked."

CHARING CROSS BRIDGE

that is Captain Swinton. I do not know whether Captain Swinton would like to explain it later on if he is called upon to speak. It suggests an entirely different treatment, and it is one which, owing to the largeness of the scheme, quite appeals to certain authorities. I am an enthusiastic supporter of a bridge at Charing Cross. I do not mind what it is: a "one-decker," a "two-decker," or a "three-decker." But for the capital of this Empire to have a horrible railway bridge there, in the centre of London, seems to me a most unfortunate thing. When we consider the distance—three-quarters of a mile—between Westminster Bridge and Waterloo Bridge, we must admit that the traffic problem of London—which is largely what we are dealing with to-night—must bear largely on the placing of one or two bridges between these two. It was with very real regret that I read in the papers, the other day, that the London County Council, of which we have the Chairman sitting here, had definitely decided to give up, for the present, any idea of erecting a bridge at Charing Cross. I hope that Mr. Gooch will be so carried away by the enthusiasm of Mr. Paul Waterhouse and this meeting that he will bring up a resolution reinstating the possibilities of such a scheme in public business. I think Sir Henry Kimber has treated the matter in a very kind way, for he is chairman of the Bridge House Estates Committee, which has still, I think, the intention of proceeding, if possible, with the bridge at St. Paul's. Mr. Richard Davies, sitting by me, and many of us on the Court of Common Council are very much opposed to that bridge, firstly because we are confident that it is not wanted, and, secondly, that if it were built it would be a great blot on the architecture and the artistic character of the City. We say nothing at the moment about the foundations of St. Paul's Cathedral. Many of us who know the conditions there, including our own member, Mr. Mervyn Macartney, believe that if such a bridge were built, with large tunnels, the water would be drawn off from the foundations of the Cathedral, and the safety of the Cathedral would be imperilled. But the main point is that we do not think it is wanted, and many of us, on two occasions, voted against the bridge. It will come up very shortly, and I am hoping that Sir Henry Kimber, having heard this excellent discourse, will between then and now have changed his opinion and come to the conclusion that, at all events at present, the whole scheme should wait until the traffic problems of London have been further considered.

Mr. MAURICE HULBERT [A.]: I think the removal of Charing Cross Bridge is not within the sphere of practical politics. Things move very slowly in London; I have known London now some 60 years. But they do move, because I remember when there was no Holborn Viaduct. They move, but projects get watered down very much, and anything like sweep-

ing away a railway bridge and putting up a road bridge we must dismiss for a number of years. I am trying to look at the thing from a practical point of view. If you were to take away things you did not like in London there would not be much left. We agree that a bridge at Charing Cross is, in the future, pretty well a necessity. Why not accept the present bridge and mask it by a road bridge on each side, built with masonry piers? There would be a one-way road and a wide footpath, and the road would be practically on the level of the rails. The wide footpath would be covered with an arcade on each side, and there could be one-storey shops, like those on the bridge at Florence but, of course, on a much magnified scale. The masonry of the shops would practically mask the iron girders on which the rails are supported, and you would see very little of the bridge from either up or down the river. With regard to the space occupied on the Villiers Street side, there is sufficient for the approach road of 40 or 50 feet, and the road might pass under the wing of the hotel, or you could take part of the hotel down. Then, on the Craven Street side there is sufficient space by sweeping away the eastern row of old buildings, all old except the Playhouse Theatre. On passing over the Embankment the bridge would expand 10 to 15 feet each side to allow of a line of shops. The line would be broken with arcades, which would give views up and down the river, and the whole structure would make a fine visible connection between the north and the south shores. The question of levels would present no difficulty on the north side; from the Strand the bridge would be level with the present roadway. Reaching the lower levels on the south side would be a secondary part of the problem, and there would be a fine architectural stone or granite effect up or down the river, and it would also make an architectural connection from north to south. The only point against it would be that the vista from Waterloo Bridge or Westminster Bridge would be broken. I can see no other objection. The cost would be comparatively small as against anything we have had put before us to-night, and the scheme is one which, I think, might be put forward as a practical solution. Do you suggest if the railway bridge is done away with that you are going to condemn millions of long-distance travellers every year to be set down on the south side of the Thames? Go to the railway company and suggest that, or go to the public in Kent and Surrey and suggest it. They would not listen to you. The proposal I have made is a practical one. Great developments on the south side would follow.

CAPTAIN G. S. C. SWINTON: I came here to listen, not to talk, and I have listened with great interest. I want to say this about Sir Banister Fletcher's remark about the London County Council and St. Paul's Bridge: the Council have not, of course,

been pledged to spend money on the scheme. Certain members of the Council have attended conferences on the subject, but there is no pledge; the Council have not had the matter before them. Another point is, in regard to the Council money, which is your money, that the purse has got a bottom to it. All I can say, with a considerable knowledge of the County Council, is that we are tied up on Lambeth Bridge, there is the possibility that other bridges may require looking to, and if we are committed to the expense of the approaches and St. Paul's Bridge in the near future, I do not expect to see Charing Cross Bridge ever begun. The moment for the consideration of Charing Cross Bridge is most opportune, because there is something now going on which has never happened before, and that is, the union of the two railways. Under those circumstances, with the two railways joined together, there may be reasons why Charing Cross Station is not wanted. I am not prepared to say that, but the union of the two railways has created an absolutely new situation as regards the possibility of Charing Cross Bridge.

MR. JOHN MURRAY [F.] : It appears to me that Mr. Waterhouse has done not only this Institute, but London, a great service this evening in bringing this subject so prominently before us. The problem is a threefold one: it is a traffic problem, a financial problem, and an æsthetic problem. The two, perhaps, chief, the traffic and the æsthetic, are entirely dependent on the financial. If we could build this bridge for nothing to-day, I think it might be done; and therefore I have ventured, at the suggestion of Mr. Waterhouse, to put a few figures, not definite estimates, but based upon my own plan, to show the approximate financial aspect, and how it might be worked out. And although I will not call it an estimate, I think the figures I shall put before you are covering figures for this problem as suggested by my own planning. I have nothing to say about the cost of other plans which we have seen.

The rateable value of London at the present time is about £50,000,000. The cost of the bridge and approaches would be, I think, approximately £4,000,000. Interest and the sinking fund on that would be about £300,000 per annum, and a 1½d. rate on the rateable value of London would bring in about £312,000 per annum. Regarding trade compensation, loss to the railway company from receipts should not amount to much if the new bridge, station and hotel be completed before the old ones now existing are disturbed. That could be done if the plan I have suggested be carried out. The new station, bridge and hotel could be built, and the trains connected up perhaps in one night, and then the old bridge could be removed. So there ought to be no loss on receipts if the work were carried out in that way; I am not referring to the loss on building or the acquisition of

land. The amount of capital required to carry out such a scheme, I think, need not exceed £10,000,000. The interest and sinking fund on that sum would be £710,000 per annum. The rental from surplus lands and buildings would work out at £400,000 per annum, which would leave £310,000 per annum to be found, and that would be equal to another 1½d. rate on the rateable value of London, or £312,000 a year. That would amount, altogether, to a 3d. rate on London. And, to compensate for that rate, there would be gained increased trading facilities, increased rates and taxes, as well as the greatest æsthetic improvement that London has ever known. The increased rate may appear large, but it would be a gradual one, increasing during the period the work would be carried out, say about seven years; and if it were all arranged and the work commenced, I think it should be completed within seven years. The advantages, direct and indirect, which would accrue to the whole of London might permit the rate charge to be levied on the whole of London, and in a few years after the completion of all the work the advantages would probably be worth the whole of the additional rate.

I have ventured to put these figures before you because there has been so much said, for many years with regard to the impossibility—as was done in this room to-night—of this work on account of the unknown expense. My opinion is that, from the financial point of view, which dominates the whole subject, it is quite a possible undertaking, and is quite practical politics.

MAJOR HARRY BARNES [F.] : I am a little shy about entering into a discussion of a question of this kind. I was wondering whether the problem might be solved by filling the Thames in, in order to get over the high-level and low-level difficulty! To treat the subject rather more seriously than that, I do not think anybody can spend much of his life on the Middlesex side of the river without feeling what a derelict business the whole Surrey side is. And when one thinks about the position of this great city and this great river—one of the great trinity of rivers, the Nile, the Tiber and the Thames—it is clear we do not sufficiently realise what a possession we have here and what we might make of it. When we make a visit to Paris and drive along both banks of the Seine we feel that the French have made something of their river. Here we have got only one side of ours developed, and it is marred by the railway bridges which go across it. I can get no picture of the things which must have existed in London fifty or sixty years ago that enables me to understand why these bridges were allowed to cross the Thames. Nothing will make anything of the Thames until we get rid of them. The railways have got to leave the north bank of the river; we must have the stations on the south side. I think Captain Swinton has put an admirable point, for he says an entirely new

CHARING CROSS BRIDGE

situation has arisen through the amalgamation of the Southern Railways, and it has made the problem of the Charing Cross question an entirely different one. I do not see why there should be two railway stations on the south side of the river; Waterloo Station might do all the work.

I am a little sorry there should be any running of the two bridges against each other. I sympathise very much with those who feel that Charing Cross Bridge has been delayed somewhat by the proposal for the St. Paul's Bridge, but I do not know that they are, in the long run, antagonistic, and if we had a great river and bridge plan for London I am not sure that both might not find their place. The Chairman of the London County Council is here, but he is like the Speaker of the House—he does not speak about the policy of the London County Council. But I think we might all join in an appeal to those two great bodies, the London County Council and the City, to stay their hands for a little while until the question of these river bridges and the traffic conditions of London in relation to them has been considered as a whole. We are going to build Lambeth Bridge, St. Paul's Bridge is contemplated, Waterloo is being looked at, and Westminster is being talked about; there is hardly a bridge on the river that is not under consideration, and I hope that not the least result of the interesting lecture that we have had from Mr. Waterhouse may be that Londoners and people who have not been born in London but have lived here will look on the river and its bridge problem as a whole.

MR. ALAN MUNBY [F.]: May I be allowed to put in a plea for moving footways on these bridges? It is important to enable people to get from one side to the other, and if we want to exploit the Surrey shore it would be a great asset to reduce the time necessary for foot passengers to cross. There are very few places in which rolling footways can be used, on

account of the buildings by the side; but in the case of a bridge there is no reason why one's walking should not be accelerated by mechanical means of that kind. This mechanical transport would not add seriously to the total cost of the bridge. One might start with a slow speed, and have three speeds, so that for the greater part of the journey one would be travelling at a fair rate. At the Charing Cross span we have to remember that the river is very wide; it is nearly half as wide again at Charing Cross as it is at Southwark.

MR. DIGBY SOLOMON [F.]: I would like to support the suggestion of Major Barnes that the two bridge schemes are not antagonistic to each other. With reference to Paris, I think I am correct in saying that Paris has three or four times as many bridges in the same length of river as London; twenty-six bridges cross the Seine against seven or eight over the Thames in the same distance, and that is a very good argument in favour of the suggestion that both bridges are really wanted.

The President put the vote of thanks, which was carried by acclamation.

MR. PAUL WATERHOUSE, in reply, said: I found it very difficult to compress a large subject into a small compass, and I feel that by compression I have made it less interesting than it might have been. I thank the mover of the vote of thanks for the generosity in which he couched his speech, considering all the circumstances, and I thank him for the criticisms he so soundly made on the remarks I put before you. I thank also my friend Sir Banister Fletcher, who, in seconding the vote, pointed out that my synopsis of efforts is not quite complete. I can only say that I did what I could to collect all the material available, but for some reasons unconnected with myself I was unsuccessful. I should have been glad if I could have brought forward the schemes he mentioned; I am sure they would have been well worth your consideration.



Architecture in Canada—Part II*

BY PERCY E. NOBBS [F.], M.A., R.C.A., President of the Province of Quebec Association of Architects

The Conditions

We have reviewed the traditions, natural and exotic, affecting Canadian architecture, and taken some account of the Government buildings and the character of the cities and towns from sea to sea. It remains only to make note of the climate, the materials, and the culture—lay, professional and industrial—and then to hazard a guess at imminent economic conditions, if one would prognosticate the future of Canadian architecture. Enough has surely been shown and said to maintain the thesis that, beyond the practicalities of window and roof making, at the moment Canadian architecture is a polite fiction. But it is in these very practicalities that there is hope, for they are due to *force majeure*, that most potent agency for making a distinctive character in men and things—weather. Of the Canadian climate, the worst that has ever been said is that there is too much of it. It is a high-powered affair of desperate ranges in temperatures and humidities and pressures, both from summer to winter, and from mid-day to midnight. Moreover, east and west, there are at least six varieties of climate in Canada, all severe and most of them sunny. Ultimately, we might therefore expect in Canada as many architectures as climates, since architectural character is largely resultant from window and roof forms. If only landmen were as logical as seamen or beavers, or birds, architecture would be an exact science. Climate has already shown itself in Canada to be a powerful solvent of exotic tradition. Bear in mind, please, that most of the building in this land of 8,000,000 people on 3,700,000 square miles has been constructed within the last thirty years, under the influence of ten distinct traditions. Give the north wind time!

The climate being "Northern" and classed as "arid" by the geographers and weather authorities, we find, when compared with England, that exposed woodwork lasts long, brickwork and masonry require much metal coping, and covering on water tables; copper and galvanised iron take the place of lead and zinc; slates are an extravagance, gravel roofs a commendable economy, and

double windows an essential to comfort (except in British Columbia and the Niagara Peninsula). It is a land of bright sunshine, and deep shadow accompanies all modulations of form.

Materials throughout Canada vary about as much as they do in the similar range of distance from London to Moscow. Of lumber the best goes abroad. White pine has been wantonly exhausted. British Columbia fir is now used, even in Nova Scotia. Except birch and maple for flooring, all good hardwood comes from the United States. Barring the West, all lumber is now inferior or expensive, or both, a striking example of exploited natural resources. In Alberta there are superb brickfields, whose product matches the best in the United States—that is, in the world—the brickfields of the chief centres of population yield sound material, but it is uninteresting in texture and colour. Much first-class face brickwork in Canada is done with American bricks. The situation as to stone is similar. Most stone used comes from the States. Nova Scotia, Quebec, Ontario and British Columbia have granite, and some of the plants are as highly developed as any in the world. The grey limestones of the St. Lawrence Valley—Kingston, Montreal and Quebec—are unsurpassable as a dignified material, but they are costly to work compared to the softer sandstones and limestones from the States. The olive sandstones of Alberta and New Brunswick are sad in tone and not really comparable with the grey limestone or American sandstone for weathering quality. Winnipeg has a pale limestone with a strong shell mark admirably suited to large scale work; this finds its way as far east as Montreal and as far west as Edmonton. Material has thus but little local significance in Canada. In many cases, whole streets of buildings have involved transport in the raw over five hundred miles and more, from half a dozen directions.

Now, as to the culture which finds a general expression in Canadian architecture through the co-operation of the lay and professional minds, there is, of course, that easy generalisation to fall back upon about Canada as an interpreter of Britain to America, and America to Britain. For

*The first part of this Paper appeared in the JOURNAL of 9 February 1924.

ADVISORY ART COMMITTEES

But the British public does readily recognise sincerity, a quality transparent in these articles and in the new style. The style's leading feature, however—called "starkness" by Professor Reilly and "nakedness" by the intelligent layman—demands a high standard of skill and scholarship in its execution and an utter absence of affectation. We look to the schools of architecture, for which Professor Reilly has done so much, to supply men capable of visualising this new high seriousness of purpose and of carrying out buildings which will reveal our civilisation to posterity. This posterity, perhaps, when all is "lean, stark and efficient," may look back wistfully on the bad old days when individual genius, unaided by the schools, produced the work of Bodley, Shaw, Newton and Temple Moore.

Advisory Art Committees

A SUGGESTION TO CITIES, TOWNS AND RURAL AREAS.

There has been, in recent years, encouraging signs of increased interest on the part of the general public in questions relating to the preservation and increase of the general artistic and natural amenities of towns and rural areas. Expression of this view is also shown in a desire to preserve the fine works of past ages, while the universal approval with which the recent appointment of the Fine Arts Commission has been received, and the formation of similar Committees of taste which had preceded it in more than one provincial centre, clearly show the increasing interest which is being taken in civic development generally and the desire for its treatment from the æsthetic as well as from the purely utilitarian standpoint.

The Royal Institute of British Architects is anxious to encourage these tendencies, and invites the co-operation of those actively interested to secure that in the march of progress the claims of beauty are not forgotten. As a means to this end it suggests the formation of an Advisory Art Committee in towns and rural districts with the object of affording advice in a consultative capacity in all matters concerning the amenities of the district, including questions relating to the preservation of old buildings, the lay-out of new streets, open spaces, cemeteries, designs for proposed new public buildings, bridges, monuments or memorials, fountains, public means of lighting, fences, public conveniences or other structures to be erected upon land belonging to or under the control of the Local Authority, that may be referred to the Committee or as to which it may desire to give advice.

The constitution of the Committee which is suggested will vary according to local circumstances, and will differ in urban and rural areas. In many towns Civic Associations already exist, and the influence which these or similar organisations possess may suitably be employed to foster the establishment of an

Advisory Art Committee. In smaller localities the machinery of the Local Ratepayers' Association might be used. For example, there already exists in one London district such a Committee of the Ratepayers' Association which is doing most useful work in safeguarding the amenities of its own district.

The findings of the Committee should be in the nature of recommendations only, and it may be necessary that all such matters as may be considered by it should be treated in strict confidence and not be divulged except by agreement with the Local Authority concerned.

It is essential that such a Committee as is suggested should be representative of real artistic competence and judgment (though not necessarily of the purely professional kind), and that its members should be persons whose opinions are likely to command public respect. The cultivation and preservation of harmonious relations with the Local Authority is of the greatest importance, and the best means by which this end may be attained requires the most careful consideration.

The Royal Institute of British Architects, while not presuming to dictate upon the question of the constitution of Advisory Art Committees, will be glad to offer advice and such information on the subject as they possess, if requested to do so.

The Library.

L'ARQUITECTURA ROMÀNICA A CATALUNYA.

By J. Puig y Cadafalch and others. 2 vols. 40. Barcelona, 1919-21. £2 10s.

It is probably beyond the power of any member of the R.I.B.A. to deal with these two volumes adequately, even should he be well acquainted with ordinary Spanish, inasmuch as the letterpress is written in Catalan, that old semi-Provençal semi-Spanish tongue of which the revival was initiated just about a hundred years ago. The work owes its origin to the "Associació Artística-arqueològica" of Barcelona, in association with two societies of similar aims at Tarragona and Gerona. The ground of its consideration is—as regards most of the first volume—the important examples of Roman architecture, sculpture and decoration in which the N.E. corner of Spain (roughly from Barcelona northwards to the Pyrenees) is so rich. The rest of the book contains a very thorough treatment of work showing, in strong degree, the result of the same influences that produced the Lombardic buildings of Northern Italy and the Adriatic coast. The illustrations (plans, isometrical diagrams, drawings and photographs) are highly interesting, covering, as they do, a ground very little known or explored. The volumes are excellently produced. C. H. T.

STRATTON, ARTHUR. *Some Eighteenth Century Designs for Interior Decoration from the Works of Abraham Swan*. 40. Lond. 1923. £1. [John Tiranti & Co.]

Swan's book, written while the Kent tradition of interior decoration—so soon to be superseded by Adam—still reigned, is of great interest; and this reproduction of some of his designs will be helpful to those studying the eighteenth century. C. E. S.

Correspondence

ACADEMIC DRESS.

6 Raymond Buildings, Gray's Inn, W.C.1.

14 February 1924.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—I have been approached by several members of the Institute on the question of ordering Academical Dress. As this matter has been approved both in principle (30 April 1923) and, latterly, in detail (7 January 1924), I have been expecting to see an indication of some definite action on the part of the Council to give effect to the decisions of the general body. Members of the Institute are obviously interested to know what action is intended, and whether, as I think should be the case, the Council is taking steps to have a model form of dress prepared and approved for each grade of membership, so that such of our members as may wish to do so may know how to proceed to obtain Academic costume in accord with the Institute's decision.

I am informed that orders have already been placed with Messrs. Ede and Ravenscroft, of 93 Chancery Lane, W.C.2, and if this is so it makes an early authoritative decision in the matter more desirable.

Yours faithfully,

W. E. RILEY. [F.].

CASEMENT OR SASH WINDOWS.*

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—I have noticed in your JOURNAL recently, under the heading "Correspondence," various letters arguing as to the value of casement or sash windows.

May I venture to ask to be permitted to express the opinion that very largely the correspondence has dealt with the artistic more than the practical side of the question. When one considers the subject from this latter point of view, and surely this is really the more important because fresh air and proper ventilation are the necessary factors to good health (one does not wish to suggest that the artistic is in any way wrong), no one can deny that the best form of ventilation is to be obtained by having an opening high up in a room or building to allow the stale air to escape, and an opening lower down for the fresh air to enter. The casement window cannot perform both these functions, though admittedly it can perform the former when a fanlight is fitted above it. The sash window is comparatively easily cleaned and cannot possibly be blown off its hinges, as can easily happen with the casement. I realise that many complaints are made about sash cords continually breaking, but my own experience is that with a reasonably good quality pulley and an equally reasonably good quality sash line, properly fitted, there should be no trouble for a great many years.

Yours truly,

F. G. AUSTIN.

* The correspondence on this subject is now closed.—ED.

LONDON MASTER BUILDERS' ASSOCIATION.

14 North Audley Street, Grosvenor Square, W.1.

12 February 1924.

To the Editor, JOURNAL R.I.B.A.—

SIR,—I understand that the above association has recently decided to try and insist on the iniquitous clause being inserted in their contracts again, that the employer is to pay all rises in wages and materials.

Now, Sir, I thought we had got rid of the thing that stopped more building than any other cause after the war. It appears not to be so, and I appeal to all members of the Institute to set their faces firmly against the revival of this clause.

Certainty is the foundation of business, and if this clause is allowed nobody can tell what a building will cost.

My firm lost a lot of work owing to the insistence on this clause in the two years after the war, and it is now insisted on no person with a definite amount to spend will build.

Incidentally, the contractors have not the slightest incentive to fight the men to a finish, or to beat down the manufacturers, if they can shuffle all extra cost off on the client. Why fight if winning gains you nothing and losing is not paid for by you? I would rather see a clause without "any reductions in cost to be deducted." It would at least give the contractors an incentive to fight men and manufacturers and competition would give us the benefit.

Yours faithfully,

JOHN COLERIDGE [F.].

THE BUILDERS' HISTORY.

To the Editor, R.I.B.A. JOURNAL.

DEAR SIR,—Apropos of the review of Mr. Postgate's *The Builders' History* in the current number of the JOURNAL, it may be of interest to note that during the building of Greenwich Hospital there was something very like a strike of masons. The minutes of the Committee of Fabrick record that in June 1700 workmen declined their work and some of them deserted, and in October of the same year several of the masons in a mutinous manner broke down the fence.

Yours faithfully,

ARTHUR D. SHARP [Licentiate].

R.I.B.A. CERTIFICATE BOOK.

A special edition of the R.I.B.A. Certificate Book for the use of non-members of the R.I.B.A. has now been prepared, and copies can be obtained on application at a cost of 8s. 6d., in addition to postage.

National Housing Policy

MEMORANDUM BY THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

(1) The Royal Institute of British Architects was founded in the year 1834 and incorporated by Royal Charter in 1837. In addition to its own Members and Licentiates it represents the members of Architectural Societies which are established in every part of Great Britain and are allied to it. The Royal Institute thus represents about ten thousand members of the Architectural Profession.

Early in the "fifties" of the last century the Council of the Royal Institute issued an appeal to improve the dwellings of the poor. Since that date some thirty or more housing Acts and Acts bearing on the housing of the working classes have been passed. These have been in the main based upon considerations of health leading to the examination of the construction of such houses, the size of their rooms, their layout and their number to the acre.

(2) Standard.—In later years considerations of decency in regard to the separation of the sexes have largely determined the minimum number of rooms, so that at the present time for a normal working-class family consisting of father, mother and children of both sexes over twelve years of age, a living room of adequate size, three bedrooms and the necessary offices is considered the minimum standard of health and decency.

The Royal Institute are of opinion that every house should have a bathroom and if to health and decency are to be added convenience and comfort the addition of a parlour is essential.

On the question of layout, construction of roads, sewers, and of buildings, the Royal Institute do not think it would be useful in this memorandum to discuss these in detail, but would observe that there has been a concentration of attention upon these matters during the last four years unparalleled in quality and extent.

In view of this fact His Majesty's Government is asked to reconsider the report on Bye-Laws, the Tudor Walters Report and the Ministry of Health Housing Manual in the light of the experience which has been gained since these admirable reports were framed. The Royal Institute would be glad to place the wide experience of its members at the disposal of the Government.

As is generally recognised the difficulties in the way of making a proper provision for the housing of the working classes are threefold and may be summed up as those of money, materials and men. On these three matters the Royal Institute make the following observations:—

(3) Money.—This difficulty arises from the fact that dwellings of the minimum standard before described cannot be provided without financial assistance at a rent within the capacity to pay of a large section of the working classes.

The Royal Institute, therefore, recognise that financial assistance is essential but desire to point out that in giving financial assistance regard should be had to its effect in increasing demand to a point at which inflation in prices and wages ensue. They also desire to emphasise the importance of a high standard of housing as an

essential condition upon which financial assistance by the State should be given.

(4) Materials.—The Royal Institute lay the greatest stress upon their opinion that the materials best suited for house building are those which long experience and practice have brought into use. They do not desire to discourage experiments in new building materials, but are strongly of the opinion that the experience of the last four years, if examined, would be found overwhelmingly in favour of the materials in common use before the war.

In their opinion the difficulty in securing an abundant and cheap supply of such materials is largely associated with fluctuations in demand. The inflation of prices which followed upon the abnormal demands made upon the sources of supply in 1919 and 1920 should not be forgotten. The Royal Institute do not desire to see this repeated and are of opinion that it will inevitably follow the attempt immediately to carry out a housing programme beyond the present capacity of the building industry. They are of opinion that the development of material supplies will take place with the minimum of inflation if the housing programme adopted is so carried out as to cover an extended period, commencing with a number within the compass of available resources and increasing to the maximum that is required by steady increments.

The Royal Institute are moreover of the opinion that the element of cost in house building which is due to the price of materials should be isolated and made known so that a correct opinion upon it may be formed. For this purpose the Royal Institute consider that the work of the Committee on the Prices of Building Materials is of the utmost importance, and that the scope of the reference to this Committee should be enlarged if necessary so as to enable it to make recommendations on the methods best calculated to secure an adequate supply of materials at reasonable prices.

(5) Men.—The question of output in relation to labour is as obscure as the cost of production in relation to materials and the Royal Institute are of opinion that it is as essential to isolate this element of cost and make it known as in the case of materials and they therefore recommend that the Government should be asked to enquire into this matter contemporaneously with their enquiry into the price of materials. The Royal Institute are also of opinion that to avoid inflation the necessity for an extended programme beginning with a demand commensurate to the capacity of the building industry and increasing to a maximum is as imperative in the case of labour as in that of materials.

The man power of the building industry was seriously depleted by the requirements of the War. This depletion was felt by an industry already suffering from the effect of the depression in the building trade which preceded the war and is greatly accentuated by the fact that the apprenticeship system has broken down and has not been replaced by any other means of recruiting the industry.

The Royal Institute cannot too strongly express the view that the solution of the housing problem depends more than anything else upon an increase in the number of men employed in building. Holding this opinion they recommend that the Government should at once consider what steps can be taken in view of the failure of the apprenticeship system to secure the annual entry of sufficient numbers into the building industry.

(6) The Effect on Building other than Housing.—The Royal Institute are of opinion that the attention of the Government should be drawn to the fact that house building has hitherto engaged but a small part of the activities of the building industry. Those activities are threefold:

- (a) The maintenance of existing buildings.
- (b) The provision of buildings for commercial, industrial and public purposes.
- (c) The provision of dwellings.

It is clear that an abnormal demand upon a depleted industry for the purpose of house building must re-act unfavourably upon the cost of maintenance and the provision of buildings other than dwellings. It would be a penny wise and pound foolish policy either to let old buildings sink into disrepair or to cripple the expansion of trade and industry at a time when unemployment is so great. Both these considerations point to the conclusion already expressed that a housing programme, while outlined on a sufficient scale and carried out with vigour and determination must have regard in its earlier stages to the present capacity of the building industry.

(7) The Royal Institute are of the opinion that the housing of the working classes is a permanent task and not merely a passing problem and that whatever machinery be set up for its performance it is essential that architectural experience and practice should be employed to the fullest extent. It is desirable that the resources of the Architectural Profession in every locality should be as fully requisitioned as those of materials and labour and the Institute in conjunction with its Allied Societies is prepared to assist the Government to the fullest extent in securing this result.

Proposed St. Paul's Bridge

The following letter from Mr. Mervyn Macartney with regard to the danger to the Cathedral foundations of the St. Paul's Bridge is proceeded with and Mr. Basil Mott's reply have appeared in *The Times*. Mr. Macartney's letter of 14 February:—

As the architectural adviser of the Dean and Chapter of St. Paul's Cathedral, I feel bound to protest against the carrying out of the St. Paul's Bridge scheme, which will shortly come before the Court of Common Council, even more forcibly now than I did 13 years ago.

In the intervening years I have learnt more of the construction of the Cathedral with the result that I am more alarmed at its state than I was in 1910. There is visible evidence of recent movement in the two nave piers. There was an inquiry held about 1910 into vibration, but neither the consulting engineer at the time nor I was satisfied with the result of that inquiry, and since then the speed, weight, and amount of vehicular traffic has increased enormously. The vibration of the chain supporting

the chandelier in the Chapel of St. Michael and St. George is quite perceptible. The introduction of the six-wheeled omnibus will certainly add to the seriousness of the menace. But the chief danger lies in the weakness of construction of the building. The foundations are but 5 ft. below the crypt floor level, and lie on a stratum of pot earth, also about 5 ft. thick, under which there is sand and gravel for 18 ft. 6 in. till the London clay is reached, the last six to eight feet being saturated with water. The level of this water is 26 ft. above datum at the G.P.O. The level of Queen Victoria Street, where it will pass under the new bridge, is 28 feet above datum. I confess that I view the sinking of abutments for arches into this water-bearing strata with the greatest apprehension.

The Chapter have an agreement made in 1911 with the Corporation which gives them some control over the construction of the northern approaches, but I doubt if, in view of present knowledge, this protection is adequate.

If Mr. Basil Mott, the engineer of this scheme, will assure the Dean and Chapter that there will be no risk whatever, his opinion will, of course, be received with respect, but it must be remembered that Mr. Mott designed the bridge before he had the opportunity of examining the Cathedral, and also that as a member of the Commission on the fabric he signed the Interim Report of June, 1922, from which the following extract is taken:—

"It would be an exceedingly formidable task to attempt to strengthen the foundations and, in our opinion, it is not necessary, provided always that no building or other operations are carried out below the level of these foundations in the neighbourhood of the Cathedral."

This report is signed by two other eminent engineers, Mr. G. W. Humphreys, Chief Engineer, London County Council, and Mr. E. C. Trench, Chief Engineer of the London, Midland and Scottish Railways.

The whole position is one to cause anxiety, and the Chapter, while not desirous of offering factious opposition, naturally feel that no risk can be taken.

Mr. Basil Mott, in the course of his reply, dated the 16 February, writes:—

As architectural adviser to the Dean and Chapter, Mr. Macartney is naturally anxious about any excavation being carried out in the vicinity of St. Paul's Cathedral below the level of its foundations, and I am in entire agreement with him. In the construction of St. Paul's Bridge, however, no such excavations will be necessary.

The northern approach to the bridge from St. Paul's Cathedral to the viaduct over Queen Victoria Street will be on a rising gradient of 1 in 40, and the works will consist largely of filling in existing basements, and the foundations for the abutments of the proposed viaduct over Queen Victoria Street, about 200 yards from the Cathedral, will not be below the foundations of the existing buildings and will not be in water.

As a member of the committee now investigating the condition of St. Paul's, at the request of the Dean and Chapter, I have the safety of the Cathedral very much at heart; but whatever may be the trouble from which the Cathedral is suffering at present, the construction of St. Paul's Bridge will not affect it in any way. Beyond that, the filling in of existing voids close to the Cathedral, which such construction entails, will be beneficial.

Allied Societies

INCORPORATION OF ARCHITECTS IN SCOTLAND

DINNER TO SIR JOHN J. BURNET, A.R.A., R.S.A., LL.D., ROYAL GOLD MEDALLIST.

Sir John James Burnet was entertained at a complimentary dinner in the Trades House, Glasgow, on February 7th, by the Incorporation of Architects in Scotland, to celebrate the honour conferred on him last year of being awarded the R.I.B.A. Royal Gold Medal. The occasion was a remarkable tribute to the general esteem in which Sir John is held. Mr. T. P. Marwick, president of the Incorporation of Architects in Scotland, occupied the chair, and among those present were Sir Hugh Reid, Bart.; Sir William Raeburn, Sir Robert Lorimer, Sir Robert Bruce, Sir John Reid, Colonel J. A. Roxburgh, Colonel D. J. Mackintosh, Mr. James Paterson, Dr. Edwards, Mr. T. H. Hughes, Mr. Wardlaw Burnet, Mr. Norman A. Dick, Mr. David W. Marwick, Mr. G. Washington Browne, President of the Royal Scottish Academy; Dr. Kelly, Mr. Alex. Proudfoot, Mr. J. Hamilton MacKenzie, Mr. J. R. Richmond, Mr. John Keppie, Mr. James B. Dunn, Mr. Philip Halstead, and Mr. Glassford Walker; Mr. C. G. Soutar, Mr. James Lochhead, Mr. T. Aikman Swan, Mr. Robert G. Wilson, Mr. Alex. Grant, and Mr. Ian MacAlister, Secretary of the R.I.B.A.

The Chairman proposed the health of Sir John Burnet. The Royal Gold Medal, he said, had come to Scotland only once previously. This was the first occasion on which it had come to Glasgow. The Royal Gold Medal was presented to some distinguished architect or man of science or letters who had designed or executed a building of high merit or produced a work tending to promote or facilitate the knowledge of architecture, or the various branches of science connected therewith. It had been awarded to distinguished men in all countries, and was given by the vote of all the members of the Royal Institute of British Architects, to which the Incorporation of Architects in Scotland was affiliated.

It was, therefore, the highest tangible token of honour to which any exponent of their art could hope to attain. It affixed the seal on his work. It was unnecessary to enumerate a long list of their guest's works. They must be familiar with the many examples in that part of the country, such as the Athenæum, the Barony Parish Church, the Clyde Navigation Trust offices, and his work at the University and the Western Infirmary. Sir John Burnet might not inaptly be considered as in some degree a reincarnation of the spirit which animated some of the brilliant men of the past, who flourished in the golden age of architectural attainment in Italy. Coming to the present time, their guest was entitled to occupy an honoured place among those eclectic architects of America who were initiating those immeasurable improvements in all the qualities which made for good art.

Sir John Burnet, in reply, said:—I am proud to receive your congratulations; I feel myself decorated beyond all recognition. After all, I am just a practising architect, the son of a Glasgow architect, who, in the desire to serve his clients as his father served his, per-

sued his father to let him go to Paris to study at the Ecole des Beaux Arts, at that time the first, if not the only, school of art in Europe. With a Scottish boy's desire to get the most out of his opportunities, I worked hard in the atelier of M. Pascal, for whose interest in my work I shall ever be grateful—an interest with which he honoured me till his death in 1919. On returning from Paris to my father's office at the age of 20, I was fortunate in winning the competition for the Institute of the Fine Arts in Sauchiehall Street, now skilfully adapted by my old friend John Keppie for that large and still growing warehouse of Messrs. Pettigrew and Stephens.

I can remember yet the struggle and long night hours over these my first working drawings, which I insisted on doing myself, not only to learn, but in the firm conviction that attention to my first piece of work was the best preparation for the next—a doctrine in which I still believe. It is to me peculiarly happy that this ceremony should take place in my native city in the home of the Glasgow Incorporations, of two of which, though I fear we did little for them, my father was, and I am, a member—the Masons and the Wrights—and for all my practical knowledge of, or sympathy with, these crafts I have to thank my father and the splendid craftsmen belonging to these incorporations who carried out his work. I shall ever gratefully remember the care and consideration with which they treated me when I returned to begin work. Looking back now, I seem to have been peculiarly fortunate in the varied and practical character of the problems I have been called upon to solve, each problem profoundly interesting and an education in itself, bringing me in close touch with many of those in the forefront of scientific research and industrial activity, and leading me to visit many countries, often in company with my client or his representative.

My first visit to America was made in the company of Dr. Barr, then professor of engineering in the University, with whom I visited many Universities and great centres of industrial activity, meeting many interesting people, such as Mr. Edison and our old countryman, the late Mr. Graham Bell, then known as Telephone Bell. Similarly in the company of my friend Colonel Mackintosh, the distinguished medical superintendent of the Western Infirmary, I visited hospitals and other curative establishments in the British Isles, France, Italy, Denmark, and Germany with the object of making the extensions proposed by our infirmary directors as perfect and up-to-date as possible; in fact, in "reaping where we had not sown." I early discovered that an architect must not think of his building as an archaeological monument. If he has cultured his mind, and rendered his eye critical of proportion, form and colour, by careful study of past work in all countries, before entering the field of service, the passion or enthusiasm to "dare" is aroused, not by memories of what he studied, but by his study and appreciation of the purpose of the building he is called upon to design.

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If, as I have said, I have been favoured with the companionship of clients each keen on the purpose he had in view, I have been equally favoured in the loyalty and enthusiasm of my assistants, both in the office and out of it, and in my brother artists, sculptors, and painters, without whose co-operation I doubt whether the work you have so generously approved could have been done, and I may be pardoned if I make particular mention of my old-time assistant, Sandy Paterson, now a distinguished architect, who, in spite of the suffering which we all know he has so heroically borne, has found it possible to be here to-night. From the beginning of my career, my colleagues in the profession have always made me feel their good comradeship.

My election as R.I.B.A. medallist came to me as a great surprise. I had never for a moment thought of my name being added to that long list of illustrious men of almost all countries in Europe and America who have in one way or another advanced the cause of architecture, never thought that I might find myself alongside of my Professor in Paris, Monsieur Pascal, or follow my distinguished Scottish confrère, the late Sir Rowand Anderson, the first, what London would term "provincial architect" to receive the honour. That my work has seemed to my colleagues throughout the country worthy of such an honour is, I feel, a great reward, and that you, my colleagues in Scotland, who, many of you, have known me almost from the beginning of my career, should have taken this way of showing your approval of my election, is a joy for which I feel I cannot adequately thank you.

Sir Hugh Reid, Bart., in proposing the toast of "The Royal Institute of British Architects," said the Institute stood for all that was best in British architecture. There were always problems in architecture to be solved, but of all the subjects engaging attention at the present time the housing problem was perhaps that which was exciting most interest. The best architectural knowledge and skill might help in the solution of such questions as to whether garden cities were the best or the only solution, or whether the provision of residential flats, now so much in demand, in larger and higher buildings well back from the main thoroughfares and in open spaces would not be equally satisfactory or even more satisfactory. While everyone would admit that in the country the garden city was the ideal solution, there were many who believed that larger and higher and isolated buildings, well placed on open sites, would be more satisfactory in the large towns, as the buildings would not only be less costly in upkeep but would permit of provision for complete co-operative services, besides facilitating by concentration the important question of transit.

Mr. Ian MacAlister, who responded to the toast, expressed the regret of the President of the Royal Institute, Mr. Gotch, that he was unable to be present to join in doing honour to Sir John Burnet. In the south, he said, they fully appreciated the services of Sir John Burnet to architecture and the wonderful efforts that were associated with his name during the last twenty years. More than that, they appreciated the great personality he had brought into the profession in London. Last year

the Gold Medal Committee of the Institute received a memorial signed by almost every architect of distinction in Scotland urging his claims, but that memorial was hardly needed. The committee had already made up their minds on the subject, and it was a happy coincidence that their decision was in accordance with the unanimous wish of Scotland.

Sir Robert Bruce proposed the toast of "The Sister Arts of Painting and Sculpture."

Mr. James Paterson responded for "Painting," and Mr. Alexander Proudfoot for "Sculpture."

Mr. G. Washington Browne, proposing "Our Friends and Patrons," remarked that much had been said and written lately about the paucity of the public who take any intelligent interest in modern architecture. But in this matter his sympathy was rather with the public. For had not modern architects and modern architecture much to blame themselves with for the alleged indifference of the public to them and their works? Had not architects in the last hundred years done everything possible to bewilder and befog the public? Had they not within that time had a riot of revivals? But with the emergence of the twentieth century one recognised a distinct disposition to shed exotics, and, influenced undoubtedly, whether consciously or unconsciously, by the new building material, ferro-concrete, to return to a more direct, simple, and, he should hope, national expression of their art in building. And in that return to a more direct and national expression of our art he hoped they would succeed in recapturing the interest of their patrons the public. There was one direction in which they might assist in that recapture of the interest of their patrons. He meant in the matter of exhibition of their works in the Royal Scottish Academy Exhibition. They had there a splendid gallery in which to exhibit their work, and he regarded it as a national misfortune and reproach that they should be annually under the necessity of making an appeal to England to sustain the interest of that gallery.

BIRMINGHAM ARCHITECTURAL ASSOCIATION.

ANNUAL DINNER.

The annual dinner of the Birmingham Architectural Association was held at Birmingham on 1 February. Mr. Rupert Savage [F.], President, was in the chair; he was supported by the Lord Mayor of Birmingham, Alderman T. O. Williams and the President of the Royal Institute of British Architects, Mr. J. Alfred Gotch, F.S.A., the Town Clerk (Mr. F. H. C. Wiltshire), the City Surveyor (Mr. H. H. Humphries), Principal of the Birmingham University (Mr. C. Grant Robertson), Mr. W. J. Ballard (Building Surveyor, Birmingham), Mr. T. R. Milburn (Northern Architectural Association), Mr. E. P. Warren (Berks, Bucks and Oxon Architectural Association), Mr. Stockdale Harrison (Leicester Society of Architects), Mr. J. M. Dosser (York Architectural Society), Mr. John Bellis (Vice-President Birmingham Chamber of Commerce), and Mr. W. J. Wainwright, A.R.A. (Royal Birmingham Society of Artists).

ALLIED SOCIETIES

The toast of the City of Birmingham was proposed by Mr. William Haywood [F.], who said that, outside the city, Birmingham was credited with much civic idealism and activity. Perhaps those who lived within the city were the least cognisant of its aspirations and its advantages. There were, however, certain institutions of which they were all justly proud, and amongst these must be included the Repertory Theatre, which caused the name of Birmingham to be commended and admired all over the world, and it was with consternation that they had learnt only this week of the intention of closing it.

Responding, the Lord Mayor said that while Birmingham might not be all that the idealist desired, he believed that there had been a steady improvement during the years and that this would continue. They all knew that the City Surveyor had prepared a notable scheme for the improvement of the centre of the city and the formation of an inner ring road. There was also the great scheme at the bottom of Broad Street, where the Corporation had just completed the last purchase necessary for the formation of the new Civic Centre around the Hall of Memory now in course of erection. In Corporation Street there was the great rebuilding scheme upon which Messrs. Lewis were just embarking. While a good deal was being done to improve the city, nothing really comprehensive could be achieved so long as New Street Station existed, at any rate in its present form. While many splendid schemes were being urged upon the city authorities, he doubted if the ratepayers would be prepared to submit to higher rates in order to secure these improvements.

"The Royal Institute of British Architects" was proposed by Mr. Rupert Savage, who said he would like to correct an impression in certain quarters that the Institute was a trade union. It existed mainly for the maintenance of a high standard of conduct among its members, the improvement of architecture, and, as a means towards this end, the encouragement of architectural education. There were now established all over the country schools of architecture directly under the control of, and largely supported by, the Institute. He hoped that the presence of these schools would tend to correct the great ignorance of architectural matters which existed amongst the general public. He would like to comment upon the greatly increased share now enjoyed by the Allied Societies in the councils of the Institute.

Mr. Gotch, in reply, said it was with the greatest satisfaction that he observed the large part now being played by the Allied Societies—more particularly by the Committee of Presidents of Allied Societies. There was no doubt that, as a result, the policy and scope of the Institute's activities were being considerably broadened and a new spirit of enterprise was becoming apparent.

The Institute had done much in the last few years to awaken public interest in architecture, and he felt that its efforts were now beginning to bear fruit. It had on many occasions been able to offer profitable advice to the Government and public authorities, who, he thought, were beginning to realise that it was wise to relegate matters architectural to those qualified to deal with them.

Mr. Holland W. Hobbiss [A.], Vice-President Birmingham Architectural Association, in proposing the toast of

"Our Guests," referred to the good work which had been done by the School of Architecture under its former Director, Mr. W. H. Bidlake, and which was being continued under its present director, Mr. George Drysdale.

SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS.

Professor J. Husband, M.I.C.E., M.Am.Soc.C.E., delivered a lecture before the Society on the 14 February on "Steel Construction."

The lecturer stated that in the limited time at his disposal he proposed to notice some of the aspects of steel construction of more particular interest to architects and would therefore confine his remarks to matters relating to steel buildings.

Two distinct types existed—low buildings in which wind stresses were small or negligible, and lofty buildings on which wind pressure was of great importance and strongly affected the design. In this connection the experience gained from the design and erection of the tall steel framed buildings in the United States was valuable. In this country architects and engineers were seldom called upon to erect buildings exceeding ten or twelve storeys in height. The steel buildings might be divided conveniently into four units—the foundation, stanchions, floor system and roof. The requisites of a good foundation were enunciated and the importance emphasised of distributing the load in order to ensure uniform settlement of all parts of the framework. The purpose for which the building was designed determined the stanchion positions and consequently the foundation areas. Several arrangements of foundations were illustrated and expedients for overcoming particular difficulties noticed. The general design and value of grillage foundations were carefully considered, the various types of stanchions suitable for framed buildings were reviewed together with their relative advantages and disadvantages. Matters relating to the effects of machine riveting on built-up stanchions, arrangement of joints and design of base castings were discussed, after which the several types of floors suitable for use in steel buildings were dealt with in considerable detail and very fully illustrated on the screen. The lecturer devoted considerable attention to special features in the design of floor beams and to their duty in resisting effects of wind pressure in buildings where special wind bracing was not provided.

An interesting comparison of the relative merits of flat and sloping roofs and consideration of wind and snow loads was followed by a careful examination of the general effects of wind pressure on the members of the framework and of the various systems employed for the wind bracing in buildings, special reference being made to this feature in the case of very lofty buildings.

The general scheme of the analysis of wind stresses by the "table-leg" method was outlined at considerable length and the many points enumerated illustrated by reference to several existing buildings at home and abroad.

The lecture was illustrated by about fifty excellent lantern slides.

THE ARCHITECTURE CLUB EXHIBITION AT GROSVENOR HOUSE.

The Architecture Club's second exhibition at Grosvenor House, which the Duke of Westminster has again kindly placed at the disposal of the Committee, will be formally opened by the Marquis Curzon of Kedleston on 11 March, and will be open to the public from 12 March to 17 April inclusive. The exhibition this year, under the title of "British Architects of To-day," will comprise four sections—"Recent Architecture" (since the war), "Gardens" (of the last twenty years), "Housing" (since 1913), and "Memorials." The exhibits will consist of large photographs and models, and in addition to models of modern buildings there will be a display of garden statues and pottery by Mr. and Mrs. H. Stabler, Mr. Percy Bentham, Miss Aitchison, Mr. Clay, Mr. Alec Millar and others. Lady Constance Hatch has made another collection of "Old Models," which includes a series of twenty-five models of English and French cathedrals, lent by the Dean and Chapter of Canterbury, and Barry's model for the three towers of the Houses of Parliament, lent by H.M. First Commissioner of Works. The continuous lantern show will again be provided, and a special rota of lecturers will supply the informal afternoon talks to the lantern views which were so popular last year.

THE LIBRARY.

An interesting engraving has recently been presented to the Library by Mr. Edward Warren [F.] entitled Sir Christopher Wren presenting to King Charles II. his plan for rebuilding the City of London after the Great Fire of 1666. Wale delin. Grignon sculp.

Wale appears to be Samuel Wale who "assisted John Gwyn in the well-known engraving of the 'Section of St. Paul's Cathedral decorated agreeably to the original intention of Sir Christopher Wren.'"

Through the courtesy of Mr. Douthwaite, of the Guildhall Library, it has been ascertained that this engraving appears as a frontispiece to the 1771 edition of Henry Chamberlain's *History and Survey of the Cities of London and Westminster*, a volume containing several engravings of architectural interest.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

4 February 1924.

ROYAL GOLD MEDAL, 1924.

By a unanimous vote it was decided to nominate Mr. W. R. Lethaby as a suitable recipient of the Royal Gold Medal for the year 1924.

NATIONAL HOUSING POLICY.

On the recommendation of the Housing Committee a memorandum on the subject of National Housing Policy was approved and ordered to be sent to the Minister of Health and communicated to the Press.

ARTERIAL ROADS.

On the recommendation of the Town Planning Com-

mittee a memorandum was approved for submission to the Minister of Transport.

ST. PAUL'S BRIDGE AND CHARING CROSS BRIDGE.

It was decided to invite the Royal Academy, the London Society, the Architecture Club and the Town Planning Institute to appoint representatives to attend a conference on 19 February to discuss the present position and to take any public action that might seem desirable.

INTERNATIONAL CEMENT CONGRESS.

Mr. H. D. Searles-Wood and Mr. C. Stanley Peach were appointed to represent the R.I.B.A. at the meetings of the International Cement Congress in April.

TRIBUNAL OF APPEAL (LONDON BUILDING ACTS).

Mr. John Slater was reappointed to represent the R.I.B.A. on the Tribunal of Appeal.

RETIRED FELLOWSHIP.

Mr. F. O. Lechmere-Oertel and Mr. Arthur Edmund Street were transferred to the Class of Retired Fellows.

18 February, 1924.

ADVISORY ART COMMITTEES.

On the recommendation of the Art Standing Committee, it was decided to circulate to the Allied Societies an advisory Memorandum on the formation of Advisory Art Committees for cities, towns and rural areas.

WAGE SLIPS ON TENDERS.

On the recommendation of the Practice Standing Committee, it was decided to inform the London Master Builders' Association that strong exception is taken to their action in issuing a notice stating that slips would in future be affixed to tenders providing for adjustments in the event of variations in the wage rates, in view of the fact that the point is at present under discussion with the National Federation of Building Trades' Employers (which includes the London Master Builders' Association).

THE ROYAL SANITARY INSTITUTE CONGRESS, 1924.

Mr. W. Glen Dobie [A.], President of the Liverpool Architectural Society, was appointed to represent the R.I.B.A. at the Congress of the Royal Sanitary Institute to be held at Liverpool in July.

THE IMPUGNING OF THE AWARDS OF ASSESSORS IN ARCHITECTURAL COMPETITIONS.

The attention of the Council of the R.I.B.A. has been directed to the action of certain members, who were unsuccessful in a recent Competition, in addressing letters to the Press impugning the award of the Assessor.

It is the opinion of the Council that unsuccessful Competitors, if they feel that they have grounds for dissatisfaction with an Assessor's Award, should approach the R.I.B.A., and that the ventilation of grievances in the public Press without such reference to the R.I.B.A. is highly undesirable.

It is to be understood that this expression of opinion by the Council is not intended to preclude genuine and disinterested artistic criticism of designs submitted in Competition.

IAN McALISTER, *Secretary R.I.B.A.*

NOTICES

BOARD OF ARCHITECTURAL EDUCATION. INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The arrangements for the International Congress on Architectural Education, which will be held at the R.I.B.A. from Monday, 28 July, to Friday, 1 August, 1924, are in the hands of an Executive Committee under the Chairmanship of Mr. Maurice E. Webb, M.A. [F.]. The following have kindly consented to serve on the Committee:—

Sir Reginald Blomfield, R.A., Litt.D.
Sir John J. Burnet, A.R.A., R.S.A.
Lt.-Col. H. P. L. Cart de Lafontaine, O.B.E.
Mr. Arthur J. Davis.
Mr. G. Topham Forrest, F.R.S.E., F.G.S.
Mr. W. Curtis Green, A.R.A.
Mr. Stanley H. Hamp.
Mr. Arthur Keen.
Professor Beresford Pite, Hon. M.A. Cantab.
Mr. W. S. Purchon, M.A.
Professor C. H. Reilly, O.B.E.
Professor A. E. Richardson.
Mr. Howard Robertson, S.A.D.G.
Mr. H. D. Searles-Wood.
Mr. Evelyn Shaw, M.V.O.
Mr. Paul Waterhouse, M.A., F.S.A.

Mr. Henry M. Fletcher, M.A., is the Hon. Secretary.

The Congress will consist of Meetings for Papers and Discussions, Visits, Receptions and a Dinner.

An Exhibition of Students' work will be held, and it is hoped to be able to arrange for accommodation for the Exhibits in Devonshire House, Piccadilly, in addition to the galleries of the R.I.B.A., 9, Conduit Street, W.1.

R.I.B.A. PRIZES AND STUDENTSHIPS.

The Juries for 1924 have been appointed as follows:—

The Royal Institute Essay Prize.—The Chairman of the Board of Architectural Education, Mr. Lionel B. Budden, Mr. S. D. Kitson, Professor Beresford Pite, The Critic.

The Tate Prize.—The Chairman of the Board of Architectural Education, Mr. Robert Atkinson, Mr. Fernand Billera, Professor C. H. Reilly, The Critic.

The Measured Drawings Medal.—The Chairman of the Board of Architectural Education, Mr. H. Chalton Bradshaw, Mr. Theodore Fyfe, Mr. Basil Oliver, The Critic.

The Owen Jones Travelling Studentship.—The Chairman of the Board of Architectural Education, Mr. Arthur J. Davis, Mr. Gerald Moira, Mr. Halsey Ricardo, The Critic.

The Grissell Gold Medal.—The Chairman of the Board of Architectural Education, Mr. Donald Cameron, Mr. W. E. Vernon Crompton, Dr. Oscar Faber, The Critic.

The Godwin Bursary and Wimpey Bequest.—The Chairman of the Board of Architectural Education, Professor S. D. Adshad, Mr. Walter Cave, Mr. W. S. Purchon.

Notices

THE ROYAL GOLD MEDAL, 1924.

A Special General Meeting will be held on Monday, 3 March 1924, at 8 p.m., for the following purpose:—

To elect the Royal Gold Medallist for the current year.

THE NINTH GENERAL MEETING.

The Ninth General Meeting (Business) of the Session 1923-1924 will be held on Monday, 3 March 1924, at the termination of the Special General Meeting, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 18 February 1924; formally to admit members attending for the first time since their election.

To proceed with the election of the candidates for membership whose names were published in the JOURNAL for 12 January 1924 (page 163) and 7 February 1924 (pp. 227-8).

ACADEMIC DRESS.

Mr. C. Ernest Elcock [F.] will move the following resolution:—

That the Resolutions on the subject of Academic Dress passed at the General Meetings on the 30 April 1923 and on the 7 January 1924 be rescinded, and that no further action be taken in the matter of the proposed Academic Dress.

SESSIONAL PAPER, 17TH MARCH 1924.

Mr. Hope Bagenal [A.], having found it necessary to postpone the delivery of his lecture on "Planning for Musical Requirements" on 17 March, Major Harry Barnes [F.] has consented to deliver a lecture on "National Housing" on that date.

Competitions

PROPOSED CONSTANTINE TECHNICAL COLLEGE, MIDDLESBROUGH.

The President of the Royal Institute of British Architects has nominated Mr. Percy Thomas, O.B.E., F.R.I.B.A., as Assessor in this Competition.

PROPOSED MASONIC MILLION MEMORIAL COMPETITION.

The President of the Royal Institute of British Architects has nominated Sir Edwin L. Lutyens, R.A., F.R.I.B.A., as one of the three Assessors in this Competition.

PROPOSED LAY-OUT COMPETITION, VALLETTA, MALTA.

The President of the Royal Institute of British Architects has nominated Mr. Edward P. Warren, F.S.A., F.R.I.B.A., and Professor Patrick Abercrombie, A.R.I.B.A., as joint-Assessors in this Competition.

IAN MACALISTER,
Secretary R.I.B.A.

Members' Column

Members, Licentiate, and Students may insert announcements and make known their requirements in this column without charge. Communications must be addressed to the Editor, and be accompanied by the full name and address. Where anonymity is desired, box numbers will be given and answers forwarded.

PARTNERSHIPS WANTED.

ASSOCIATE, civil and mechanical engineer, wishes to co-operate with member in partnership or as consultant.—Apply Box 9254, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., many years' experience in all branches of practice, desires appointment as chief or manager with possibility of partnership or interest. Accustomed to full control and supervision of large drawing staff. Good business knowledge, finance, mortgages, etc.—Box 1924, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT SURVEYOR (Associate), with extensive and mature experience, practising in London, would welcome opportunity to purchase partnership offering field for consummate energy.—Apply Box 9224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT seeks appointment with view to Purchase Partnership. Near London or Southern Counties preferred, but not essential.—Apply Box 1624, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FORMATION OF PARTNERSHIPS.

MR. J. MELFORT SHARMAN, F.S.A., having retired from the firm of Messrs. Sharmam and Moore, Architects, Civil Engineers and Surveyors, of Leicester and Wellingborough, Mr. W. E. Moore, M.S.A., M.I.Struc.E., has taken into partnership Mr. Francis H. Morley, A.R.I.B.A. The practice will be carried on as Messrs. Moore and Morley, with offices at Barclays Buildings, High Street, Leicester, and 32a Sheep Street, Wellingborough.

MR. HUMPHREY A. BEESTON, Associate, who has recently retired from the service of the Egyptian Public Works Ministry, has entered into partnership with his father, Mr. Wm. Beeston, M.S.A., and will practise under the title Wm. Beeston & Son, Architects and Surveyors, at 15 Castle Street, Dover, Kent.

APPOINTMENTS WANTED.

ASSOCIATE would run and manage single-handed the London office of a provincial firm in return for use of office.—Apply Box 9224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT (A.R.I.B.A.), 36, now and for the past five years Chief Assistant in office where £240,000 worth of work of every type of architecture has been done during that time, desires responsible position, preferably, but not necessarily, near London. Present salary £500 p.a., also own private practice. Capable, loyal and energetic. Public School and A.A. man, ex-captain, travelled in three continents.—Apply Box 1424, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., P.A.S.I., would be prepared to act as Executive Architect for any member of the Institute on reasonable terms. Own office.—Reply Box 1524, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECTURAL ASSISTANT seeks engagement. Accustomed to entire supervision of large works and control of labour. Expert at modern construction and design, specifications and quantities.—Apply Box 8224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

VACANCY FOR ARCHITECT'S PUPIL.

An exceptional opportunity occurs in a London Architect's office for a Gentleman's Son. Moderate premium, with portion returned as salary in last year of articles, according to ability shown. Every facility for gaining practical experience offered in many branches of Architecture and Building by the Principals of the Firm, who are qualified Architects and Surveyors, with a considerable amount of work in hand.—Apply to Box 1824, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Minutes VIII

SESSION 1923-1924.

At the Eighth General Meeting (Ordinary) of the Session 1923-1924, held at the Royal Society on Monday, 18 February 1924, at 8 p.m.—Mr. J. A. Gotch, F.S.A., President, in the chair. The attendance book was signed by 24 Fellows (including 10 Members of the Council), 28 Associates (including 1 Member of the Council), 2 Licentiate, 2 Hon. Associates, and a large number of visitors. The Minutes of the meeting held on 4 February 1924, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of

Mr. Marshall Robinson, elected Associate 1893.

And it was RESOLVED that the regrets of the Royal Institute for the loss of this Member be recorded in the Minutes and that a message of sympathy and condolence be conveyed to his relatives.

Mr. Paul Waterhouse, F.S.A. [F.], Past-President, having read a paper on "The Charing Cross Bridge," and illustrated it by lantern slides and drawings, a discussion ensued, and on the motion of Sir Henry Dixon Kimber, Bart., Chairman of the Bridge House Estates Committee of the Corporation of London, seconded by Sir Banister F. Fletcher [F.], a vote of thanks was passed to Mr. Waterhouse by acclamation, and was briefly responded to.

On the motion of the President, seconded by the Hon. Secretary, a cordial vote of thanks to the President, Council and Members of the Royal Society for their generous hospitality in lending their rooms for the purpose of the Royal Institute meetings was passed by acclamation.

The meeting closed at 9.45 p.m.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL.

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The Proposed St. Paul's Bridge

A LETTER TO THE PRIME MINISTER

THE following letter, and accompanying statement, have been forwarded to the Prime Minister, as the result of the deliberations of a conference of representatives of the R.I.B.A., the Town Planning Institute, the London Society, and the Architecture Club:

26 February 1924.

To the Rt. Hon.

J. Ramsay MacDonald, M.P., P.C.,
Prime Minister.

SIR,—The undersigned are members of a Conference specially appointed by the Councils of the Royal Institute of British Architects, the Town Planning Institute, the London Society, and the Architecture Club. They represent the concern felt by these four Societies on the subject of the proposed scheme for a bridge across the Thames opposite St. Paul's Cathedral. It is in view of the special urgency of the case (in connection with the possible allocation of public money) and of its enormous importance that they ask the permission to appear before you by deputation, or if this is impossible, that a hearing should be allowed before the Ministry of Transport. The nature of the case which the deputation, if sanctioned, will present is respectfully laid before you in the attached statement.

The design of the bridge would no doubt, before execution, necessarily come before the newly appointed Commission of Fine Arts. We venture to suggest that a matter so vitally affecting the public's interest in the æsthetics and amenities of London should come before that Commission at the present stage so that its views may be considered in conjunction with the practical and economical aspects before any commitment is made.

We are, Sir,

Your obedient servants,

CARMICHAEL THOMAS
WILLIAM DAVISON
DAVID BARCLAY NIVEN

} *On behalf of the
London Society.*

S. D. ADSHEAD
W. R. DAVIDGE
R. A. S. PAGET
W. REES JEFFREYS

} *On behalf of the
Town Planning
Institute.*

RALPH KNOTT
E. VINCENT HARRIS
R. M. BARRINGTON-WARD
JAMES BONE

} *On behalf of the
Architecture Club.*

HARRY BARNES
BANISTER FLETCHER
PAUL WATERHOUSE
H. V. LANCHESTER

} *On behalf of the
Royal Institute
of British Archi-
tects.*

Statement by the Conference

The undersigned, being members of a Conference specially nominated by the Councils of the Royal Institute of British Architects, the Town Planning Institute, the London Society, and the Architecture Club, have at a Session held on Friday, 22 February 1924, issued by unanimous resolution the following statement of their opinion :

It appears to us, as representing Societies all of whom are concerned in a greater or less degree with the attempt to consider practically, æsthetically and economically the problem of London's need and development, that the expenditure of public or other funds on the scheme for a St. Paul's Bridge, which is, we believe, now before the Court of Common Council, the L.C.C. and possibly the Ministry of Transport, should be vetoed or deferred. We protest against it chiefly because it seems to us to be conceived without sufficient breadth of outlook. To many of us it is a matter of conviction that no large and important road and bridge schemes within the Metropolitan area should in these days be taken in hand without the previous preparation of a complete and comprehensive plan for the re-arrangement of London's traffic ways. London's great size, far from being an excuse for piecemeal changes, actually renders them, in our opinion, inexcusable. Apart from this consideration, we feel that the scheme lacks forethought and ignores certain existing conditions.

Its road connections on the Surrey side appear to unite it with a point which already has direct and easy access to the little-used Southwark Bridge, which is within 300 yards. In this respect it would seem that its utility is unimportant. In any case it is not, as far as the public knows, linked up with any thought-out scheme for the town planning of the Surrey area.

On the Middlesex side its utility again is questionable, while its disadvantages are obvious.

The choice of the East End of St. Paul's Churchyard as a space for the encouragement of additional traffic appears to us singularly unfortunate, and it appears likely that the arches carrying the approaches between viaduct and viaduct may produce an embarrassment of street planning and of hygienic arrangement in a crowded area which is not yet fully considered.

Quite apart from questions relating to the stability of the Cathedral—questions which we believe are

sufficiently grave—it is clear that the introduction of a North and South highway at this part of the city must lead to a serious obstruction of the existing East and West streams of traffic, both that in Cheapside and that in Cannon Street.

If there is, as it seems to us, any chance of the proposed Bridge and its contributory roads becoming a definite impediment rather than an improvement to existing traffic conditions, it is clear that funds spent on it will be funds spent amiss.

It is, therefore, on the general ground that we believe the scheme to be based on an inadequate study of present difficulties and an incomplete survey of remedial possibilities that we most conscientiously urge its abandonment or postponement.

If, as is possible, the project is being hastened forward as a means of finding work and wages for some sections of the unemployed, we would respectfully point out that two bridges at Richmond and Mortlake, already approved in connection with the approach roads in the western river-side suburbs, are immediately ripe for construction. These form part of a considered system of general road improvement.

We press these points with a sense that the views we put forward and the anxiety of which they are the outcome are sympathised with not merely by the Societies which appointed us, but by a large section of the thinking public, who would with us deplore the calamity of large public expenditure on a work which may easily prove to be a costly blunder likely to add to rather than diminish the difficulties of the Traffic Problem.

CARMICHAEL THOMAS WILLIAM DAVISON DAVID BARCLAY NIVEN	}	<i>On behalf of the London Society.</i>
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S. D. ADSHEAD W. R. DAVIDGE R. A. S. PAGET W. REES JEFFREYS	}	<i>On behalf of the Town Planning Institute.</i>
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JAMES BONE E. VINCENT HARRIS R. M. BARRINGTON-WARD RALPH KNOTT	}	<i>On behalf of the Architecture Club.</i>
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BANISTER FLETCHER PAUL WATERHOUSE H. V. LANCHESTER HARRY BARNES	}	<i>On behalf of the Royal Institute of British Archi- tects.</i>
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* * A reply has been received from the Prime Minister stating that his engagements made it impossible to receive the proposed deputation personally, but that the deputation will be received by the Minister of Transport (Mr. Harry Gosling, M.P.) on 11 March.

The Modern Movement in Architecture*

BY A. E. RICHARDSON [F.], PROFESSOR OF ARCHITECTURE IN THE UNIVERSITY OF LONDON

OF recent years the theory of building has been subjected to closer scrutiny than at any other time. Many experiments and revivals have preceded the present stage; archæology has helped in the process, science has played its part; writers and critics have devoted their lives to a minute investigation of the principles underlying the concrete literature of the world. We now realise to some degree the value of all buildings worthy of the designation architecture. The secrets of historical buildings are ready to hand, as are the designs most recently produced, which in a few years will, in turn, become famous.

There can be no doubt regarding the advances made, especially in the field of theory and research. The architect of to-day, alive to the conditions of his own time, is asking: "Am I right in placing reliance entirely on my knowledge of the past?" Such a one is confronted with the unprecedented development of costly buildings in America, he is aware of the scope of contemporary French architecture, especially planning, he views the struggles towards emancipation made by the Germans and the Dutch, and is spurred to further action by the activities of the people of Northern Europe. In this country, apart from the sphere of building, there are in progress a score of isolated movements; there are, for example, Design and Industry Associations, Town and Regional Developments, new schools of painting and applied art, new coteries of sculptors, as well as a group of scientists whose business it is to undertake the investigation of materials old and new. Building, which a century since was the special province of the Architect or the Architect-Engineer, is, in these days, regarded as a sort of Tom Tiddler's ground, free to all and sundry.

I am not attempting to disparage this state of affairs. You are all well aware that the distribution of wealth and property has shifted the control from a few specialists to many hands. The trouble is that the various movements, which should be, strictly speaking, ancillary to the scientific art of building, are tending more and more to break away from the main issue. I submit that it is our duty, as architects, to regain control. This is essentially the case regarding the various branches of art and craft.

To recount past history is a simple matter; even an analysis of old buildings with a description of their characteristics is comparatively easy. To define how the theory of building should advance is quite another line of country; it is almost impossible to forecast

the future; as for telling you how to design! You must tell me!

The variety of buildings is so great, the expressions and emotions of the human race so diverse and complex, as to raise the question: "Is there any vitality of idea, any sequence and continuity, within the works of builders produced during the past century throughout the world?"

To some extent there is, especially in Western Europe and America. The sequence, although slight, is in fact a legacy of the Renaissance. It has been maintained through the centuries, after the dawn of the Renaissance, by the Greek spirit of perfection, which all Europeans share in common. If we carry investigation still further, and begin with Græco-Roman times, we shall find that for over two thousand years building has enjoyed an intellectual status so far as the Occident is concerned. Building in its finer aspects during this cycle has responded to the emotions of peoples, to the autocracy of rulers, and the teachers of religion. The consistency has been due to a systematic study of planning—that is to say, from the structural nucleus of the plan has arisen definition, which in turn determined form, either Classic, Romanesque, Byzantine, Gothic, and later the works of the revival in Italy, and from thence through Europe. There have, however, been many side trackings and departures from the basic principles, because the tendency has been to subordinate use and function to decorative effect.

After the seventeenth century, the Renaissance in France, England, Spain and other European countries, including Russia, more closely approximated in detail and ornament to the Antique, and the theory of the structural nucleus became of secondary value to the passion for external splendour. The nineteenth century in every country brought into being a revivalist spirit which endeavoured to employ known forms and historical motifs for especial buildings which, in so far as contemporary use was concerned, had no prototypes. Then ensued the struggle between fitness and polite expression, the latter a sort of rich mantle which enveloped the cramped structural lines. In most examples the structure was falsely conceived. Under this system the French developed planning, mainly as patterning on the grand scale, and in this were followed by their continental neighbours. We in England were directed by the Gothic revivalists to study structure and material, and to be unashamed of our construction, but nineteenth-century life did not sustain the Gothic ethics which formed part of the creed. It must be conceded, however, that the French system, while insistent on the tenets of classical planning and

*Read at Manchester University before the Manchester Society of Architects on 27 February 1924.

mosaicing, did to some extent take note of the structural theory. But the predilection of the Beaux-Arts coterie for the Antique stifled the opportunity for legitimate development.

America at the beginning of the nineteenth century inherited a slight tradition gained from contemporary work in England, and to some extent from France, Holland and Germany. By the year 1830 America had sought for complete independence, and turned eventually to the whole of Europe for inspiration. In the second half of the nineteenth century this appeared the only course. Then ensued the Romanesque development made possible by Richardson. America has since followed all the exercises laid down by the French, the Chicago Exhibition of 1893 being the point of departure. At this juncture she has her own especial coterie of architects, who aim at the evolution of an indigenous style.

It is impossible to deny or to ignore the merits of the best works produced up to this present under the old system, which aimed at a general standard of taste. Its academic rulings and respect for tradition at first sight seem unanswerable. In most cases the buildings we have learnt to admire are models of stylistic form, but it is equally certain that they have no vitality. For two thousand years, following the fall of Greece, Architecture, speaking broadly, has attempted to imitate the stylistic laws which the Greeks gained by slow reasoning and rational achievement, and it is significant that structure has suffered in consequence.

On such reasoning can we assume the fact of stylistic sequence in the sphere of building, irrespective of style or local expression, marred by the vice of repeating certain primary forms which, centuries previous to the Christian era, had lost their meaning. This, in general, is the case, but allowance must be made for the development of the vault by the Romans, and the extraordinary skill in structural design shown by the Byzantine Greeks. On the other hand, mediæval building in Western Europe developed a structural system exactly responding to the particular conditions which demanded expression.

It is now generally accepted that building is as much an affair of science as of art. In the abstract it is something that depends on logic and definite theories of scale, proportion and fitness, as well as strength of character and artistry, to fit it for the concrete, when it leaves the crude stage and becomes architecture.

Time was, especially in the seventeenth and eighteenth centuries, when architecture was considered to be a polite accomplishment, aiming at a sort of pictorial finish or veneer to crude materials. Then it was thought that form alone mattered. Designers, it is true, exercised their imaginative faculties, but they produced designs devoid of structural meaning. In other words, the works of such men, while eloquent of study and

research, were nothing more than fantastic renderings of this or that style applied to academic plans and limited structural shapes. It is logical that the imaginative faculties should be called into play for all works of architecture, but the process should be according to rules determined by the purpose of the building, and should be consistent with the structural nucleus—namely, the plan—corresponding to the purpose of the building and thence carried upwards and outwards to express the latent forces within. This, I submit, should be the principle aimed at by architects.

Investigation has proved that all building masterpieces, from the earliest times to the present day, follow certain uniform and fundamental laws of mass, horizontally and vertically. It is now possible, thanks to the labours of historians who took a delight in research, to follow the whole process of architectural evolution and to estimate the several factors which have helped collectively to bring about the development of stylistic expression. The curious thing is that the theory of structure has been partly, and in some quarters wholly, overlooked, for it is obvious that the quest for external splendour and display has led to an unnatural regard for form without sufficient inquiry into principles. In other words, we have been studying effects rather than causes.

All buildings have some characteristics in common, irrespective of size, of function, and of material. This is essentially the case in regard to their structure and the components of structure. All buildings occupy certain definite spaces. In towns the structure is enclosed on two or more sides; and in the open the structure must have a silhouette. The ultimate composition of the masses therefore depends not so much on academic laws and rulings as on the disposition of the parts determined by convenience and use. The difference between crude building and architectural building is similar to the gap between the non-vital and the vital. A builder or an engineer can produce a building, but a mind trained to express structure in terms of fluent planning, not of ingenious decoration, is essential if the building is to rank as fine art. It is demanded of an architect that he should be conversant with the lives of his fellows, that he be gifted with a reasoning mind and not above co-operating with other specialists. He has to take into consideration the various elements with which he has to contend; he has limitations of cost as well as restrictions of site to consider; in addition, while engaged on the work he has to enter into the spirit of the project which he is interpreting and to master the requirements of his client. Add to this his responsibilities as a constructor and his self-esteem as an artist, and some idea of the scope of his task is measurable. On this showing it is obvious that mere paper facility in producing a pleasant plan pattern, or a pictorial verticality and silhouette, burkes the issue.

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The result is far from realising the true purpose of the conditions.

We have met to-night to discuss building polity, in so far as the latter applies to the training of architects; the urgent need of interpreting present contingencies, as well as to gather ideas for future and improved development. It is our bounden duty to arrange the ground for the future, and to bring into action views both retrospective and prospective.

First let us consider the meaning of the term "Modern." In so far as building is concerned it is taken to imply the latest expression of newness and the gloss of novelty; it can also be taken to mean recency of achievement and the present stage of advancement. In this sense the Modern can be said to represent the sum total of experience and known ideas. To bring about the present, in so far as the art of building is concerned, the intellectual scaffolding of the past has been used, not always with economy or due regard for prevalent conditions. The term modern in itself is ambiguous; does it refer to the past year or the past quarter of a century? Things change day by day, and building in bulk, although vast in its scope, as one of the attributes of humane expression, is in reality insignificant when considered in relation to the complexity of social conditions. In this sense the modern is already old. At its best the evolution of building, or architecture, is an affair of slow growth, apart from the current taste for decoration and stylistic forms derived from archaeology. It has, it is true, been found almost impossible to alienate theory entirely from the past, and this, in so far as an observance of *fundamental principles* is concerned, is a ruling that cannot be departed from. Building, apart from ornament or decoration, and considered solely as a scientific art, develops very slowly. The underlying principles are few and cannot be added to.

Having adopted this reasoning, it can be said that the conditions of to-day to some extent determine those of the future. Our outlook, therefore, must be futuristic; not, let it be supposed, towards the invention of fantastic shapes and forms, but towards a closer observance and revitalisation of the fundamental principles of the scientific art, combined with the recognition of newer and more economical materials. It would be a mistake to call the latest reasoning either Modern or Futuristic. Immediately a movement is named too much is expected of the promoters, and the nomenclature more often than not militates against success. If, on the other hand, the term building is rightly extended to include science and art, having as its ulterior object the evolution of conspicuous and real architecture, the movement will gain vitality as day succeeds to day. We shall, if we live long enough, hear no more about "modernism" or the latest fashion; there will be no need to invent neoteric or esoteric titles to excuse deliberate revision of ideas. Architecture is primarily a fine art; it is also in part

a science; it must no longer be regarded as a polite accomplishment or entirely *dependent on past history for its ultimate expression*. To be brief, if it is to be vital it must keep pace with the times, and afford solace to humanity as well as give convenience and shelter. The public demand of the architect that his buildings and designs should be in sympathy with the age. There is a growing feeling that science does not afford all the advantages that formerly were thought possible. It is now understood that architecture is an intellectual and a spiritual accomplishment, as well as being scientific and functional. The public, while demanding fitness of purpose, also look for a high efficiency of artistic attainment, and realise that expressive forms are wanted in place of caricatures of past styles.

It is apparent from the spirit of the age that the present results—I refer solely to the best works—*good as they indubitably are*, do not completely satisfy critical taste. Intensive training has produced academical results, pleasing enough to those who understand them, but otherwise incapable of carrying a message of clarity. Those who have refused to acknowledge academical restrictions have allowed to themselves some sort of license, often pursued without method and resulting in eccentric design neither convenient to clients nor beneficial to general practice. If the best work fails to convince, what can be said in extenuation of mediocrity and ignorance? How then can a method of building expressive of the ever-changing conditions be brought about? Science is being invoked to aid with experiments regarding the strength and properties of materials; the subject of acoustics is being investigated to determine the laws of sound and to secure harmonic proportions and shapes for auditory chambers. In addition, heating, lighting and ventilation, and sanitation—in fact, all the attributes of hygiene—are receiving fuller consideration. It is now recognised that the science of engineering is necessarily closely allied to building. What is left to the architect? Surely he is not doomed to become a mere decorator, one well versed in styles and periods, with a knowledge of furniture, and able to follow fashionable tendencies! On the contrary, the architect, in spite of present complexities, is being recalled to his proper position of chief builder, and it is his duty to lead and not to follow the fashion. The architect's participation in a building should begin with the arrangement of the structural forms; to be more explicit, he marshals the facts of a given set of conditions and proceeds to adjust them to suit a structural idea. In the first place, the nucleus of the structure is determined by the plan, which should be developed upwards and outwards and laterally, as a vital expression of a building idea. Planning thus on a geometrical basis, suited to human scale and humane requirements, is elevated to a highly scientific platform. Considered from the outset, it is logical inasmuch as it

expresses use, function, and fitness, and architectural because it aims at expressing latent forces both mechanical and visual. There ensues a point in the development of an architectural work of art when contact with the qualities of past and contemporary artistry is inevitable. The process at this point cannot be defined: it is something temperamental and individual. The future alone can bring about a recognised standard of achievement in this regard. On the other hand, structure is constant.

To master the theory of structure should therefore be the aim of the designer. This theory should be the chief and constant objective of the schools; all training should be centred on this subject as a primary issue, for it connotes a cool and calculating reasoning process, embodying all the minor attributes of building. From the horizontal trace will arise the upstanding walls, with the intervening floor spaces, the corridors and stairways; natural lighting will be given to all parts of the structure, while internal perspective will be called upon to correlate the main arteries of the whole. If the structural theory at the outset conforms to present-day conditions, and at the same time is cognisant of future possibilities, the building cannot help being representative of its period. The very facts and realities that occasion the need for the building will contribute to its main expression, as well as to the articulation of its parts and memberings. It is almost inconceivable that for nearly three centuries this important subject has been set aside and in some rare cases only partially observed. Yet in the finest periods of the building art this basic principle was paramount. During the past century the French have devoted much attention to the production of plans of vast scope, having the merit of fine patterning. French architects have built up a system of planning and arrangement responding to all known laws and academic rules. Certain truths have been arrived at; as far as academic design is concerned, advances have been made. It is, however, undeniable that the French system, while directed in the main towards ambitious and idealistic results based on wide historical knowledge, has the defect of being supremely artificial. The proof of this is apparent in the fact that the traditional system followed in the horizontal plane is not convincing vertically. It must be conceded to the French, however, that their aim is not the production of geniuses but the raising of the general standard of efficiency. It is also significant that the French have awakened to a newer sense of responsibility.

This is an age of economy. Steel and reinforced concrete, as well as the reconstruction of natural materials, have to be considered. There is the necessity for economising space. In other words, where formerly thick walling was considered essential, now, thanks to the improved methods of construction, thin walling is almost universal. The latter, however, does not affect

the structural issue, which remains constant and basic. Do not let us suppose for a moment that because we have been encouraged to formulate our ideas on historic planning that we are bound to conform to such motifs for new buildings. *The past is a good servant but a bad master.* It has its uses inasmuch as it offers explanations, but it is complete and cannot be added to or altered.

Go where we will throughout the kingdom, we are confronted with a vast assemblage of new buildings, some good, especially domestic works, some indifferent, and some beneath contempt. The majority of these buildings, especially in cities and towns, have been built without regard to cost; no economy has been exercised in the selection and placing of material. The civic buildings externally represent motifs culled from historical examples at home and abroad, the windows and doors lack scale, there is often a disregard for harmonic proportion between the components. The detail is a travesty and the ornament and sculptural interest negligible. Such works, even the best of them, are pale shadows of the original models which may or may not have been used as exemplars. What is true of the external aspect is even more true of the internal arrangement. Far from being dominant and truthful, the structure, and by that is meant the plan, is often a confused juggling of the conditions, held together somewhat cunningly by steel props and obtrusive beams.

It is this non-observance of principle, this adventitious display of archaeology, that is causing thinkers to rebel against the rulings of coteries who would fetter the scientific art with illogical reasonings.

In such works, and they are legion, there is little to indicate purpose or fitness, and nothing at all representative of the cultural progress of the age. The materials employed are finished precisely; none would question the workmanship—the building surveyors see to that—but mere listless precision in the working of materials does not satisfy the general craving of the spectator and the user for fine ideas. Recently it was thought that an observance of the best methods of antiquity and the Renaissance, as well as a closer study of the national tradition, would do much to raise the general standard of taste. This latter theory has proved to be forlorn. It has, however, had the good result of directing attention to the vital issue of structure. The scholarly and travelled architect has had little difficulty in meeting present conditions halfway; he has used historical motifs for the want of something better to express his own views. Those who followed the lead without enquiry, looked upon the result as being symptomatic—a sort of fashionable tendency—which they could imitate in a casual manner, without research and enquiry.

We are at last awakening, with a shock let it be understood, to the hopelessness of the old methods. The very

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awakening, rude as it is, and trying to our susceptibilities, is a healthy sign. We have, despite the decline in the practice of the art, determined to escape from the shackles imposed on the issue of building by too blind an observance of what passes as definite convention. No longer must we be forced to copy Greek, Roman, Gothic or Renaissance models in order to make our aspirations clear to the mass of the people. It is too often urged that architects are not practical, that they are prone to indulge in dreams and to follow fantastic motifs. This is a point that requires explanation. To dub an architect practical is to class him with the plumber's mate. An architect or chief builder is a technician and a theorist, not a mechanic or manual worker. The term "practical" applied to an architect is nothing less than an insult. The man who is always proclaiming himself to the world as "above all things practical" generally has no other qualifications. He uses the word practical as his stock phrase, and is in danger of immediate bankruptcy.

The fact is that architects, artists and builders are the people least prone to illusions; they have their limitations, and they make mistakes, but they are ever ready to acknowledge their shortcomings. Without advertising the fact they are the most practical of men, for they aim at the realisation of definite products.

I have endeavoured to sketch out the main issue at stake and to offer for discussion the theory upon which the future development of building as a fine art depends. We have now to consider the question of the sources from whence the impelling interest of future building will spring.

In the remote past building impetus derived its strength from religious and military causes. In the case of the Greeks it corresponded to the national quest for the ideal and the perfect. This Greek legacy is our heritage. In Italy, France and England, from the sixteenth to the eighteenth centuries, architecture in its grandest aspects responded to the interests of the King or wealthy patrons. In the nineteenth century it apparently took the wrong turning and sought to hide industrial development under the cloak of polite form, instead of endeavouring to use industry as a source whence renewed vitality could be derived.

To-day democracy is the chief patron of the arts. It is so in this country, principally because of the readjustment of social distinctions. Here, then, is the incentive, as well as the arbiter, of conditions that change from day to day, for the architect and the artist to interpret. The issues can be summed up as follows: Work, Play, Religion and Culture. The first is concerned with commerce, which is a far more complicated affair than was the case even a century ago, when the issues of the transitory stage became complex. There are novel conditions connected with factories, office buildings, warehouses, transport and mechanical

devices which call for specialised handling. There are conditions imposed by employment that connote regional development, such as homes for the workers amidst congenial surroundings. Recreation comes second, and under this category can be classed theatres, cinemas, baths, hotels, refreshment rooms, dancing halls and exhibitions, parks and playing fields. Religious observance in these times occupies the third position. There are many orders of religion; there are churches and chapels to be built for Protestants and Catholics, and non-conformists, as well as meeting-houses and places of assembly—all subjects calling for specialised study.

Under the heading of culture can be classed Schools, Universities, Museums, Picture Galleries, Lecture Halls, Libraries, Technical Institutes and Laboratories for research. In addition, there is the question of new methods of transport by air, by sea and land. We have to consider the revival of the English roads, the provision of road stations for motor-cars, and roadside hotels. It is from the foregoing, therefore, that future building expression will derive its potent and active force. Commerce is the mainstay of the whole edifice, and with commerce can be classed education. The humane interest is undeniable. From such sources will accrue new ideas of taste; people will travel farther and faster, they will see more, read more, understand more clearly, for the old barriers of prejudice and insular aloofness are fast being swept aside for an Imperial and Cosmopolitan outlook. In addition, architects as interpreters of public needs will have to take into consideration the national temperament. I have already said that science alone is not altogether satisfying in so far as the spiritual aspect of building as a fine art is to be regarded. Science is now thought of as a means to an end; it may by its experiments afford a certain feeling of assurance and superiority, but it does little to satisfy the emotional cravings and deep-rooted instincts for the spiritual. Art alone can do that, but art must be vital and convincing.

Strange as it may seem, creative art cannot be defined or written about; it is useless to compile laws or regulations for its development. It will come into being almost unannounced directly there is a public appreciation of its intrinsic merits, and it will respond to the labours of earnest workers. Building, on this showing, while not the chief of the intellectual arts, can be classed as a sort of common denominator of kindred activities. All artists aim at the realisation of an artistic ideal, and if they can be induced to work together so much the better.

In grouping the various sources whence a future architecture is bound to draw its reason to be, I have had in view the necessity of making a forceful statement. Popular opinion is dissatisfied with the present status of building. Is it not possible to placate popular

opinion by returning to the issue with a greater energy?

The very complexity of which we complain in the particular art of building has been brought about by over-study of the past. The study of tradition is a fine occupation, but adventure is more exhilarating. We architects have been forced, the fault is not entirely ours, into the unenviable position of being both patrons and designers. We have come to regard our sphere of action as a realm to be guarded. The laws we have accumulated, the precedents we quote, are esoteric, and not for common knowledge. Why should there be so much mystery? We are only working against our best interests in directing affairs from such an elevation. Is it essential to continue to invest modern conditions in the straight waistcoat of classical cut? Must we always think of architecture as solely a matter for pictorial display? I do not profess to show you how the new state of affairs can be brought about. The decadence of the art of building is bad, but the position is not hopeless. Until, however, we reconstruct our theories regarding the wider issues of humanity and future conditions, it is useless to speak of a new style arising out of a readjustment of our preconceived notions of form.

I have in my previous remarks sought to show that through our existing theory of building and desire to arrive at pictorial results and to satisfy popular opinion, we have allowed ourselves to be tied to complexity and confusion, rather than to inquire into the nature of the principles which would secure emancipation. While we are dressing ourselves up to act old parts, we have no minds for our own times.

At the beginning of the eighteenth century, when taste in building on the big scale took on its definite bias towards the antique, there began the practice of collecting models, drawings and data with which to increase the knowledge of classical form. Originality was sought out of past originality; the latter, which reflection will show to be the production of slow evolution. None sought to inquire into past principles. There were fine essays in style and rare examples of scale and pattern planning, but no demonstration of a principle. It was the silver age of the Renaissance, when alloys were freely used in the hope of eking out the metal. The discourses of Sir Joshua Reynolds appeared reasonable enough to the young students of the Royal Academy when the master delivered them; their import was permanent enough to influence architects and artists through the last century. They counselled the observance of the known, and, as far as the academic rulings of composition were concerned, were more than justified. But to apply these rulings and theories to the art of building, other than to the very narrow limits of obsolete classical form, was to obscure the finer vision of architects

to the vital principles of building. The present thought—it is not Bolshevik—aims not so much at creating a new order of designing and fashioning, but a return to the structural principles of building, which alone can be used to express modern conditions. To my way of thinking, it is hopeless to be original by referring to past originality; it is an insult to one's intelligence to be told to go on copying form for form's sake. The good men copy old form well, and the bad ones copy it without inquiry. Hence the confusion. The searchlight of the present day has been turned upon the past most effectually. Everything is known; we can reconstruct old epochs, view the life of Egypt, Greece or Rome, live again amidst the idylls of the Renaissance, frisk as eighteenth century Macaroni, American Colonists, French Revolutionists or Regency bucks, but such is our lust for the antique that we do not trouble to be natural. It is quite true that the artist gains something from this unnatural aptitude of being able to set the clock back at will; he can, it is true, measure the present by the standard of past achievement. But if he be void of ideas or incapable of digesting the data which he has acquired by so much study, he is in no better position, but remains inert. The nineteenth century did not produce an architectural expression other than to show how close to the books architects had kept their eyes. The aim was, so it appears, to arrive at the secret of architecture by examining the perfections of form as evidenced in almost every style, and in some cases to exploit new old forms so discovered. It is also true that writers and architects began to realise structural differences as evidenced by exemplars of form. They wrote of the trabeated system of the Greeks, and the arcuated system of the Romans, they described the development of the Byzantine, the Gothic and, later, of the Revival, but they did not deal with the structural theory and the application of that theory to nineteenth century needs. Even at this juncture the tendency is to think of structure as construction (which it is not), and Architecture as Architecture, a thing apart, whereas the latter is the logical outcome of structure—namely, use and function. If we make up our minds definitely to abandon style exploitation, if we set our minds against the pursuit of known form, either by worshipping the antique, because it is old, or because it is pleasant, if we regard the past simply as a magnificent tapestry interesting as a background, and offering lessons of quality and finish, there is hope that building as a fine art will regain something of its lost youth. It has been said that the new is continually reforming out of the old. This is true, but there is a difference between the extension of basic principles to modern conditions, and the fallacious system of recasting old forms, because beautiful, to suit modern plans. The modulus of elasticity, if such a term can be

THE MODERN MOVEMENT IN ARCHITECTURE

applied to tradition, has reached its limits; but invention and novelty can only result from truth. It is indeed a healthy sign that some architects are awakening to the issue.

Lately I have been watching very closely the application of the structural theory in quarters other than those of architecture, and the honesty and directness of the result have convinced me of the necessity of changing my ideas regarding fitness of purpose and adequate expression. The modern locomotive engine is the result of slow development from Stephenson's Rocket. It embodies in its lines the structural theory of a machine, latent with power. It has reached the limit of its evolution and will be superseded by electric traction. It is nevertheless a thing of beauty by reason of its fitness and balance, rhythmic proportion, and harmony of parts. The motor car, on the other hand, is not entirely an expression of structure, other than the chassis and the position of the motor engine. Externally there is little to reveal structure. External effect in this case is a question of direction and speed. In the motor car the beauty arises from function and use, and as was inevitable the latest form of road carriage closely reverts to type; its lines correspond to the chaise and the Berline of other days. The latest coaches on the Tube railways of London are more representative of future architecture than any so-called up-to-date building. We need not waste time discussing the coach bed and trollies, but can proceed to deal with the structure built up on the rolling foundation. The task before the designer in this case was to fashion a coach capable of carrying a crowd, the external shape being arranged to suit the cylindrical form of the tunnel or tube. Ten years ago the coach internally would have received a non-descript form of ornament, known as "late Pullman"; to-day the case is different. The structural lines alone fulfil the part, the surfaces where windows are not required are plain, the doors are flat and free from mouldings. Colour now takes the place of superficial ornament, and it is used to accentuate the structural lines. The effect is entrancing; all London is talking of the latest tube carriage. If the same theory were adopted forthwith as a basic principle in architectural circles, that chimera, a new style, would soon be accepted as part of everyday custom.

The issue before us is, are we to blunder into novelty of form and massing by flights of fancy, or are we to achieve style continuity, and thereby originality, by pursuing the analytical theory, in so far as archaeology is concerned, endeavouring to re-establish basic truths rather than attempt to exploit specious forms?

Commonsense points to the re-establishment of basic principles—that is to say, a return to the primary theory that use and function determine structure, and that good structure will give originality of form.

This is the only sane method to pursue if a style of building consistent with the early twentieth century is earnestly desired. Then the issue is raised—how far will architects and artists go to work collectively to secure the result? We must not forget that the dead hand of tradition is held strongly against revolutionary methods in art, but revolution is not desired. Is it revolutionary to return to basic truths that never change? We must bear in mind that the art of building is passing through a transitional stage, perhaps the greatest period of change it has ever witnessed. We are changing, thanks to science, from the lavish and wasteful use of materials to an economic distribution of natural and reconstructed material. In other words, we are leaving thick walling and adopting thin walling for structural purposes. I have already said, and I cannot make the observation too often, that plan is structure and structure plan. Is it not obvious that every time structure is clothed in archaeological and academical garb a golden opportunity to demonstrate the real spirit of building is lost?

Professors and writers glory in teaching that which they have acquired by pains and study. To minds accustomed to ascertainable facts, adventure is anathema. Thus it has come about that form and ascertained beauty and character have been given predominance over principles about which few inquiries have been made. If we apply our minds to the whole body of past architecture or building, we find that certain definite laws exist, regarding massing and grouping, both for main parts and minor parts, but in every case it is possible to attribute these results and effects to the primary cause of structure, which is both building and architecture, according to the specific purpose of the building so raised. Architectural expression as known and exemplified by historic examples of building demonstrates entirely the illimitable possibilities of the scientific art; it represents the logical consistency of attainment, obtained by human endeavour, arising from the scale of the human body and human needs, controlled by spiritual, intellectual and emotional impulses. It shows what the human mind has been capable of in the past—that is, up to the present time—but it bears a diminishing relation to the future.

We are prone in our enthusiasm to imitate the mistakes as well as the good qualities. There are so many issues bound up with building that to counsel complete severance with the past would be equally fallacious as to insist on a continuance of tradition for the want of something better, but we must be careful to discriminate between decoration and structure if we desire to advance the art.

From a survey of the past, which is assuredly the province of every practitioner, it is possible to find out the qualities essential to well-building, to ascertain

the geometrical forms of structure, to adopt principles of planning on geometrical lines, proven stable by experiment, and to avoid the pitfalls of archæology and pedantry. I have the greatest respect for the works of artists which show deep knowledge; to me and to other architects they are comprehensible, but to the mass of the public they are nothing more than adventitious display. They are, moreover, historical essays, and have nothing in common with the facts of to-day. The development of the classic viewpoint in America, with its outcrop of archæology and academic training, demonstrates this idea very clearly. The Americans have arrived at literal transcription of European and classic motifs, in order to establish a national tradition in a new country. They have in their great cities evolved the sky-scraper, but they have spoilt their invention by bedizening it with detail unfitted for the purpose. In other words, they have stumbled upon the basic structural principle, but have not had sufficient courage to develop the fundamental and basic theory. If historical datum is collected and studied it should be followed solely with a view to a complete understanding of principles and not with the idea of imitating forms and detail with the pious hope that something more would arise unannounced. We in England during the past fifty years have been attempting to revert to the earlier traditions of the seventeenth, eighteenth and nineteenth centuries in order to advance, and it is significant that while we have produced some charming buildings of domestic character, suited to regional districts, by the right

selection of material, we have, on the other hand, in the sphere of civics merely followed the mistakes common to our French neighbours and American cousins.

I hope I have made it clear that study of the past, fine as it is, affords no evidence of what we desire for the present day, other than to show a few elementary principles developed through the centuries, with a certain logic and consistency. Future architecture will not brook literal transcription of historical models. All the previous teaching of writers and executants regarding tradition, qualities, of material geometrical form and association of components, as well as character and articulate expression, including combinations of colour and ornamental interest, which we regard as decoration, will be referred to. But it is unreasonable not to expect that present-day views regarding domestic life, work, recreation and culture, as well as the preservation of natural and conventional amenities, will not play their part in aiding matters. There is one dominant principle, and to that I again refer. *It is the philosophy of structure*, bearing in mind such essentials as geometry and mathematics. The artistic intentions of the true builder will ever dominate the structural theory; the need of the moment is to check the craze for the discovery of a new old style and to restore the scientific art to its once proud status, when the architectural forms arose from structural necessity and were in sympathy with the conditions of the period that witnessed their production.

Architectural Composition

BY ROBERT ATKINSON [F.] DIRECTOR OF EDUCATION, ARCHITECTURAL ASSOCIATION.

Books on Composition and Theory are the life-blood of Architecture, so one would suppose, yet since the appearance of *Gwilt's Encyclopedia*, now almost forgotten, no work of importance on this subject has appeared in English. This serious omission in the literature of Architecture no doubt reflects, or did reflect, current thought, fifty, sixty or more years with no progressive work on the vitals of our profession coincide most convincingly with that period in Architecture which, above all others, seems to have been the least inspired and the least logical.

The old fellows of the eighteenth century, Chambers, Gibbs, Morris, Batty Langley, did good service in their day, a little dogmatic, perhaps a little conceited, but well in front of their time.

These old stalwarts were so good that publishers carried on the reissue of their works so long as the faintest reverberations of their voices could be discerned, and so no doubt their very greatness discouraged for some time any further development of their ideals. Only in France had the flame been kept bright; a long series of brilliant works, culminating in Guadet, had, fortunately for us, collected and progressively developed the living side of an art which is so closely bound by tradition and so liable to become pure archæology unless flogged incessantly out of the rut of "laissez-faire."

Not so in England, however. Our insular policy and our sensitiveness to criticism had for many years cut us off from logical thought in "Art" with lamentable results; and, whatever the cause may be, the idea that any good could be got out of theory or abstract principles in Architecture had until quite recent years been scorned by the anti-French and latterly by the anti-American schools. They were un-English, therefore totally unsuitable.

Things always have to be worse before they are better; the utter failure of English monumental architecture to hold its own and the humiliating consciousness that even our cherished domestic art was outclassed across the Atlantic, were the forces which suddenly caused the scales to fall from our eyes.

Now we are returning to theory with feverishness, the pendulum has begun to swing in the other direction and we are willing to lap up from France and America the poison of an elder generation.

Whilst no new work on Theory has yet appeared in England, several have recently been published in America. These are all more or less tinged by

Guadet's great work, and still more so by the principles which underly the teaching methods of the *Ecole des Beaux Arts*; the wonderful logic of the latter school has not been lost upon its many American students, which training they are now in a position to supplement with their own experiences for the benefit of a new generation of students.

If anything is of any value in the teaching of Theory it is the faculty of reasoning in sequence which its study engenders, a gift which is so outstanding a feature in Guadet, whose arguments are so rounded and polished as to be almost too obvious to need explanation.

For students, an argument cannot be too clearly expounded, yet it is the absence of this gift which is so marked in recent American works. One can only conclude that the natural logic of the Frenchman is lacking in the American, or perhaps he is so much concerned in producing a "vade mecum" that only "punch" is appreciated.

The book under review is at once a great achievement and a disappointment—a great achievement because it is a book chock-full of facts and useful data, brimful of concisely stated deductions, "each paragraph tells a story," full of admirably selected illustrations—it is disappointing because the "story" is too terse, defective in argument, not very illuminating, and not always logical in its statements.

Were it a book like the recently published *Civic Art*, a crib book by intention, and given the power of deduction a mine of information, one would not criticise the result; but, ostensibly a book on "Theory," it must stand or fall by its descriptive matter, and as such it fails to approach the standard we would expect from an American author with a *Beaux Arts* training allied with a native faculty for picking the "eyes" out of the best. Yet, notwithstanding these defects, it is a book which no student of Architecture ought to be without. It is an advance on that admirable little book by Van Pelt, and as an introduction to the art of the "Esquisse Esquisse" is invaluable.

The latter half of the book is frankly a clever explanation of the dodges of the successful competitor.

The greatest defect of the work is its excessive compression. One would like to see a future edition of two or three times the size, with more space given to the elementary sections, which, after all, form the true basis of all subsequent deductions. As an illustration of faulty explication, on page 27, in dealing with balustrades, the following is typical: "The most monumental balustrades result from the use of turned balusters whose profiles conform in general to one

**Architectural Composition*. By Nathaniel Cortlandt Curtis, A.I.A. [Cleveland, O., U.S.A. T. W. Jansen, 1923.]

of three shapes, each having its own determining effect upon the character of the design."

The statements made are usually acceptable, but are not properly introduced or argued. Thus on page 29: "No high dome is complete without a crowning lantern, usually richly treated and of varying proportions. The composition of the lantern is a subject requiring much study."

Sometimes the author dogmatizes a little. On page 39 paralleled illustrations of "Bays" (Figs. 1 and 2)

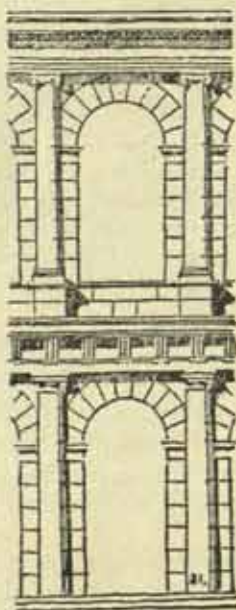


FIG. 1. PORTICO OF THE THEATRE OF MARCELLUS, ROME.



FIG. 2. SUPERPOSED ORDERS OF THE COURT OF THE FARNESE PALACE, ROME.

are given from the Theatre of Marcellus and the Courtyard of the Farnese Palace, the first as an example of the order dominating the arch and the second as an example of the arch dominating the order, but to me the illustrations have exactly the contrary effect.

Generally, however, the information given is sound and overwhelming in its diversity.

The elements of composition are exceedingly useful, and defects in explanation can generally be deduced from the admirable figures. A plan is given in this section of the Lincoln Memorial (Fig. 3) which is peculiar in being a direct inspiration from the classical temple, but varies from the orthodox form in having a principal entrance on the flank instead of at one end.

There are also admirable chapters on the planning of vestibules, staircase halls, turning points and communications, courts, galleries, layouts, etc.

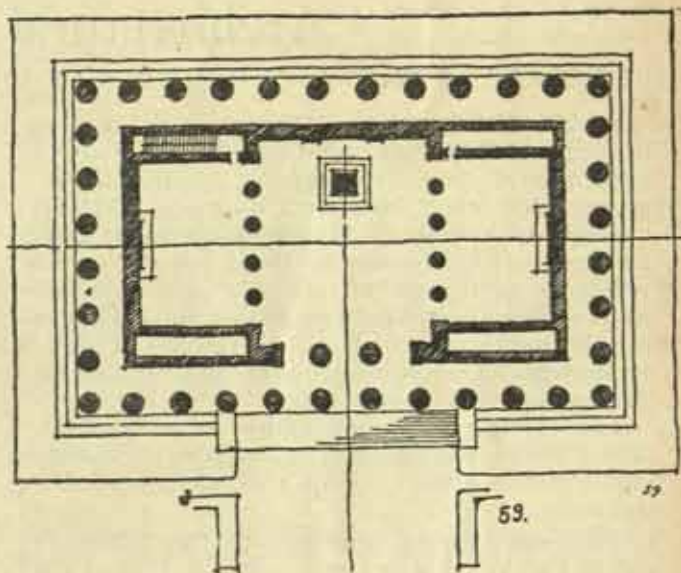


FIG. 3. PLAN OF THE LINCOLN MEMORIAL.
Henry Bacon, Architect.

In general with American authors, the writer adheres to rectangular grillages as a basis of plan spacing and deprecates any shapes which are not regular geometrical forms. No doubt this type of spacing is most suitable for steel-framed buildings, but the beauties of the free or baroque curve as a contrast to too stiff a general scheme should not be belittled. The beautifully subtle plan of S. M. di Monte Santo in Rome (Fig. 4) is given as an example of bad planning—if we read the text rightly—yet apart from defective elevational details it would be difficult to devise a more logical and distinctive building, or a more beautiful plan.

There are manifest advantages of planning on a grill,

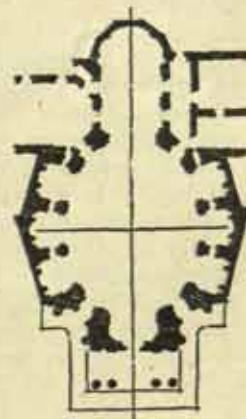


FIG. 4. PLAN OF S. M. DI MONTE SANTO, CARLO RINALDI.

ARCHITECTURAL COMPOSITION

a unit of spaces or bays is established which becomes a "constant" throughout the plan and so acts as a scale. Also, of course, return elevations and subdivisions of ceilings and floors are rectangular and simplify treatment.

The chapter on "Poché" is practically an explication of the above principle and is one of the most useful features of the book.

"Silhouette of section" is dismissed very summarily. This, a subject of extreme interest and importance to

elevational treatment which is, as it were, an expression of the entire mass and length of the building, whereas in No. 128, M. Recoura's design for the same subject, the effective elevation is a section of perhaps one-third of the front, and the other two-thirds are wings of so different and inadequate a character as not to appear part of the same façade, whilst the dignity of the building is hardly comparable in the two schemes. The treatment of wall surfaces is another interesting chapter well illustrated.



FIG. 5.—ELEVATION OF M. CHAUSSEMICHE'S "PALAIS DES SOCIÉTÉS SAVANTES"

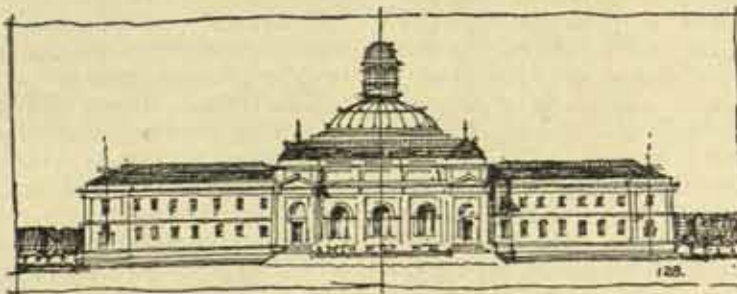


FIG. 6.—FAÇADE OF M. RECOURA'S "PALAIS DES SOCIÉTÉS SAVANTES"

designers, can be so well exemplified in the restored sectional elevation of the great Roman Baths, where variety of outline and height, contrast of decoration and colour, even contrasts of the amount of illumination admitted, are so masterfully handled.

In the chapter dealing with wall treatment of Façades, also, the author is somewhat curt. Useful paralleled diagrams of façades for the same programme are given on this subject. One often feels that inadequate wings detract rather than add scale to a large composition. Fig. 127, elevation of M. Chaussemiche's "Palais des Sociétés Savantes" (Figs. 5 & 6), gives an

Mention is made of the alterations in the "Zoning Laws" of New York, whereby the silhouette of the new buildings has to conform to angles of light and vision. Certainly these laws have proved to be a blessing in disguise; the interesting compositions resulting are infinitely superior to the box-like outlines of the earlier skyscrapers.

The remainder of the work deals with the "Program of the Building," "The Parti," and "The Entourage." These chapters are the most useful and best explained parts of the book, and are in themselves sufficient to justify its inclusion in the architect's library.

Reviews

"EVERYDAY ARCHITECTURE." *A Sequence of Essays addressed to the Public by Manning Robertson, A.R.I.B.A., F.R.A.S., with an introduction by H. R. Selley. [Published by T. Fisher Unwin, Ltd.]*

In recent years the need has been increasingly felt for enlightenment of the public in architectural matters, if an advance was to be made in respect of the general standard of taste affecting the placing and treatment of buildings, and to bring home to the ordinary practical man—as the special object of this book is stated to be—the responsibility he, as an individual, shares for the outrageous conditions in which we live. That there are indications of stimulated interest in the amenities of life is already apparent. We are, indeed, frequently surprised, and in the most agreeable way, at the response made to better views in relation to what, in its broadest interpretation, and for lack of a better name, we call aesthetics; so that signs are not lacking of a definite reaction from late Victorian indifference to the simple and the good in the material surroundings of life. These essays of Mr. Manning Robertson appear, accordingly, at a very appropriate moment and are in every way to be welcomed. They embody much sound truth on subjects of general interest, and are so presented as to remove all excuse for not being readily absorbed by those to whom they are addressed. The method of approach may differ in the various chapters, and their value as literature be, perhaps, not quite equal, but they lead with very fair consistency to the same end—an intelligent understanding by the layman of what Architecture, in its domestic aspect particularly, means, and a realisation that it comprehends something beyond the mere structure of buildings. As a recognised authority on the housing question Mr. Robertson gives special consideration to that subject and pleads its cause from the standpoint—surely the correct and proper one—of the reintroduction into everyday life of the interest and beauty associated "with the traditional architecture of the old English village and cathedral city, but which we neither expect nor find in our modern towns and suburbs." He points to the difference between that traditionally beautiful thing and the so-called "pretty" building of the present or the immediate past; inveighs quite rightly against shams (such as the "Olde Englysshe" type of villa), standardised decoration, and pretentious ornament generally. The importance of planning and the right choice of, and logical use of, materials are dealt with, as also (among many other things) the necessity for stifling "the craving of each new householder that he and his wife should look at least as grand as their neighbours." The last is just such a point as needs to be emphasised—for aggressive individuality in house as in street architecture is surely a thing to be

very definitely discouraged—and, though perhaps not always the case, one must assume that the proprietor, and not the architect or builder, is at fault when individualistic architecture appears in blatant self-assertiveness to cause the discomfort of more sensitive and modest neighbours.

In an interesting and valuable chapter on "Everyday Taste" the author says much that is to the point on simplicity in decoration and furnishing, and—bearing in mind the many skilled craftsmen of all kinds we have around us to-day receiving little encouragement in their work—he advises the buying of good modern furniture "founded on principles that inspired the best work of the past" rather than antique or alleged "antique" specimens not because they are good but merely because they claim to be old. It is one of the many follies the untutored and indiscriminating house furnisher needs to get away from. One is tempted to suggest, moreover, that it is unfortunate architects (in the real sense) are so rarely asked to advise upon and control the decorative finishing and equipment of buildings they design or are called in to advise upon, for too often we see most sad examples of architecturally fine interiors, and the rooms of simple and tasteful houses, ruined by entirely inappropriate and even hideous furnishing.

In the essay on "the House Builder" Mr. Robertson defends the much-abused speculative builder, and suggests, with the soundest reason and good sense, that if encouraged by the sympathetic assistance of the architectural fraternity, and a real demand for well-built and tasteful houses on the part of the public, the "free" builder is both able and likely to respond to it. Moreover, that when eventually the average man becomes accustomed to the good in houses, as in other things, he will not descend again to the bad. For, as Mr. H. R. Selley says, in his admirable introduction to the book, the general problem is obviously one that can only be solved by the co-operation, in something more than a formal sense, of the buyer (client), the architect and the builder.

There are here and there expressions one is inclined to boggle at and that will probably invoke criticism. For example, Mr. Robertson's definition (on p. 34) of architecture as "not merely construction clothed in an Art form but rather an Art form interpreted in a constructive and practical way" is certainly open to disagreement. He is, moreover, a courageous man who attempts to define in a few words the nature of architecture or to assert, as Mr. Robertson does, that our architectural schools are now "fully awake to their opportunity," when, in the opinion of some of our best authorities, the ideas and methods on which many of them are run are so questionable.

Other interesting chapters range from Sir Christopher Wren to the revision of Building By-laws, and

REVIEWS

from "Lies and Evasions" to "Saorstát Éireann"—the latter giving us some notes on architecture in Ireland—a subject very rarely touched upon in this country. The important matter of advertisements in public places is also dealt with, and the necessity shown for what may be called Poster Art being suitably displayed; avoiding those situations—scenes of rural beauty, for example—where obviously not wanted. So, also, the author contends, must illuminated signs be brought within their proper province and the more obvious vulgarisms of running, jumping, and "synco-pated" lights ruled out. The latter aspect of the case is of considerable importance to those architects, and others, who may wish building to be free of such questionable adornments as representations of dancing ladies juggling with coins; puppies with periodic smiles; and intermittent supplies of port wine being poured from inexhaustible bottles. Quite recently, through the action of the Scapa Society, a distinct move forward has taken place in one direction that Mr. Robertson indicates.

The last essay, "Hope for the Future," appropriately describes the sort of towns we may look forward to—not ruled by symmetry on paper or planned to be viewed as patterns from the air, but formed to be lived in, considered in relation to natural ground levels, the prevailing winds, rivers and streams, and evolved in such a way as to be clean, wholesome and beautiful as befits the working and resting places of people rendered thereby healthy and contented. May such idealistic towns come into being soon, for the conditions under which the poorer classes of our population are commonly forced to live are little, if anything, short of a tragedy. Such a change, however, will only come when the conditions that lead to improvement are realised by the mass of the people themselves—when some knowledge of what "everyday architecture" means is taught, as a matter of course, in our schools, and when, in that and other ways, the train of thought is set up in the mind of "the ordinary practical individual," as Mr. Manning Robertson puts it, that will lead him inevitably to choose the better things and avoid the worse.

We accordingly commend this most opportune and stimulating book to all who have a chance to read it, and congratulate its author on a most praiseworthy effort to assist appreciation of the most universal of the Arts. Further, having read the book ourselves, we are led to hope it may be another influence in creating support for those who, by spreading abroad the gospel of simplicity, suitability and sound work, seek to hasten the day when, as William Morris said, we shall have nothing connected with the places we live in that we do not know to be useful or believe to be beautiful.

Some well-chosen illustrations add appreciably to the interest of the book. **FREDERICK R. HIGGINS [F.]**

SOME ACCOUNT OF THE HISTORY OF PETERSFIELD. By E. Arden Minty, F.R.I.B.A. Illustrated by the Author. [London: John Lane, The Bodley Head. 1923.]

Mr. Minty disclaims any profession to give an exhaustive account of all the events which have occurred during the known existence of the town, and warns the reader that his book consists mostly of compilation. Mr. Minty, who knows Petersfield well, has overlooked a need of those who are unacquainted with it and would appreciate a small plan noting the principal buildings and features; and perhaps attention should have been drawn to the interesting fact that the plan of the town (as can be gathered from the *V.C.H.*) is like that of most English boroughs of mediæval origin—a central square with the principal streets radiating from it, High Street and St. Peter's Road to the east, Chapel Street to the north, and Sheep Street to the west, and so forth.

Four pages of notes and conjectures concerning the church founded in 1100 by Bishop Walkelyn whet the appetite. Illustrating his remarks by a little plan and a full-page perspective sketch, Mr. Minty is inclined to think the building was originally cruciform with a central tower. Enlargement was effected by the addition of a west tower and unusually wide aisles extending to its west wall. The central tower disappeared, but its east side remains in the existing chancel arch and arcading over it, a fine piece of work shown on a measured drawing as a frontispiece of the book. Sir Arthur Blomfield restored the church in 1873, when it was discovered that the chancel was originally 6 feet longer. Another little plan shows the church since 1874, noting that the porch, organ chamber and vestry, all on the north side, are modern. A full-page perspective sketch shows the church as it appears from the Square, and a clerestory added to the nave by Blomfield to include (as the frontispiece clearly explains) the arcaded and pierced east wall of the former central tower.

Mr. Minty does good service in the direction of perpetuating an inscription which apparently has been removed, and is a model of its kind for incumbents and churchwardens. It used to hang, he tells us, on the pillar north of the chancel arch:—

A wall eight feet long was taken down, and this pillar and two arches new raised and turned. Also a wall of the same length taken down on the other side, and that arch new turned, Anno Domini 1731.

John Gaman and Arthur Pescod,

Churchwardens.

The rest of the book gives information about the Charter constituting Petersfield a market town, manorial and other history, the equestrian statue of William III in lead the money for which was left in

1750, the "Spain," certain houses, the schools, almshouses and charities; also facts concerning the neighbourhood and anecdotes of the past. The book should be very useful to those interested in the local history, and we hope Mr. Minty will have the satisfaction of receiving acknowledgment of its usefulness.

HARRY SIRR [F.].

THE WORLD'S TIMBERS FOR BUILDING, FURNITURE AND CONSTRUCTION. By James Davies and Others. [Alfred Haworth and Co., Ltd., 84 Leadenhall Street, E.C.]

This is a second edition of a book called *Building Timbers*. The new title suggests how much the contents have been expanded. This work deals with those woods which are of special interest to architects as building material, and contains information on all timbers at present available for building purposes.

The old form of specification asks for material which is often not obtainable, and if available is often very expensive. Every architect naturally wants the best of its kind, but the most expensive material is not necessarily the best for the purpose for which it is specified.

Mr. Ewan Christian used to head his specifications with the words "This specification means what it says." Now a specification written in this sense wants writing from knowledge of the materials available, and the suitability of each kind for the purpose for which it is proposed to use it, and as far as a book can convey the necessary knowledge for the selection of timber *The World's Timbers* gives valuable assistance.

Timber, being an organic structure grown under many varying conditions, requires a much larger margin of safety than steel or other inorganic materials which have a much more consistent constant of strength. The habit English architects have of taking the Baltic timber constants for scantlings of timber from all over the world is not a logical one. It is claimed that the Canadian timbers have a relatively stronger constant than the Baltic, and so the scantlings to which Canadian timbers are generally prepared should be taken on the tests that have been made on the Canadian woods, and not matched with the Baltic scantlings with which English architects are more familiar.

The book deals with definitions of quality, definitions of origin, difficulties of dimensions, and finally gives several clauses for use in specifying various kinds of timber.

The chapters devoted to describing the various kinds of woods are full of useful information on the qualities and defects of each kind. Five defects are given under the heads of (i) Rot (doat or decay), (ii) Sap, (iii) Shakes, (iv) Knots, (v) Excrescences (rindgalls, tumours), etc.

H. D. SEARLES-WOOD [F.].

TOWNS AND TOWN PLANNING, ANCIENT AND MODERN. By T. H. Hughes and E. A. G. Lamborn. 1923. 15s. net. [Clarendon Press, Oxford.]

Professor Hughes and Mr. Lamborn have produced a readable and useful book which should prove to be a very popular primer of Town Planning.

After a brief historical sketch, the authors proceed to deal with the development of the village and town in Britain, and it is very probable that many amateurs who are interested in that fascinating subject may be led on by *Towns and Town Planning* to study the modern aspects of the problem and the possibilities for the future which are dealt with in the concluding chapters of this book.

Professor Hughes and Mr. Lamborn owe much, as must all students of the subject, to Professor Haverfield and Professor Tout for their able work on Ancient Town Planning and Medieval Town Planning, and this debt is suitably acknowledged in the preface.

The numerous well-chosen illustrations include excellent reproductions of such diverse subjects as seventeenth-century prints, Mr. Bradshaw's *Restoration of Praeneste*, good maps adapted from the Ordnance Survey, a photograph of Letchworth taken from the air, and a large folding plan of that estate. It is noteworthy that the plans and diagrams are all clear and readable, for so many books suffer from over-reduction of such illustrations, and perhaps even more noteworthy is the fact that in most cases north-points and definite scales are given.

W. S. PURCHON, M.A. [A.].

ENGLISH ARCHITECTURE AT A GLANCE. A simple Review in Pictures of the Chief Periods of English Architecture with Historical Notes by Frederick Chatterton, F.R.I.B.A. 1s. 6d. net. [London: The Architectural Press.]

Any publication or activity such as this which tends towards the enlightenment of clients—that is to say, of the lay public—must sooner or later tend to produce finer buildings—finer architecture. For this reason, if for no other, Mr. Chatterton's little book is to be welcomed. A true appreciation of architecture must carry with it some capacity to judge and assess—some critical faculty in fact, and this can only be developed from a knowledge of the evolution of architecture. Isolated fragments of knowledge are not enough. Architecture must be seen as a continuous thread. It is this understanding that *English Architecture at a Glance* will tend to promote.

In a few pages, by means of skilfully abridged notes and the pen and ink sketches of Mr. J. D. M. Harvey, a rapid survey of English architecture during some eight hundred years can be obtained, and the salient characteristics are indicated with sufficient clarity to enable any reader to go about his daily life with increased understanding and appreciation of the buildings which he will encounter. The book, however, cannot be regarded as more than an *hors-d'œuvre*. Its function is to stimulate the appetite for a more nourishing diet.

It is a little book which every architect would do well to possess and yet never retain, for it is a useful weapon of propaganda, which should never lie idly sheathed in the bookshelf.

H. J. BIRNSTINGL [A.].

The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON
RECENT ACQUISITIONS.

[These Notes are published without prejudice to a further and
more detailed criticism.]

DE ORIGINE ET AMPLITUDE CIVITAS VERONÆ. By Torello Sarayna. fo. Verona. 1540.

This is one of the oldest architectural books and a great addition to the library. It is not, like most such works, a general dissertation on architecture, but a description of the Roman remains of one city—Verona.

Of great interest to students, it shows the remaining monuments in a much more complete state than now, and many fragments which seem to have disappeared altogether.

The book is in fine condition, the plates are most spirited in drawing and many of them unusually large.

It appears that a certain amount of restoration—particularly of sculpture—has been suggested by the author.

C. E. S.

RECENT DOMESTIC ARCHITECTURE. Vol. 6. Sq. fo. Lond. [1924]. £1 15. [Technical Journals, Ltd.]

This is a recent publication by Technical Journals, Ltd., and is a record of English domestic architecture of the past ten years. It is classified under the headings of Town Houses, Country Houses, Suburban Houses, Bungalows and Cottages, and is excellently illustrated by photographs and plans. There is a preface by Mr. W. G. Newton, who continued the editorship begun by Mr. Ernest Newton, R.A. C. C.-V.

BAU- UND KUNSTDENKMALE DES KÜSTENLANDES. By Hans Folnesics und Leo Planiscig, fo. Vienna. 1916. £2. [Kunstverlag Anton Schroll & Co., G.M.B.H., Wien.]

190 photographic views of architecture from early Christian to late Renaissance times; both exteriors and interiors, of Istria. Many of the subjects are little known and of great interest. This is a valuable addition to the library.

ITALIA ARTISTICA SERIES. 5 vols. 8o. Bergamo. La Montagna Maremmana; Il Frucino; Valle Tiberina; Loreto; Bergamo.

The five volumes of this admirable publication have been added to the library. These illustrated monographs on towns and regions of Italy prove, if any further proof were needed, that that wonderful land deserves to be visited and studied village by village.

Among the subjects dealt with are the fascinating little city of Pitigliano in the hill country of the Tuscan Maremma; the fine Byzantine work of Alba Fucuse and the towering keep of Celano both in the Fucino of the central Apennines; the picturesque hill cities of the Tiber Valley; the wealth of art lavished on the world-famed Santa Casa of Loreto; and finally Bergamo and its district. The last volume will reveal many treasures unsuspected by those who think they know that charming old town well.

W. H. W.

BAUKUNST DER RENAISSANCE IN FRANKREICH UND DEUTSCHLAND. By Dr. Albrecht Haupt. 4o. Berlin. 1923. 12s. 6d.

This is the second and concluding part of the work. The first dealing with France is out of print. It is fully and well illustrated with photographs of examples of the various phases of Renaissance architecture in Germany, including Alsace. Interesting as many of them are, it is impossible to compare them with any similar selection from Italy, France, or England without acquiring the conviction that the Renaissance never ceased to be alien to the German spirit. Hardly a single example illustrated is wholly free from some exaggeration or incongruity.

W. H. W.

ARCHITETTI DAL XV. AL XVIII. SECOLO. Leon Battista Alberti di Adolfo Venturi; Filippo Brunelleschi di Adolfo Venturi; Michelangelo Buonarroti di Dagobert Frey. Biblioteca d'Arte Illustrata. sm. 4o. Rome, 1923. 3s. 6d. each. [Roma: Società Editrice d'Arte Illustrata.]

An excellent little series of illustrated pamphlets, each containing 26 to 32 photographic plates of drawings and actual structure in the work of famous Italian architects. The present numbers include Brunelleschi, Alberti and Michelangelo. Previous numbers dealt with the work of Pietro da Cortona and Borromini.

D. T. F.

MONUMENTS ANTIQUES. Relevés et restaurés par les Architectes pensionnaires de l'Académie de France à Rome. Notices archéologiques par Victor Chapot. £2 16s. [Publication de l'Institut de France éditée sous la direction de H. D'Espouy, Professor à l'Ecole des Beaux-Arts.]

This is a post-war continuation of the fine series of renderings of the antique by the students of the French School at Rome. The volume includes the Acropolis at Athens and Hadrian's villa at Tivoli.

D. T. F.

D'ESPOUY. One hundred selected plates from *Fragments d'Architecture Antiques*. Fo. New York, 1923. £1 10s. [Pencil Points Press, New York.]

A beautifully reproduced series of plates which students will find invaluable.

H. C. B.

THE TOMB OF TUT-ANKH-AMEN. Discovered by the late Earl of Carnarvon and Howard Carter. By Howard Carter and A. C. Mace. Volume I. La. 8o. Lond. 1923. £1 11s. 6d. [Cassell and Co., Ltd.]

A profusely illustrated and well produced description of the remarkable discoveries which have already aroused such widespread interest among the general public. Although many writers have already hurried into print with books describing the king, his religion, and his tomb, this authentic and official study by the surviving leader of the Carnarvon expedition to the Tombs of the Kings occupies a different position, and deals with the famous tomb in a more thorough and exhaustive way than has been possible hitherto. The actual discovery of the tomb is described in detail. The book contains a number of excellent illustrations.

M. S. B.

DAS NEREIDEN MONUMENT IN XANTHOS. Versuch einer Wiederherstellung von Georg Nieman mit einem Vorwort von Emil Reisch. Fo. Vienna, 1921. 12s.

This fine folio by Dr. Georg Nieman is based on an examination of the fragments of the Nereid monument in the British Museum, with plates of renderings of the front, the cross section, and the order. It is only regrettable that it was left to a German archaeologist to publish a work that should have been undertaken in this country.

D. T. F.

EXHIBITIONS.

An exhibition of original pen and pencil drawings by Mr. E. H. New, of University and College buildings at Oxford and Cambridge as well as other views, and a number of etchings of architectural subjects by Mr. H. Gordon Warlow [A.], will be held in the New Galleries at the R.I.B.A. until 15 March.

A large and interesting collection of Mrs. Delissa Joseph's paintings, including illustrations of Mr. Delissa Joseph's architectural work, is being held at the Suffolk Street Galleries until 12 March. The Exhibition is closed on Saturdays.

Mr. Lethaby and the Royal Gold Medal

In response to an enquiry by the Editor, Mr. Arthur Keen has sent the following letter:

6 March 1924.

DEAR MR. EDITOR,—

It is by no means easy to comply with your wish that I should give our members some impression of why Professor Lethaby is not able to accept the Royal Gold Medal. His decision was in no way a surprise to me; what always did surprise me was that he remained for such a number of years a member of our Institute. I suppose it was due to his personal feeling towards its members as distinct from itself.

His attitude towards affairs is such that he must necessarily disapprove of any organisation of architecture as a profession because it is something that stands between an architect and his real work. I think he is fully ready to admit the impossibility of carrying out work under modern conditions without the involved paraphernalia associated with modern architectural practice, and actually it is modern civilisation itself and its methods that he is opposed to rather than any section of its activities. A system under which attention is concentrated on the individual items in a city while essential things like fine street planning and efficient services are neglected for sheer lack of strength and ability to tackle them effectively is obviously wrong, and one cannot blame Professor Lethaby if consistency prevents him from falling into line with a system of organisation that he feels to be operating on wrong lines.

I am quite unable to express how grateful he is to those who have offered him an expression of their appreciation of good work faithfully done and of personal goodwill that is most cordial and sincere, or how distressed he is to think that his attitude may be misunderstood by them. He values their friendship at a very high rate indeed and is full of admiration of their individual work, but, as I said before, he cannot in honesty accept something that is part and parcel of a system with which he is not in accord.

Personally I am very sorry indeed, but if I had the ability to express what I want to convey, I could show that Professor Lethaby is neither unreasonable nor inconsistent, as he certainly is not unappreciative.—Yours sincerely,

ARTHUR KEEN,
Hon. Secretary.

St. Paul's Bridge

The following comment on the statement sent to the Prime Minister (see pages 265-266) by the representative conference on the proposed St. Paul's Bridge was published in *The Times* on 1 March:—

A conference of representatives of the Royal Institute of British Architects, of the Town-Planning Institute, of the London Society, and the Architecture Club has asked the Prime Minister to receive a deputation for the purpose of laying before him the arguments against the proposed St. Paul's Bridge. We print to-day the statement which they have sent with their request—a statement which sets out simply and temperately some of the principal objections to the scheme. With those objections, and with others, our readers are already pretty well acquainted, thanks to the many letters and articles on both sides of the question which have appeared in these columns since the summer of the year before last. The first argument in the case is, of course, the urgency of avoiding any building or demolition or disturbance of the ground which could by any possibility endanger St. Paul's Cathedral. Until that danger is incontrovertibly proved impossible the chance of it remains a paramount objection to the scheme. Next in importance should be placed this alternative: either the bridge is unnecessary and will not be used, or it is necessary and the use of it will so congest eastward and westward traffic at the east end of St. Paul's Cathedral as to create a new and acute difficulty in the management of London traffic. The Corporation and its advisers have been generously patient; again and again they have yielded to one form or another of public opinion which has pressed them to take further consideration. But the eleventh hour has now struck. The last possible measures are being taken to assert the strength and soundness of the public dislike of a project that lacks both inevitability and imagination. It is sincerely to be hoped that they will be successful, for the honour of London and the future comfort and pride of her inhabitants and all who look to her as their mother.

LONDON BRIDGES AND L.C.C.

On the motion of Major Harry Barnes the following motion was passed by the London County Council on 4 March:—

That it be referred to the Improvements, Highways and Town Planning (Special) Committees to consider and report whether steps should be taken to secure that the construction of new bridges and the rebuilding of old bridges within the County of London should or should not have regard to the needs of London traffic as a whole and to the opportunity offered of improving public amenities

BRITISH ARCHITECTS' CONFERENCE.

OXFORD—9 TO 12 JULY 1924.

The annual conference of the Royal Institute of British Architects and its Allied Societies in the United Kingdom and the Dominions Overseas will take place at Oxford from 9 to 12 July 1924. A preliminary

THE FINE ARTS COMMISSION

programme is in course of preparation by the Executive Committee under the chairmanship of Mr. Edward P. Warren, F.S.A., President of the Berks, Bucks and Oxon Architectural Association, and will be issued at an early date. It is confidently anticipated that a "record" number of members of the R.I.B.A. and the Allied Societies in the United Kingdom and in the Dominions Overseas will be present at the meetings, the banquet, the visits and the excursions which are now being arranged by the Executive Committee.

Ladies will be especially welcomed at the conference, and it is hoped that a large number will be present.

The remarkable popularity of the previous conferences at Liverpool, Cardiff, and Edinburgh, and the attractions offered by Oxford to a gathering of architects should contribute to ensure a memorable success for the conference of 1924.

ANCIENT BRIDGES.

The following letter from Mr. A. R. Powys, Secretary of the Society for the Protection of Ancient Buildings, was published in *The Times* on 21 February.

This society is trying to collect particulars about the valuable medieval and later bridges of England. It wishes to be in a position to plead for sympathetic treatment of any one of them should that be desirable, as many are threatened under road-widening schemes. It would ask your readers who are interested in this question to send to me such information as they can obtain, stating the reasons given for an alteration, as well as those against, for this society wishes to know both sides of the question in such cases. Already it has in some cases been able to show that the right course is to build a new bridge at a point above or below the old, and thus to save the latter from injury, and at the same time ease traffic congestion.

If the society is to be in a position to speak with authority on any case, it requires information on the following points, any or all of them, as its correspondents may be able to supply:—(1) Age; (2) material; (3) form, with photos; (4) width of roadway; (5) whether with bottle-necked approaches or no; (6) gradient; (7) visibility from approaches; (8) possibility of diverting the road to cross a new bridge; (9) statistics of traffic crossing bridges on days when it is heavy and on those when it is light and the nature of the traffic; (10) condition. Particularly is this information needed with regard to those bridges which are threatened at the present time. The society desires to use its influence to protect the old bridges of England from mutilation or destruction wherever this is consistent with safety of life. My committee wishes to be in a position to lay its views in practical form before the proper authorities as occasion makes this desirable. It feels there must be many who are of like mind. It has attempted to get in touch with these through the county archaeological societies, with varying success. The society wishes to add that it appreciates sincerely the interest taken by the Ministry of Transport in the preservation of ancient buildings, including bridges. It hopes to be able to place the information it is collecting at the service of that Department.

PROFESSOR J. W. MACKAIL AND AUSTRALIAN ARCHITECTURE.

Professor Mackail, who was Professor of Poetry at Oxford University from 1906 to 1911, has returned recently from a visit to Australia. In an interview with a representative of *The Morning Post* Mr. Mackail lays special stress on the importance for architects of humanistic studies, meaning thereby facts and phenomena relating to man. A knowledge of history and sympathy with the work of the past are, he argues, essential to them. Only thus can architects obtain a broad and big outlook. His Australian visit convinced him that architecture is being taken with increasing seriousness in that country. Domestic architecture is being greatly improved. He liked immensely the new Roman Catholic Cathedral in Sydney. The University has its Faculty of Architecture, with a very able Professor and staff in control. In Melbourne architecture is taught as part of the Faculty of Engineering. Professor Leslie Wilkinson [F.] is the Professor of Architecture at Sydney: he is also Hon. Secretary R.I.B.A. for Australia.

THE FINE ARTS COMMISSION.

MR. H. CHALTON BRADSHAW APPOINTED SECRETARY.

Mr. H. Chalton Bradshaw [A.] has been appointed Secretary of the Fine Arts Commission, an appointment which could not have been bettered. As a student Mr. Bradshaw had an exceptionally brilliant career. Born at Liverpool on 15 February 1893, he was educated at the Liverpool University School of Architecture, where he gained the Holt Travelling Scholarship, was Lever Prizeman, and became the first Rome Scholar in Architecture—all in one year, 1913. In 1913 and 1914 he received honourable mention in the Soane Medallion awards. In 1922 he was awarded a Medaille for his exhibition at the Paris Salon.

He was placed first in the competitions for Walton Hall Park Competitions, Liverpool, in 1914, and won (with Mr. Gilbert Ledward) the competition for the Guards' Memorial, and has designed numerous smaller memorials and houses.

Mr. Bradshaw has for some time been lecturer in the history of architecture at the Architectural Association; and he undertook the organisation of the Bristol School of Architecture (Royal West of England Academy School of Architecture) until after its official opening by the Prince of Wales in 1922. He is an Examiner R.I.B.A., a member of the Council, of the Literature Committee and of the Board of Architectural Education R.I.B.A., and also a member of the Arts Council of the British Empire Exhibition and the Franco-British Union of Architects.

During the war Mr. Bradshaw served as a Captain, the Royal Engineers (Field Company) in France and Italy and was awarded the Croce de Guerra.

Such an exceptional record supplies its own commentary.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

TOWN PLANNING CONFERENCE AND EXHIBITION AT UNIVERSITY COLLEGE.

In connection with the Department of Town Planning at University College, London, a Town Planning Conference and Exhibition will be held in the Bartlett School of Architecture from 31 March to 5 April. The Exhibition will be open all day, and the sessions of the Conference will take place in the evenings. The programme will include addresses by Mr. Raymond Unwin, Mr. G. I. Pepler, Dr. I. G. Gibbon, and Mr. George Topham Forrest. The Exhibition will include the work of past and present students of the Department, and models and plans illustrating recent improvements and proposals relating to the planning of Greater London.

Applications for descriptive programme, and for tickets of admission should be sent to the Secretary, University College, London.

BIRMINGHAM ADVISORY ART COMMITTEE.

This Committee has recently issued its annual report for 1923. Although the Committee was only inaugurated in June of 1922, the report is able to record that they have reported upon fifty-seven matters submitted to them by various Committees of the Birmingham Corporation. Experience with the submissions in question led to the delegation of personal consultation and the preliminary examination of designs to those members of the Committee having a special technical knowledge of the subject under consideration. This arrangement has worked well and will be continued; it is found to be absolutely necessary to a proper understanding of the designs submitted, and gives opportunities for suggestion and adjustment before coming to the Committee for report.

The Committee are to be congratulated upon the rapid progress which they have made in their advisory capacity.

THE R.I.B.A. NEW MEETING ROOM.

At the Special and General Business meeting at the Institute on Monday, the President in moving a vote of thanks to Mr. Arthur Keen, the architect of the new meeting room, said:—

"I have the very pleasant duty of proposing a vote of thanks to Mr. Arthur Keen for the attention and skill which he has bestowed upon the arrangement of this chamber, which, I feel sure, from my own experience, and, I think, from the experience of those throughout the room, is an extremely good room in which to sit. I have the greatest pleasure in proposing a vote of thanks to Mr. Keen for his services in connection with its erection."

Mr. W. Woodward, in seconding the vote of thanks, referred to the excellent acoustic properties of the room.

Mr. Keen, in replying, said that he had derived great assistance from the advice of Mr. Hope Bagenal in connection with the acoustics.

[A plan and photograph of the new galleries will be given in the next number of the Journal.]

R.I.B.A. SCALE OF CHARGES.

CLAUSE 5.

The Practice Standing Committee, in considering some recent enquiries where their advice was sought, deem it advisable to draw the attention of Members and Licentiates to the following points:—

In the case of *Gibbon v. Pease* (1905) it was laid down that where an architect is employed to prepare plans and specifications, these when paid for (in the absence of any agreement to the contrary) become the property of the employer, who can consequently make any use of them that he pleases.

The Committee advise Members and Licentiates when effecting a settlement of their charges under Clause 5 (abandoned work) that they should protect themselves by an agreement with their client to act as architect in the event of the work being subsequently proceeded with, and to so word the receipt for their fees for the abandoned work as will embody this condition.

J. DOUGLAS SCOTT
HENRY V. ASHLEY *Hon. Secs.*

9 February 1924.

Allied Societies

YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY ANNUAL DINNER.

Mr. Stephen Wilkinson, A.F.C. [F.], presided at the annual dinner of the York and East Yorkshire Architectural Society, held at York on February 15th. Others in attendance included Mr. J. Alfred Gotch (President of the Royal Institute of British Architects), Mr. W. T. Jones, F.S.A. (President of Northern Architectural Association), Mr. Ian MacAlister (Secretary, Royal Institute of British Architects), Dr. Evelyn, Dr. Collinge, D.Sc. (Keeper of the Museum, York), Mr. J. E. Reid (Hon. Secretary, York and East Yorkshire Architectural Society), Mr. E. A. Pollard (Hon. Treasurer), Mr. George Benson, Mr. F. T. Penty, Mr. J. Oldham, Mr. J. M. Dossor (Vice-President), Mr. S. R. Kirby, Mr. L. Kitchen (Hull), Mr. Dudley Harbron (Hull), Mr. A. B. Burleigh, Mr. J. Stewart Syme, Mr. S. G. Highmoor, Mr. A. Cowman, Mr. S. Needham, Mr. C. W. C. Needham, Mr. W. E. Parkinson, A.R.C.A. (Principal of the York School of Arts and Crafts), Mr. R. Jackson, Mr. C. Leckenby, Mr. J. Vause, Mr. H. Monkman, Mr. T. Snowden (Hull), and Mr. T. E. Cliffe.

Apologies regretting inability to be present were read from the Very Rev. the Dean of York (Dr. W. Foxley Norris), Mr. Eric Morley, Mr. A. E. Munby, and Mr. Francis Jones.

The President proposed the toast of "The Royal Institute of British Architects," and extended a cordial welcome to Mr. Gotch.

COMPETITIONS

Mr. Gotch, in reply, said the Institute had always seemed to be Metropolitan in its character, so that it was a great advance to find at the present time that some of the most astute and competent members of the Council hailed from the provinces. One of the greatest and most useful engines employed to bring about that state of things was the conferences of allied presidents which regularly take place. It seemed only right and proper that the voice of the provinces should have due weight in the councils of the Institute. Outlining one or two points which might possibly be considered by the Institute in the near future, Mr. Gotch hinted at the possibility of fusion with the Society of Architects. Personally, he saw no reason why the two bodies should not work as one for the benefit of architecture. The Institute was not run by architectural politics, the members were really striving single-heartedly for the benefit of the profession. United and widespread action would vastly advance the interests of architecture and architects.

Mr. Ian MacAlister also responded, and Mr. L. Kitchen, welcoming the suggestion that fusion might be possible in the near future, pointed out that when the profession is absolutely united it will be able to go before Parliament with a reasonable chance of its demands being accepted.

Mr. J. M. Dossor said the Institute aimed at a high standard of professional conduct and encouraged genuine education in principles of architecture.

Mr. W. T. Jones, in proposing "The York and East Yorkshire Society," said he congratulated York on the success which had attended the efforts to preserve its antiquities. The work of the future could only depend on the past. No one had yet been able to produce a new style, though one never knew what might happen. The Northern Architectural Association was extremely keen upon registration, believing it to be the outstanding thing at present. The members felt that architecture could never come into its own until architects were a strong and united body. That was why he viewed the possibility of fusion as a step in the right direction.

LEEDS AND WEST YORKS ARCHITECTURAL SOCIETY.

A general meeting of the society was held at Leeds on Wednesday, 27 February, when Mr. Herbert T. Buckland [F.] read a Paper on "Some Notes on a Holiday Visit to Southern Spain." Mr. Buckland reminded his hearers of the 750 odd years during which the Moors occupied this part of Spain, and by his excellent illustrations was able to show the resulting effects upon architecture. Typically Moorish work was, he said, full of wonderful vistas and the most delicate and lace-like ornament, but was, on the whole, unstable and deficient in structural qualities. The Alhambra at Granada was, perhaps, the finest secular monument with which the Moslems endowed Europe, and still remained as the high-water mark of achievement of that people.

Mr. T. Butler Wilson [F.] proposed a vote of thanks, which was seconded by Mr. W. Whitehead [A.].

SHEFFIELD SOCIETY OF ARCHITECTS AND SURVEYORS.

Mr. Sydney Perks [F.] read a Paper on the "Guildhall, London" before the Sheffield Society of Architects and Surveyors at the Sheffield University on 21 February. Mr. Perks's unrivalled and intimate knowledge of the old buildings of the City of London, and especially of the Guildhall, is well known. In his paper he traced the history of the building with the assistance of old chronicles, maps and plans, to the period of Dance's restoration of the Guildhall front, to the subsequent pulling down of one of the wings, and to the lecturer's own successful restoration of the wing within recent years. He further gave some interesting details of archaeological and architectural discoveries that he had made during his investigations of the building.

NORTHERN ARCHITECTURAL ASSOCIATION

23 Eldon Square,
Newcastle-on-Tyne.

The Editor, JOURNAL R.I.B.A.,— 28 February 1924.

DEAR SIR,—In your report in the JOURNAL of 9 February upon the annual dinner of the Northern Architectural Association, held at Newcastle on 23 January, Dr. Percy Corder, the Vice-Chairman of the Armstrong College, in proposing the toast of "Architecture," credits our firm with the designing of the School of Agriculture at the College. This, however, is not correct. The work for which we acted professionally for the Armstrong College was the designing and erecting of the Easton Hall Hostel for Women Students, our design having been selected, after competition, by Mr. Brierly, of York, acting as Assessor.

Our services were also engaged for the College in the negotiations and arranging with the Government the compensation for damage done during the occupation of the College buildings by the War Department.

I shall be obliged if you will kindly correct this in an ensuing issue of the JOURNAL.—Yours faithfully,

NEWCOMBE & NEWCOMBE.

[The report in the JOURNAL was dependent for its accuracy on the report received from the North.—ED.]

Competitions

GRAVESEND HOUSING COMPETITION.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

HEREFORD MARKET HALL COMPETITION.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition. IAN MACALISTER,

Secretary.

Notices

THE TENTH GENERAL MEETING.

The Tenth General Meeting (Ordinary) of the Session 1923-1924 will be held on Monday, 17 March, 1924, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Business) held on 3rd March 1924; formally to admit members attending for the first time since their election.

To read the following paper, "National Housing," by Major Harry Barnes [P.], Vice-President.

SPECIAL GENERAL MEETING.

A Special General Meeting will be held on Tuesday, 18 March, at 5.30 p.m., to consider the Revision of the existing Regulations for Architectural Competitions prepared by the Competitions Committee, in consultation with the Allied Societies and the Society of Architects, and approved by the Council. A copy of the Draft Regulations is enclosed with this issue of the JOURNAL.

ELECTION OF MEMBERS, 2 JUNE 1924.

Associates who are eligible and desirous of transferring to the Fellowship Class are reminded that if they wish to take advantage of the election to take place on 2 June 1924, they should send the necessary nomination forms to the Secretary not later than Saturday, 22 March.

R.I.B.A. VISIT TO THE BRITISH EMPIRE EXHIBITION, WEMBLEY.

A visit to the British Empire Exhibition buildings has been arranged by the Art Standing Committee to take place on Saturday afternoon, 22 March. Members and Licentiates who wish to attend should apply to the Secretary, R.I.B.A., as soon as possible.

SESSIONAL PAPER.

The Paper to be read by Mr. H. S. Goodhart-Rendel at the General Meeting of the Royal Institute of British Architects on 31 March 1924 will be entitled:—

"English Gothic Architecture of the Nineteenth Century."

"THE ACOUSTICS OF THE AUDITORIUM."

Mr. G. Sutherland's important Paper on "The Acoustics of the Auditorium," which was published in the R.I.B.A. JOURNALS of 22 September and 20 October of last year, may now be obtained in accordance with a general desire at the office of the R.I.B.A., bound in paper covers, price 3s. 6d.

BRITISH SCHOOL AT ROME.

CANDIDATES FOR ART SCHOLARSHIPS.

The Faculties of Art of the British School at Rome have selected the following candidates to compete in the Final Competitions for the Rome Scholarships of 1924:—

ARCHITECTURE.—C. T. Bloodworth, University of Liverpool; D. L. Bridgwater, University of Liverpool; Donald Brooke, University of Liverpool; J. H. L. Owen, University of Liverpool; Elsie Rogers, University of Manchester; H. S. Silcock, University of Liverpool; M. A. Sisson, University of London; Herbert Thearle, University of Liverpool; Francis X. Velarde, University of Liverpool.

R.I.B.A. ANNUAL DINNER, 1924.

The Annual Dinner of the Royal Institute of British Architects will take place on Tuesday, 6 May. Full particulars will be issued at an early date.

IAN MACALISTER,

Secretary R.I.B.A.

Members' Column

PARTNERSHIP WANTED.

A.R.I.B.A. (33), trained in University School of Architecture, and seven years' varied experience in London and Provincial offices, desires Assistantship with view to partnership, or interest, in London or elsewhere. Highest references.—Apply Box 3423, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

CHANGE OF ADDRESS.

MR. W. HAROLD JONES [A.] has changed his office to 7 New Square, Lincoln's Inn, W.C.2. Telephone: Holborn 829.

ARCHITECT WANTED.

ARCHITECT, A.R.I.B.A., has just completed Contract Drawings for a Housing Scheme near London (160 houses, different grades, value about £100,000), and will shortly be disengaged. Desirous of meeting another architect to collaborate or assist in work; 25 years' experience Edinburgh, London and Provincial. Age 45 years.—Apply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FORMATION OF PARTNERSHIP.

MR. HENRY F. MENCE, Surveyor to the St. Albans Rural District Council, has taken into partnership Mr. Leslie Ross, A.R.I.B.A., as from 1 March. The firm will continue to practise as Architects and Surveyors, under the title of "Mence & Ross, A.R.I.B.A.," at 11 St. Peter's Street, St. Albans, Herts.

PROFESSIONAL ANNOUNCEMENT.

MR. DOUGLAS WOOD has resigned his appointment with the Ministry of Health and has returned to private practice at 35 Craven Street, Strand, W.C.2, having acted as Housing Commissioner for 10 Midland counties and Technical Adviser to the Minister in connection with the settlement of many of the largest housing contracts in England during the past five years.

COMMENCEMENT OF PRACTICE.

MR. CHAS. H. WRIGHT [A.] has commenced practice at Market Square, Aylesbury, and would be glad to receive trade catalogues, etc.

APPOINTMENTS WANTED.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE (30), with small private practice, value of work carried out £45,000, desires partnership or assistantship with a view to partnership in London firm of architects. Capital available if necessary.—Box 4324, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A., Manchester, with varied experience, would be glad to assist architects who require temporary help in spare time.—Reply Box 324, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

FIRMS advertising in this JOURNAL are invited to send catalogues of goods, together with up-to-date prices, to Mr. F. B. Hooper, Licentiate R.I.B.A., Architect and Surveyor, 72 Balmoral Road, Gillingham, Kent.

Minutes IX

SESSION 1923-1924.

At a Special General Meeting, held on Monday, 3 March 1924, at 8 p.m.—Mr. J. A. Gotch, F.S.A., President, in the chair. The attendance book was signed by 29 Fellows (including 15 members of the Council), 42 Associates (including 3 members of the Council), and 2 Licentiates.

The Minutes of the Special General Meeting held on Monday, 7 January 1924, having been published in the JOURNAL, were taken as read and signed as correct.

The President announced the object of the meeting, viz., to elect the Royal Gold Medallist for the current year, but stated that Professor Lethaby felt himself unable to accept the medal, that it was accordingly needless to go on with the election, and that the Council had decided that no further steps should be taken with regard to the Royal Gold Medal this year.

The Special General Meeting then terminated.

At the Ninth General Meeting (Business), held on Monday, 3 March 1924, immediately after the Special General Meeting above recorded and similarly constituted, the minutes of the Eighth General Meeting held on Monday, 18 February 1924, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following members:—

George Lethbridge, elected Associate 1886, Fellow 1898.

Robert Elliott Walton, elected Licentiate 1912.

And it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following candidates for membership were elected by show of hands:—

AS FELLOWS (7).

BUTLER: ARTHUR STANLEY GEORGE [A., 1913].

CHAIKIN: CAPTAIN BENJAMIN [A., 1918].

COWPER: JAMES BERTRAM FRANCIS [A., 1910].

EDWARDS: SIDNEY JAMES, M.A., Cantab., P.A.S.I. [A., 1912].

JONES: NORMAN [A., 1907], Southport.

PATERSON: HENRY LESLIE [A., 1887], Sheffield.

SADLER: WILLIAM THOMAS [A., 1907].

AS ASSOCIATES (26).

BATH: HORACE RANDOLPH HURLE [Special Examination], Nairobi, Kenya Colony.

BEECH: GEORGE ALEXANDER [Special War Examination], Middle Brighton, Victoria, Australia.

BROOKE: DONALD, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing examination in Professional Practice].

BUTTON: EUSTACE HARRY [Final Examination], Bristol.

CHAMBERS: ISABEL MAUD [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice].

CHITALE: LAXMAN MAHADEO [Special Examination].

COIA: JACK ANTONIO [passed five years' course at Glasgow School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Glasgow.

CHICKMAY: GEORGE HAYTER [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice].

CURWEN: JOHN SPEDDING, O.B.E. [S. 1914—Special War Exemption], Kendal, Westmorland.

FERGUSON: JAMES DONALD [passed five years' course at

Glasgow School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Cambuslang, Lanarkshire.

FILLMORE: CECIL ERNEST MILLARD [Final Examination], West Bromwich.

FRY: EDWIN MAXWELL, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice].

GRANT: JOHN DUNCAN [Final Examination].

GREENFIELD: THOMAS [Special Examination].

HARRISON: EDITH GILLIAN (Mrs.) [passed five years' course at Architectural Association, London—exempted from Final Examination, after passing Examination in Professional Practice].

HIGHAM: ERNEST HARRY HAMILTON, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice].

HIRST: HAROLD [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Liverpool.

HUTTON: CHALMERS HENRY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Rock Ferry, Cheshire.

HYSLOP: CHARLES GEDDES CLARKSON [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice].

KNEWTUBB: FRANCIS WILLIAM [Final Examination], Penrith, Cumberland.

KNIGHT: CYRIL ROY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Liverpool.

LAWRIE: ALEXANDER FRASER [passed six years' course at Robert Gordon's Technical College, Aberdeen—exempted from Final Examination after passing Examination in Professional Practice], Johannesburg, Transvaal, South Africa.

PARKES: STANLEY THOMAS [Special War Examination], Melbourne, Australia.

POWELL: ALBERT HARRY [Special Examination], Reading.

SUTHERLAND: THOMAS SCOTT [passed six years' course at Robert Gordon's Technical College, Aberdeen—exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

VALLIE: RONALD WILLIAM HARVEY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Frome, Somerset.

Mr. C. Ernest Elcock [F.] moved the following motion of which he had given notice:—

"That the Resolutions on the subject of Academic Dress passed at the General Meetings on the 30 April 1923 and on the 7 January 1924 be rescinded, and that no further action be taken in the matter of the proposed Academic Dress."

The motion, having been seconded by Mr. Septimus Warwick [F.], was discussed and passed by 45 votes to 22.

On the motion of the President a hearty vote of thanks was passed to Mr. Arthur Keen, Hon. Secretary, for his successful work in replanning the R.I.B.A. Meeting Room and galleries. In thanking the members Mr. Keen called attention to the valuable assistance he had received from Mr. Hope Bagenal [A.] in connection with the acoustic properties of the Meeting Room.

The proceedings terminated at 9.20 p.m.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

BICENTENARY MEMORIAL VOLUME OF SIR CHRISTOPHER WREN, A.D. 1632-1723. PUBLISHED UNDER THE AUSPICES OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS WITH AN INTRODUCTION BY SIR ASTON WEBB, P.R.A., AND A DEDICATION BY PAUL WATERHOUSE, M.A., P.P.R.I.B.A.

PRESS NOTICES.

Sir Reginald Blomfield, R.A., in *R.I.B.A. Journal*: "This handsome volume, published under the auspices of the R.I.B.A., is a notable tribute to the memory of Wren. . . . Anyone who reads this volume from cover to cover will know pretty well all there is to be known about Wren. It is a good deal more than we know about any other architect. . . . This book is a proof that architects are still moving on the lines laid down by the great reformer who died two hundred years ago."

Mr. Fiske Kimball in the *Journal of the American Institute of Architects*: "At last there is a good book on Wren—Wren the man and Wren the architect. The Bicentenary Memorial volume published under the auspices of the R.I.B.A. is by long odds the best work about him. The older books, indeed, left much to be desired. . . . Now we have a well-rounded work covering with authority the many aspects of Wren's genius. It is written by men who know. The illustrations are far from the usual repetitions of the familiar. . . . For the City Churches there is notably the series of fine old water colours, showing in some cases buildings now destroyed. . . . The illustrations are not merely informative to the practitioner, but give something of a collector's flavour. Numerous old engravings have been reproduced as line cuts in harmony with the text."

"C.H.R." in the *Manchester Guardian*: "This is a notable book, both for its contents and the manner of its production. . . . this great, handsome, and very beautifully printed volume. . . . The general and cumulative view of Wren and his work which this book gives . . . is certainly sufficiently impressive."

Mr. A. R. Powys in the *London Mercury*: "It contains eighteen essays on as many aspects of Wren's life and works. In these circumstances it is surprising to find so little overlapping of subject matter. . . . The book is well produced. The surface occupied by printing in relation to the page is a renewed source of pleasure as each leaf is turned."

Sunday Times: "No handsomer volume has been issued for many years past from the European press than this sumptuous tribute to the memory of the greatest of English architects. The letterpress includes studies of Wren and his work from a large variety of points of view, contributed by writers best qualified to bear testimony to the soundness and brilliancy of his diversified genius as architect, astronomer, biologist, merchant adventurer, scientific inventor, and Member of Parliament. Wren was not only a great Englishman; he was as passionate a lover of London as Samuel Johnson himself, and

If aught of things that here befall
Can touch a spirit among things divine

one may imagine him exulting in the knowledge that all pecuniary profit arising from the sale of this splendid volume will go to the fund established for the purpose of conserving in its pristine beauty the greatest of his achievements, St. Paul's Cathedral. The illustrations of the book are numerous and beautiful, and the entire volume is worthy of its subject and of the generous enthusiasm for the fame of a great artist and great citizen of which it is the outcome."

Observer: "It is sumptuously produced, it is most generously and sympathetically illustrated, and it illuminates the subject in countless ways both for the expert and for the layman."

Morning Post: "The book is a joy in itself. The essays it contains are authoritative (yet never dull), and these and the fine coloured plates and drawings commemorate, incidentally, the group of famous craftsmen, such as Grinling Gibbons, who helped in the creation of St. Paul's—the only cathedral of the first rank which was completed within the life-time of its designer."

Daily Mail: "A worthy monument to the great architect."

Daily Telegraph: "A worthy monument to Wren, so lavishly illustrated that it presents and unexampled pictorial record of his achievement."

The Builder: "We congratulate all concerned on the production of the work, which is a fitting addition to the many recent tributes of admiration of a great man. The volume contains the reproduction of more original documents than have been published in any previous volume."

The Architect: "An attractive and interesting tribute. . . . The book is exceedingly well produced and illustrated."

The Architects' Journal: "The whole immense range of Wren's activities is covered in the memorial volume, which is liberally illustrated, well printed, and altogether sumptuously and fittingly produced."

Editions are issued as follows: SUBSCRIBERS' EDITION, bound in buckram, 5 guineas net; EDITION DE LUXE, limited to 250 copies, bound in vellum, numbered and signed, 8 guineas net.

THE ENTIRE PROFITS FROM THE SALE OF THE BOOK WILL BE DEVOTED TO THE ST. PAUL'S CATHEDRAL PRESERVATION FUND.

The Special Twenty-five Guinea Edition, limited to 50 copies, has only recently been issued.
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National Housing and a National Municipal House-building Service

BY MAJOR HARRY BARNES, VICE-PRESIDENT

[Read before the Royal Institute of British Architects on Monday, 17 March 1924]

INTRODUCTORY.

THE catholicity of the Royal Institute of British Architects is in nothing better illustrated than in the freedom it gives to the expression of opinion, however heterodox, in respect of buildings—their height, their construction, their position, and in my case their provision. None of our members or visitors to-night will be so misled by this tolerance, I am sure, as to imagine that the opinions to which they are about to listen are other than personal.

Some time last year I ventured to put some views

of mine on "Housing" on to paper, and incredibly enough found a publisher willing to put them into print.*

Among many too kind things said I hear a few voices complaining that while I have put the problem I have failed to offer the solution. That omission, if it was an omission, I propose with rare conceit to make good to-night.

I say, if it was an omission, because I fancy the trail I am on was fairly well blazed on the trees which apparently for my few critics have prevented them from seeing the wood.

PART I.

THE STANDARD OF HOUSING.

Let me begin by saying that there is no housing problem—if there is no housing standard.

Everybody is housed in some sort of fashion, and if the fashion doesn't matter there's an end on't.

The law in one of its more or less asinine moods has decreed that we must sleep under some shelter, and if that is not provided by ourselves it has taken steps to secure that it is thoughtfully provided for us at the public expense.

The vagrant ward, the workhouse, and for the most contumelious of us, the "jail" in the last resort.

Let me reverse my axiom and say—that where there is no housing standard there is no housing problem.

It is the possession of standards that makes problems, as all of us know who are not sufficiently advanced to dispense with them; and what is so generally true is true of housing.

But a housing standard we have, and it will be interesting and perhaps useful to see how we have become burdened by it.

I am not going to represent that burden as having been shouldered at the suggestion of ancient

* *Housing: The Facts and the Future.* (Ernest Benn, Ltd., 25s.)

philanthropists such as John Howard and Lord Shaftesbury, or modern ones such as Lord Leverhulme, or as owing to the development of a purely altruistic spirit in this latter-day society.

While I firmly believe that society will never be stable till it gives effect to the principles of the Sermon on the Mount, I am equally firmly convinced that inasmuch as it does so adjust itself, it is in the beginning, and in the main, influenced by the consequences that flow from not having done so before.

It is the burnt child that dreads the fire: not from a pure altruism, but from an enlightened self-interest our housing standard has sprung.

Mushrooms grow best on manure, and it would seem that housing standards develop best, if not quite so rapidly, on disease. It was the series of epidemics in the early part of the nineteenth century that gave birth to housing reform.

I do not suggest that epidemics in themselves possess this parthenogenetic capacity, because I might be reminded that the two great epidemics that have stamped themselves most indelibly on English history and memory, the Black Death and the Great Plague, produced no such progeny.

It required the union of the fear produced by the ravages of epidemics with the administrative powers secured by the reform of municipal and imperial government under the Municipal Reform Act of 1835 and the Reform Bill of 1832 before a housing standard could be conceived.

When it did come it was veritably true that the mountain in labour had produced a mouse. The main things that people learned from plagues were that public health required a plentiful supply of pure water and the absence of an unregulated accumulation of refuse, so the housing millennium was ushered in by the inauguration of water supplies and the erection of privies.

The idea of public cleanliness, once germinated, was, however, bound to develop, and the relation to it of well paved roads and adequate sewers to become increasingly apparent.

The problem of the disposal of refuse was not solved by the multiplication of privies and earth-closets. Indeed, such evidences of progress produced their own problems. They involved the provision of back streets, and the effective cleansing of these, after the disposal of refuse, became one of the difficulties of health administration.

To remove the disadvantages that were thus ex-

perienced the water-carriage system was evolved. This brought with it an extension of the sewers, and such a multiplication of private drains as to give to our towns an intestinal constitution only surpassed by the human system, of which it may be regarded as the logical extension.

We were thereby committed, if not to a housing standard, at all events to a town standard involving well paved roads, well constructed sewers, and a sufficient water supply.

This town standard of public health is the first element in the cost of house building, and a not inconsiderable element. Roads and sewers as apart from land and buildings involve an addition to the cost of erecting a house under a housing scheme of sums from £50 to £60.

I am fully aware of the problems that range round the construction of roads and sewers, but I hope that those who take part in this discussion to-night will not raise them. They are off the main trail we are on, and, however interesting the by-way, the diversion would only detain us from our destination, which is the conclusion *that the housing of the lower-paid workers must be undertaken as a public service.*

The first proposition I offer for debate is therefore, this: *That, subject to wise economies in design and construction, adequate and well constructed roads and sewers with a sufficient water supply are essential parts of a housing standard.*

Up to the present in our history of this standard, the Englishman's Castle is inviolate. The City Engineer, the District Surveyor, the Medical Officer, the Sanitary Inspector, are all on the public side of the gate, and on the private side a man might still, despite the Act of 1667, do much as he liked with his own.

We have seen that the law, aided no doubt by climatic conditions, made it undesirable to sleep out of doors, but the matter does not end there. Indoors we are not free of a law which insists that the bedroom we occupy shall contain a minimum number of cubic feet.

Two room standards have in fact been set up. The first that not more than two people shall occupy a room, and the second that for each person there shall be provided 400 cubic feet of space, from which even the limited mathematical capacity we architects possess may easily deduce that a bedroom occupied by two persons if it is eight feet in height must have a floor area of 100 square feet.

NATIONAL HOUSING

Presumably this capacity has been determined by physiological considerations, and at all events it is sufficiently well established as a standard. True, it is that in fact this standard is not insisted on in existing buildings, and also that it is definitely proposed to reduce it during the present period of house shortage from 400 to 300 cubic feet, but I do not understand that any proposal has been made to reduce it in the construction of new buildings.

Let it be observed that this regulation is not based on any sentimental consideration, but on the fact that certain pulmonary and contagious diseases are regarded as arising from an insufficient supply of pure air.

Here, then, is standardised a minimum size of bedroom, but there is still to consider the number of such rooms that should be provided in a house.

Again it is a health problem, and few things are more interesting than to observe the sequence in which these problems of health receive attention. In the early part of the nineteenth century, cholera and typhus seemed to be related to water supply and drainage, and to those questions health authorities turned. In the latter part of the century pulmonary diseases came into prominence, and directed attention to ventilation and the necessity of a proper supply of pure air. While this disease has not lost its importance, attention is now being further directed to those diseases that arise from the promiscuous intercourse of the sexes, and the treatment of venereal disease is part of the recognised duty of a local authority. All treatment in respect of disease is either preventive or remedial, and of these the greater is preventive. The first step in the preventive treatment of diseases of the latter character is obviously to make the occupation of the same sleeping room unnecessary for persons of the opposite sexes who have attained to puberty. To do this it requires :

That for every family consisting of parents and children of both sexes above, say, twelve years of age, three bedrooms must be provided.

Forced to this standard of number and size of bedrooms, what about the living room? What are to be its uses? What is to be its size?

Without further argument let me say :—

There must be a living room, and it must be adequate in size, and it must not be used as a washhouse or a storage place for food or fuel, or so as to diminish the number of bedrooms that would otherwise be provided.

If you agree with this it follows that other provision must be made for the adequate storage of food and fuel.

I now come to more debatable matter. It passes beyond purely health considerations and takes into account comfort and convenience. It deals with that group of offices, or "conveniences," as they are illuminatingly called, consisting of scullery, washhouse, water-closet and bathroom. The problem here is not so much whether they shall be provided, but as to whether they shall be provided separately, or in common.

There can be no doubt that the whole trend before the war was to substitute the structurally separate dwelling possessing the exclusive use of these conveniences for the tenement sharing them in common with others, and on that alone without further argument I will ask you to agree :

That there must be provided for the separate and exclusive use of each dwelling a scullery, washhouse, water-closet and bathroom.

Whether scullery be combined with washhouse and water-closet with bathroom is perhaps a matter for compromise.

There is another matter on which I will not dogmatise, and that is the addition of a parlour. From the point of view of convenience and comfort it seems to be essential, but for my purpose, that of arriving at the irreducible standard, it is not perhaps a "necessity."

We can now sum these conclusions up in my second proposition, which I offer you for discussion, namely :

That the housing standard demands bedrooms of sufficient number to provide for the proper separation of the sexes, and of sufficient size to allow a minimum capacity of 400 cubic feet per person in occupation of them, a living room of adequate size with food and fuel stores, and the separate and exclusive use of a scullery, washhouse, water-closet and bathroom; or, in other words, that for the normal working-class family of parents and children of both sexes, the non-parlour house with three bedrooms is the minimum type of house that should be provided.

I cannot leave the question of standard without a reference to the number of "houses to an acre." The reduction of the number of houses to the acre is one of the most far-reaching alterations in housing conditions, and if I only touch on it here it is not because I understate its importance.

Before I pass to the next stage of my argument

I want to say that this question of standard is absolutely crucial, and that discussion of housing apart from a conclusion on standard is the most futile of all futile proceedings. Let those who think the standard that has been outlined is too high have the courage to say so and to indicate the extent to which they would reduce it; and on the other hand, let those who agree with it have the courage to face the implications that such agreement carries, and in that spirit proceed with me.

PART II.

THE COST OF HOUSING.

Only those who accept the standard need proceed with me. We have our troubles before us, and our only consolation will be that those who reject the standard will not escape. They too will have their troubles, if of a different kind. Some sacrifice they must make of health, decency, or comfort, and upon what altar we will leave them to decide.

Let us recognise at the outset that this standard is something which has never been obtained.

Before the war the better-paid skilled workers were getting something approaching it, but those below that grade were not getting it and never had got it.

The lower-paid worker, if he got a new house, which was rare, got one with much less accommodation than we are asking for, but in a vast number of cases he got no new house at all, but part only of one erected originally for a single family.

Let us further recognise that we are asking for something *better* at a time when everything is *dearer*.

These two things together mean that we have not merely doubled our difficulties, we have quadrupled them.

Put in another way, we are proposing in the future to give the lower-paid worker a better house than the higher-paid worker had before the war.

In cash that means that for families which were housed before the war at 4s. to 5s. a week, a standard is desired which there is little prospect of providing at less than 15s. a week, a rent utterly beyond the rent-paying capacity of the lower-paid workers.

We are in the case of such workers, then, in the dilemma that we must either reduce the standard, increase their incomes, or *provide them with houses of the standard irrespective of their rent-paying capacity*.

This brings us to our third hurdle, over which I wonder how many will follow me. It is this, that if we decide we cannot reduce the standard we must provide it irrespective of whether those for whom it is provided can pay for it or not.

The pace is growing hot, for it is clear that this proposition means that our housing standard is to be maintained even at a loss. That being so, we have said good-bye to private enterprise and committed ourselves to housing as a public service.

It is a painful dilemma, but it cannot be evaded. If we maintain the standard we abandon private enterprise. If we cling to private enterprise we abandon the standard. This housing standard and private enterprise are the two masters no man may serve, he must cleave to the one and despise the other.

Private enterprise works on profit, and where there is no profit private enterprise will not work.

Profit in house building is represented by the payment of remunerative rent; where there is no remunerative rent there is no profit, and where there is no profit there is no private enterprise.

That has been the position since the war; and despite all the efforts made to obscure it, it becomes increasingly manifest.

The Addison Scheme and the Chamberlain Scheme both recognise the fact and make provision for it, by grants or guarantees.

To camouflage the situation, the term "aided private enterprise" has been invented to describe what is happening. By the application of doses of public money a certain number of builders are being stimulated to produce a certain number of houses within the limitation of area laid down in the 1923 Act.

To call this private enterprise is to take all meaning out of the term. When a patient can only be kept alive by doses of oxygen, death is not far off.

There is a section of the community which before the war was accustomed to a margin of accommodation, and which now accommodates itself to the increase in building costs by discarding that margin. In other words, they are content with a six or seven-roomed house where before the war they required ten or eleven rooms. These people are keeping the speculative house-builder busy, and giving a false appearance of activity in the provision of small houses.

NATIONAL HOUSING

Yes, but I hear someone say, the real thing that prevents private enterprise undertaking the provision of houses for the lower-paid workers is the Rent Restriction Act.

I am almost ashamed to deal with such a contention, it is so manifestly founded on ignorance.

In the first place new houses are not subjected to Rent Restriction, and the people who own them are free to get whatever rent they can. In the next place, and I speak as a member of the last Rent Restriction Committee, there is no property owner of any authority that asserts the repeal of these Acts would increase rents so as to bridge the gap between existing rents and the remunerative rent required to secure the building of houses for the lower-paid workers.

If there is any real obstacle to the production of such houses by unaided private enterprise, it is the fact that municipal authorities are producing them, and letting them at unremunerative rents.

I do not know if there is any bold spirit here to-night who will move that unless such houses can be produced without loss they should cease to be produced at all. That is the heroic course that must be taken if the private builder is ever to find his way back into this part of the housing field. Who commends such a course? Who will say, stop building houses at a loss? Repeal the Rent Restriction Act. Let rents go up, costs will come down and the private builder will build something—God knows what—but at least something that will show a profit.

On the contrary, the omniscient individuals who write the leading articles in our papers, and who are never so omniscient as when they know nothing of their subject-matter, are never tired of telling us that what is wanted is the multiplication of houses. If houses were only rabbits. Then the Rent Act could be repealed, State subsidies could cease, private builders would return to their building, and all would be the best possible in the best of all possible worlds.

If only there were more houses, an only there were more houses.

"If ifs and ans were pots and pans,
Then beggars would be tinkers."

So it would appear we are in what is now fashionably called the vicious circle. Repeal the Rent Acts and you can get houses. Get houses and you can repeal the Rent Acts. Which way are we to run? The truth is—and we know it, but our

unconquerable aversion to facts and our incurable tendency to self-deception will not allow us to acknowledge it—that even in pre-war days the lower-paid workers were not housed by private enterprise up to any satisfactory standard, and that there is not the ghost of a chance of private enterprise providing for those workers in the future the higher standard which is now demanded.

The housing of the lower-paid workers must increasingly become the task of municipal authorities.

We are passing through a period of indecision and there is a reluctance to face the facts, but when once the municipalities are committed to an extended programme there will be no turning back. For good and all the housing of the lower-paid workers will have become as permanently a public service as their education.

I would not pass to the question as to how the houses are to be provided by municipal action without again driving home my contention that, however much we may shy at establishing another great public service, it is either that or abandoning the housing standard that has grown up.

PART III.

THE PROVISION OF HOUSING.

If I have carried any of you into this the third stage of my argument, there may be hope that some at least will accompany me to the end, which is not far out of sight.

I have, I hope, very definitely and clearly stated my view that the housing of the lower-paid workers must be a permanent public service, and hope I shall as clearly indicate the means by which I think it can be performed.

The first step is to dismiss entirely and for ever the idea that in their housing you have a task you can complete. Up to the present all housing programmes have been based on the idea that by a brief and intense application of collective activity, what is called the "shortage" can be made up, and then the task handed over to those of whom it is ignorantly said that they performed it before.

I dismiss in the most decisive manner such an idea: there is not only housing to be done to an unprecedented extent, of an unprecedented standard, but there is re-housing to do of an equally unprecedented amount.

There are 8,000,000 houses in the country to-day. What life will you give them? If it is anything less than 80 years it means that our replacements alone must be something more than 100,000 a year during that time.

We must further increase that number of 8,000,000 by at least 120,000 a year if we are to provide for the new families that come into being, and we shall then still have on our hands the problem of providing structurally separate dwellings for about 1,000,000 families for whom no such dwellings exist.

When a statesman of sufficient knowledge and courage comes, he will tell the people of this country that the price of a decent standard of housing is eternal construction. Till then politicians who know little about housing and pressmen who know less will go on pretending that a short pull and a strong pull and a pull all together will pull us through this problem.

The next step is to dismiss with equal decisiveness the idea that this year or next year or the year after it will be possible to carry through a housing programme of 200,000 houses a year without a fatal inflation in costs right throughout the building industry.

I very gravely question whether the utmost sanity and vigour could do more than build up sufficient resources within this decade to enable us to start in the next, and maintain throughout it a steady output of 200,000 structurally separate dwellings in a year.

The third step is to cut cottage building clean out of the main building industry (it was never really part of it), and half of the present trouble is that the two are entangled.

It cannot be too much emphasised that before the war, at the very outside, not more than one man in eight in the building industry was employed in cottage building, and it is questionable whether their output, including replacements, exceeded an average of 100,000 houses a year.

The building industry has dwindled from eight men to four, and when it is proposed that instead of taking one man out of eight for cottage building we are to take two men out of four the proposition only needs to be stated to show us in what terms of inflation it must express itself.

In the past seven men out of every eight were occupied in building other than cottages; a doubled housing programme would leave only two men out

of four to do more work than in pre-war days was done by seven.

Nearly ninety per cent. of the pre-war building industry was engaged on maintenance and repair work and on the erection of industrial and commercial buildings and better-class dwellings.

House building of the kind we are dealing with was only a by-product of the building industry in much the same way as pigs and poultry are by-products of agriculture.

Under the various housing schemes that have operated since the war, cottage building has been brought out of its backwater into the main stream of the building industry, and exposed to the full force of its currents. And how strong these currents are! Building on its labour side suffers from special disadvantages as compared with other industries.

In some of its branches its status is lower than in many other callings,

It is exposed not only to the trade cycle of unemployment but also to the seasonal cycle,

It suffered abnormal depletion during the war, and it is on such an industry in such a condition that cottage building comes with its double demand.

It is clear that if cottage building is to draw on the main building industry, it cannot have its extra man without inflating labour costs, until the whole building industry (particularly in view of the increase in maintenance and other constructional work) is recruited up to its full past strength and beyond. It is a moderate estimate that five men must come into the building industry before one additional man can be safely yielded to cottage building, and such wholesale recruiting is, it appears, to be attempted.

The building industry as a whole is to be made so attractive that it will furnish the requisite number for cottage building without leading to increased labour costs.

It is an impossible task, that cannot and will not be achieved, unless it is proposed to nationalise the whole industry.

Consider how irreconcilable is the aim of a housing programme with the facts of the building industry. Such a programme aims year by year at the provision of a sufficient number of houses to meet the increase in the demand for dwellings, and to replace those that have become unfit for human habitation.

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Such an aim requires continuity and regularity for two reasons: the first is that over a lengthened period of time there is an extraordinary level of demand, and the second is that economical and smoothly running administration can be based only upon a steady and little varying programme.

What are the facts in respect of the building industry? More than any other industry, it is exposed to the booms and slumps that accompany the trade cycle. No industry in private hands is less capable of being stabilised. It is the last expenditure on which men engage and the first from which they withdraw. It is subject to all the impediments that our land laws and our building regulations present. The alternation of good times and bad times is a commonplace to all engaged in it, from the casual labourer who designs the building to the casual labourer who clears away the rubbish at its completion.

In addition, it is subject to seasonal hazards such as are suffered by no other industry except agriculture; and yet it is this industry exposed to these hazards that is to be made attractive by giving to it guarantees of employment. There are to be no more ups and downs in it, no peaks of prosperity, no dips of depression, and all this magical change is to be wrought by imposing on it a regular programme of cottage building. It is about as intelligent a proposition as it would be to say that a road which was up hill and down dale was to be levelled by putting a uniform carpeting 6 inches in depth over its whole surface.

Let us make up our minds as to what it is we want to do. Are we out to stabilise employment or to provide houses? If the former, we may do something towards stabilising the building industry by employing it in times of depression on cottage building. For that purpose it is an intelligent enough proposition, and something might be achieved in the direction desired, but only at the price of destroying any regular programme, year in and year out, of cottage building.

You cannot have it both ways, you cannot use your material to fill up the dips and depressions in your road and, at the same time, spread it evenly over your surface.

I do not deny the financial merits of the proposal. It would ensure the building of cottages on a falling market both as regards labour and material, and therefore at the lowest price. It would have, however, this supreme political defect—it would

subordinate the need of those who want houses to the needs of those who only want to build them, a much smaller number.

If, on the other hand, what we want is a regular production of cottages varying little either in number or cost, we must face the fact that to obtain these conditions cottage building must be cut out of the main building industry. If what we want is a calm harbour, we must build a breakwater between the bay and the storm-driven sea. That is the only way to make a harbour. Oil may have its uses in a stormy sea, and individual vessels find in it some salvation, but civil engineers are hardly likely to advise that groynes, piers and breakwaters be superseded by a more liberal use of oil in the Atlantic, the North Sea and the English Channel.

The increase of the labour resources of the main building industry is one problem, and will have to be dealt with as such; the securing of an adequate supply of labour for cottage building is another and happily not so difficult a one.

If we are determined that each family shall be housed up to our standard, and if we are equally determined that such housing shall not generally inflate building costs, we must make up our minds to a national municipal building service at least as extensive as our tramway service.

I do not know how long the London County Council Tramway Service has been in existence, but I am told it now employs 15,000 men; 15,000 men in an L.C.C. building service would go far to build all the cottages required in Greater London.

How appalling the prospect! Let us seek the nearest sand in which we can bury our heads.

Yet consider. It is agreed that if we make an abnormal demand on a depleted building industry for cottage building it must cause a general inflation in building costs.

That is bound to react unfavourably both on the building industry and the architectural profession, and further it is difficult to see how the general building industry can be increased in attractiveness without a corresponding increase in costs, so that even if such a condition were secured in it by the manipulation of a cottage-building programme, the same unfavourable reaction would follow.

On these grounds, grounds not of theory but of fact, to be labelled what you like but not to be altered by any label, I submit that the only way to

make cottage building possible is to make it a matter of municipal concern, and I advance the proposition :—

That the public provision of dwellings for the lower-paid workers is inevitable, that it demands a steady and little varying programme, and that the execution of such a programme without a general inflation of building costs can only be secured by the establishment of a national municipal cottage-building service apart from the main building industry.

PART IV.

A NATIONAL MUNICIPAL BUILDING SERVICE.

The first task of such a service would be to organise independent supplies of labour and materials as far as possible unaffected by fluctuations in the main building industry.

It does not necessarily follow that such supplies, when organised, should be combined under public administration : it might be that the task of combination could still be made a competitive one, the public authority supplying labour and material, the private contractor administering and supervising.

The labour task is to find 200,000 men and retain them for the specific purpose of cottage building, and my suggestion is that instead of finding these indirectly by first increasing the building industry by 500,000 men in order that 200,000 may be drawn from it, the 200,000 men should be drawn directly into a public cottage-building service.

Such a service could of course only be built up gradually, and it might well be that a commencement should be made with specific trades such as bricklayers, plasterers and slaters, the service extending as occasion demanded and opportunity offered.

In raising such a labour service the following matters would demand attention :

(1) The attraction of men into the service.

(2) The fact that the need for new houses does not arise equally at all times in every part of the country, combined with the equally obvious fact that men grow tired of the journeyman's life and want to settle down.

(3) The steady replenishment of the service.

With regard to the first there is little doubt that a public service would offer attractions that private employment in this industry cannot give. An

upstanding wage and fixity of employment would be sufficient inducement for all the men that were required.

With regard to the second and third, it is clear that the conditions of employment in such a service would have to include the right in the first years of requiring service in any part of the country, together with the prospect, in later years, of settlement in some district. Fortunately these requirements on the part of labour have their correspondences in the nature of the demand that would be made on it.

That demand is, in the first place, for new houses, a demand which may arise and have to be met anywhere. In the second place it is for replacements and repairs, which are local and can be carried out on a fixed and steady programme. For the second purpose, the older men could be settled in districts according to the need of the district, while for the first purpose the younger men could be allocated from time to time to the districts requiring them.

It is clear that such conditions prescribe that the service must be both national and local in character, the men entering first, perhaps, into a national service and passing thence into a local one. The details of such an organisation should not be difficult to work out.

In such a service the craft distinctions, though they could not be obliterated, might be much less marked, as also the distinction between skilled and unskilled labour. This in itself would confer a distinct advantage in cost on such an organisation as compared with that employed in private building.

I should limit the type of house to be erected by such a service to the " B " type, that is, the parlour house with three bedrooms, although perhaps allowing some increase in size, and I should restrain such a service from undertaking the erection of public buildings. Such restrictions would, no doubt, be necessary to secure the assent of employers and operatives in the main industry.

With regard to the replenishment of the service when organised, there would be no difficulty. On the estimate of a 25 years life it would require the entrance of 8,000 men per annum to keep it at strength, and these could be easily furnished by the technical schools of the country, to which the prospect of a post in a public service would effectively attract a sufficient number of applicants.

As I have already indicated, I do not expect to

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see such a service developed in a day. A new permanent service, for whatever purpose, cannot be improvised, but must be gradually built up.

Whether it is ever established will depend on the view that commands the assent of the majority. If that view is that housing is an emergency problem to be solved by emergency measures it will not be established till the falsity of that view is seen. If, on the other hand, the view that I am putting forward is adopted, that such housing is a permanent task incapable of being solved by unaided private enterprise, every consideration that wisdom can dictate and prudence adopt *must* lead to the establishment of such a service.

I must say a word or two about materials.

A cottage-building programme, if it is not to be upset by the fluctuations in demand made on materials by the main industry, must have its independent sources of supply.

The materials required are few and simple—brick, stone, slate, tiles and timber are the chief. Of these brick, stone and tiles are local materials, and might be left to local provision. Slates are a national and timber an international supply. Their acquisition and distribution might be undertaken by a central authority.

With a fixed programme there should be little difficulty in determining the amount required, and as little difficulty in earmarking the supplies.

The production of these would be a matter to be decided by considerations of convenience and economy. In many cases facilities might be given for their private production. In others it might be necessary for local or central authorities to develop them. Once a definite housing programme

running over an extended period is determined on materials become merely a question of organisation and accountancy.

There is no real difficulty in solving the housing problem; those that have arisen are due to the fact that persons whose enthusiasm has outrun their intelligence have rushed into enterprises, the extent of which they have not measured, with resources they have failed to estimate.

To this has been added an ignorance of or an indifference to the collateral results of the policy they have been pursuing, hence the present position.

I leave the question of the housing of the lower-paid workers with the assertion that it is a task which can be almost exactly measured, and is capable of being performed with continuity and regularity. It only requires to be approached with determination and carried out with intelligence.

I have said nothing about the part the architect plays in housing; believe me, it is an important part. He can help in the means that are to be employed and the end that is to be achieved. Building is, or should be, a matter of appropriate arrangements of parts, soundness of construction, economy in cost and beauty in result.

None of these things can be fully achieved without the co-operation of the architect, and no sound housing policy will concern itself with the rest of the workmen and leave this the chief workman out of account.

This is but a sketch. At the A.A. I believe they would call it an *Esquisse*. I hope the discussion that is coming will be on a larger scale and fill in many details I have had perforce to omit.

(The Discussion on Major Barnes's Paper will be published in the next issue of this Journal.)



REINFORCED CONCRETE BRIDGE OVER LAKE, BRITISH EMPIRE EXHIBITION

A Note on Concrete Buildings*

BY MAXWELL AYRTON [F.]

THE effort to keep in touch with the changing conditions and requirements of the times is perhaps more apparent in the world of design than in any other science, and the introduction of iron and steel was the greatest factor in the design of the last century.

In the early part of the nineteenth century the introduction of cast-iron girders enabled spans and heavy loads to be negotiated with greater ease than had been possible formerly. From cast iron came rolled steel, which in its turn developed rapidly until reaching its present state of efficiency in output and design. In construction the change has been enormous. By leaps and bounds, wonder upon wonder of engineering has come upon us. Architects have struggled with ever-increasing difficulties in their endeavour to keep up with these changes for steel construction requires clothing, and the traditional materials for building purposes necessarily lost much of their meaning as they became merely a facing to a substructure of steel. One of the commonest instances being a great shop front of a single sheet of plate glass with a horizontal lintol of stone hung up in its position to conceal the steel girder which is actually doing the work. Much ingenuity has been shown in dealing with these difficulties, but they cannot be said to have been truly satisfactorily overcome. In most cases we find merely a compromise to the necessities of modern requirements.

* Notes for a lecture given by Mr. Ayrton at the Samson Clark Building on March 7th.

During the last few years reinforced concrete construction has developed very rapidly, particularly in America, and there can be no doubt that it is *the* factor which must have the greatest influence upon the architecture of the future. It is a matter of surprise that it should so long have been regarded as purely an engineering expedient. This may perhaps be accounted for largely by the regrettable lack of partnership in design between architects and engineers. The closer union between these two great professions is one of the benefits which should transpire from the coming general use of reinforced concrete. The practice of working separately has unfortunately been too general.

In dealing with reinforced concrete as an architectural material, we are faced with one of the greatest difficulties that can be put to the would-be designer—that of departing from what the eye has become accustomed to. Reinforced concrete not only opens up possibilities, but demands a treatment entirely its own, and at first it is a shock to find walls of incredible thinness, arches equally thin and apparently without the necessary abutments, staircases hanging in the air and so forth.

The enormous facilities of the material will undoubtedly be a danger to its development in design. There are always exuberant spirits who are anxious to dash at any new development with the vain hope that they may produce something entirely new and

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their own, and we are bound to suffer during the next few years from this, to the detriment, for the time being, of the material. Only gradually, and in its own proper time will it find its own, and forms inconceivable at the present time will presently be as satisfying to the eye as they would at the moment appear incongruous and fantastic.

As a material used by engineers, the surface treat-

works quickly in a more or less rough and ready fashion, accurate to a degree in some respect but casual in others.

The great objection to concrete building in the past has been, that when the boarding was taken down, the impression of the boards remained, leaving the roughness of the timber the knots and grains and joints faithfully reproduced on the face of the concrete, so



THE STADIUM, BRITISH EMPIRE EXHIBITION

ment is not one which they have had to consider very seriously, and in consequence the question of shuttering has been treated merely from the point of view of getting the shape they required in the finished article, without regard to its appearance to the eye, when the shuttering was taken down. And it is largely in the surface treatment of reinforced concrete that the architect will find his opportunity. Shuttering is made by a particular type of joiner and carpenter—a man who

that the finished article appears to be a rough timber construction of a very poor and temporary character. Various methods have been tried to overcome this difficulty—sand-blasting, hammering, chiselling and so forth; but none of them very satisfactory, as they all entail considerable extra labour and consequent cost in finishing off afterwards.

When it was decided to build the Stadium at Wembley in reinforced concrete, this problem was one of the



THE PARAPET OF LLOYDS BANK : BRITISH EMPIRE EXHIBITION

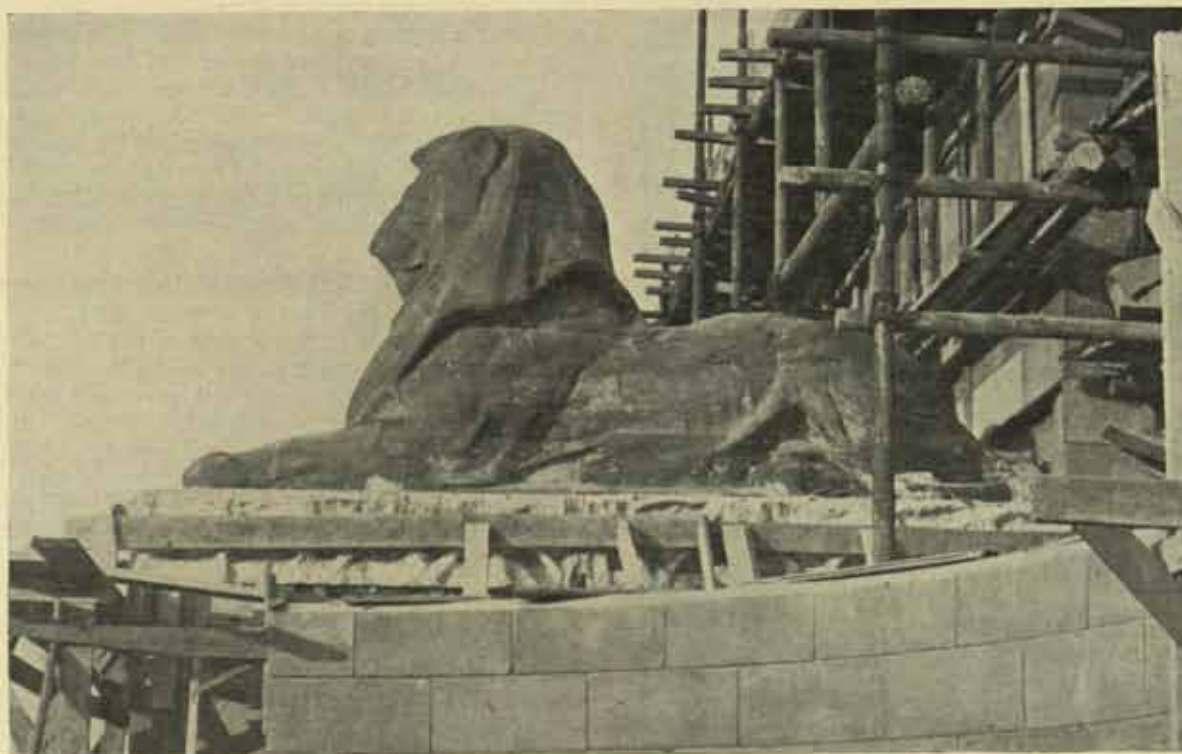


DETAIL OF BRIDGE SHOWING REEDING : BRITISH EMPIRE EXHIBITION

CONCRETE BUILDINGS

first that had to be tackled. It was realised at once that some surface finish was essential to such a building. The idea of rough casting was discussed and put aside as being too costly. Hammering and chiselling were also contemplated, but it was felt that this was not dealing with the material in an honest fashion. For it is obvious that a material cast in a mould should not require further treatment after the mould is taken away, and, again, if the building is to be of concrete it should stand as such, upon its own merits. In discussing and

In the forming of mouldings, projecting bands, recesses, flutings, etc., one must constantly keep before one the fact that all must be designed for the perfect flow of the material. The concrete is put in fairly wet, but has to be rammed down with rods between the steel reinforcements, until every portion of the mould is filled. It is obvious, therefore, that the greatest care must be taken not to design forms into which the material must be forced against its will. The steel reinforcement bars form a serious obstruction which



THE CONCRETE LION OF H.M.G. BUILDING, BRITISH EMPIRE EXHIBITION

considering the matter it was realised that the treatment of the surface should be obtained, not by subsequent work upon the face of the cast concrete, but by treatment of the internal face of the shuttering or moulds in which the concrete was to be cast. Fluted boarding was thought of, and several lengths of walling were built, and by trial and error we eventually found the sections of fluting and reeding which gave good results. As the work has proceeded the size of the fluting has gradually been increased, which is decidedly more satisfactory than the results obtained from the earlier stages.

cannot be avoided and must not be added to unnecessarily. These matters can only be learned by experience and practice. Not only must the designer learn the lesson, but also the joiner or pattern maker, and the man who erects the shuttering and supervises its taking down.

As the use of reinforced concrete becomes more general, practically a new trade will be created—that of the skilled maker and fixer of shuttering. The man who will know in an instant, when he sees an architect's detail drawings, exactly how he is to set about making his moulds and shuttering, and exactly what will and

what will not make a good job, just as at the present time a first-class pattern maker for steel and iron is able to correct in a moment an error in judgment on the part of the designer, should he have made one.

The possibilities of this material are immeasurable and its advantages over others are many, among the



A REINFORCED CONCRETE LAMP-STANDARD:
TYPE USED IN THE GROUNDS

greatest being that of speed. Again, it is conceivable that where the architect and engineer had sufficient time to enable them to complete the drawings for a building down to the last detail, that they might bring this to so fine a point that when the day came for the striking of the shuttering, the building should be com-

plete and need no further finishing than the necessary hanging of door and putting in of windows and painting. This is not the least of the charms in working in this material. There is something extraordinarily satisfactory in arranging bolt holes, fixing pipe runs, etc., within your concrete as it proceeds, and so avoiding much of the work known in architects' specifications as "cutting away" and "making good," that wretched business, heart-breaking to both client and architect.

To mention a few of the outstanding problems awaiting the architect, perhaps the most difficult is the satisfactory management of the expansion joints. Steel and cement expand and contract equally and together, otherwise, of course, reinforcement of concrete would be impossible. This necessitates expansion joints at regular intervals. In some cases it is possible to cover the joint by an overlapping projection, but this is not always possible. There can be no rule laid down, and it is one of those points in which it is absolutely essential that the engineer and architect should work together.

The "mix," that is the composition of the concrete, and in particular the amount of water used, is of the greatest importance in the texture of the face. If too liquid the cement will run out to the surface of the shuttering, and when exposed will leave what is known as a "fatty" face—i.e., an unpleasant, almost polished surface of pure cement, hiding the texture and colour of the aggregate entirely. The aggregate used is a matter settled by the local conditions and may be pure gravel as at Wembley or crushed gravel, granite, stone or broken brick. This and the colour of the sand used determines the colour of the finished work. The variety of colour at Wembley is astonishing and very beautiful—in the evening sunlight the Stadium has all the delicate shades of mother of pearl—on a wet day it takes a cloak of grim black grey.

Another point to consider is the amount of concrete which can be filled in each day, technically known as the "lift." This varies, of course, according to the thickness of concrete and the amount of reinforcement, etc. It is inevitable that a slight change of texture and colour happens at each lift, and it is desirable from every point of view that the lifts should be kept as horizontal and regular as possible. This was the reason for the adoption of the horizontal rusticated joints at Wembley.

Timber shuttering is bound to move slightly in filling, if only from the natural swelling of the timber when soaked with water. Therefore some method should be forthcoming which will allow of this without detriment to the design.

Some Fundamental Ideas in Relation to Art

BY C. F. A. VOYSEY, MASTER OF THE ART WORKERS' GUILD

IN *The Times* of 8 December 1923 the following words occur:—"It is evident that the old distinctions between class and class in the community are breaking down. Yet in the future the divisions between men may be more acute than ever, since they will no longer depend on differences of wealth, education or social standing, but on men's conception of and response to spiritual realities." Believing this to be profoundly true, it occurred to me that some reflection on this principle as it may affect the arts should be both timely and interesting.

Assuming that all art is the manifestation of thought and feeling, it stands to reason that thought and feeling must be of supreme importance to all those who are practising the arts, as, indeed, it must be to everyone who realises the importance of all that affects the cultivation of the character. What stronger reason can there be for trying to make beautiful things, than that they help to purify and strengthen our thought and feeling, which are responsible primarily for all our conduct?

It is the unseen that is the glory of the seen. Any appeal to the senses through colour, form, texture and light and shade may cause pleasure and delight, but there is a higher appeal in that which stimulates our love and admiration. When we look at any work of art, we may ask ourselves—How is it wrought, is it technically well done, is the material of it rightly used? Then we may inquire: What is its sensuous effect, does it please any of our senses of form, colour, texture, light and shade, etc.? Then, what is its intellectual force, what does it say? What thoughts does it arouse? And then lastly, but most important of all, what emotions does it bring forth, what kind of affection does it kindle? This last we must recognise as the spiritual quality. The unseen. That spiritual quality which we can neither measure nor weigh, but which calls for the exercise of our personal character in the comparison of values. How we regard the higher qualities of man. How we love truth; how we love beauty, and how we love God. These three affections are the essential foundations of all real culture, and upon which all characters are built up. The love of truth, the love of beauty and the love of God, must be the dominating impulses of all we do; no one of which will suffice without the other two.

Believe me, what will affect our work, more than our skill, will be our attitude of mind towards it. Whether we are out to make money, rather than to serve. Whether we wish to glorify ourselves or our Maker. If we were more ready to make sacrifices for truth's sake, we should be less ready to follow conventions,

which are often the outcome of the desire to deceive. To give but one illustration, the rustication of stone work, that is the accentuation of the jointing, arose from the desire to make a wall look more massive than it really was. Thousands of pounds and thousands of hours of labour are being wasted every day over this convention, which is nothing more than a dirt-catching trick. As long as the law of fitness governs our regard for traditional methods, tradition as such will do no harm. But fitness is often forgotten in the anxiety not to offend against convention. Convention, which is the twin sister of tradition. Most of us are like lame men, frightened to put aside our crutches; and so, through fear, we follow the conventions of our time, thoughtlessly like sheep.

The world is getting weary of technical and intellectual skill. The horrors of post-impressionism, cubism and many of the other isms are due to the revolt of man against over-intellectuality. The war has made the world more emotional. And after the first violent reactionary symptoms have subsided, it is likely we shall see a genuine revival of artistic feeling. Already the colours of costumes and shop windows are more healthy and cheerful, less khaki and drab, less colour that is harmonious with decomposition and decay. When a nation is happy its colour is bright. The more idealistic the people the bluer is their colour; the more sordid and materialistic they are, the browner and greyer they become. Go to your great manufacturing centres and see how mud-coloured everything and everybody is. Climb into the hills of Westmorland and Cumberland, and rejoice over the lovely blue and greeny-grey costumes of the peasants, and their surroundings.

We might with much advantage limit all art teaching to the study of conditions and requirements—that is, materials, what they are, where they come from, and their possibilities and limitations. And for requirements, what it is that man needs to make him a better man. The study of fitness covers the whole ground, if we always remember that man is a spiritual being, and has a body. His body must be fed and clothed, protected and trained. Still more important is the cultivation and nourishment of his soul, which must be done by himself. Too often we forget the soul altogether.

We are not half alive to the poisons engendered by ugliness. We even advise each other to look at ugly things, knowing them to be ugly. And we think it is much more dangerous to hold our noses over the sewer gas of a gully. Never look at an ugly thing twice. It is fatally easy to get accustomed to corrupting influences. Let mothers and fathers remember that it

matters greatly how far they try to keep their homes free from ugliness—that is, free from what their own consciences tell them is ugly. For there is no standard of beauty, therefore no standard of ugliness. There are fashions in plenty. The consensus of opinion often establishes what looks very like a standard of taste, but it cannot endure. The thick-lipped South African nigger lass to the nigger man is beautiful. We all have to fix our own standard of beauty. It is a very great mercy that it is so, and that there cannot be any one standard of beauty acknowledged by all. Were it possible there would be an end to all progress in taste, and we should be so much less charitable to each other. It is the assumption of a standard that has led to such slavish imitation of the past, and has well-nigh petrified all creative power, causing the archæologist to assume an importance far greater than he deserves. He is now the right-hand man of the collector and dealer, and has produced many founders of museums incapable of telling the true value of anything, before knowing the date and author. Archæological interest in things stimulates a conceit in knowledge without wisdom. Quite a nasty flavour is being given to some modern so-called art productions by the indecent exposure of Egyptian sacred antiquities.

Perpetual intercourse with the beauties of nature must have a refining influence on character. In all creative art there must be that spiritual quality which is the very life and soul of the object. Students cannot study nature too much, or too faithfully. To draw the real shapes of leaves and flowers, not the distorted perspective views of them, will help to fill their vocabulary of form, from which creative work will come. The study of human form may be carried on in the same way, in detail and in the street. As you walk along concentrate attention on different features, on gestures and movements of the body and limbs. All attentive observation of this kind, if earnestly pursued with a view to increase our knowledge of truth, will be greatly helpful, much more so than conventionally posing an ill-bred peasant without clothes, or bowls of flowers in crowded confusion.

Deliberate transcripts from nature are most valuable exercises, but in no sense are they art. The art arrives

the moment the artist's thought and feeling are turned on to select and reject, to arrange and to convey thought and feeling to others. Strictly speaking, there is no such thing as realistic art, though all good art is the result of realistic practice. The more truly you have seen a tree the finer will be the pattern you make of it. It may almost be said with truth: "What you can remember is your own, but what you sketch you steal." That is to say, the facts about nature only become yours when you have absorbed and digested them.

We never need be anxious about being original. If we work in this way and saturate our minds with nature, we cannot help our work being original; it is bound to be, simply because no two people in the world are exactly alike. Let us be wary of the spurious originality which arises from the imitation of men's modes and methods, or the egotism of eccentricity. Little personal traits are easily exaggerated, and if allowed undue prominence will kill all humility and sense of proportion.

We have encouraged water-tight compartments in our art training far too much. The sense of graceful and dignified proportion can be exercised in any craft. Training in mechanical construction will help, but not hinder the decorative designer. A feeling for colour and texture should be encouraged in all the crafts. Why should carvers and sculptors be content to ignore colour? Remember the carved and coloured screens in many of our churches. It may be said with truth that sculpture is not complete until it *is* coloured. Think of our alabaster tombs, reredoses and effigies splendid in their richness and fullness of colour.

We must reverse the order of things and put commerce second to art, not art second to commerce. It is no use relying on collective action, on public bodies, institutions, organisations or governments. It can only come from within. Do not let us deceive ourselves by thinking that Acts of Parliament, or Ministries of Fine Art, will help us. Each one must stand alone. Not that we can escape altogether the influences of our time, but by our sincerity we can raise the quality of the influences of the future. The desire to bestow that which we think good, is the secret of true happiness and true progress.

St. Paul's Bridge

DEPUTATION TO THE MINISTER OF TRANSPORT

A deputation representing the Royal Institute of British Architects (Mr. Paul Waterhouse, Mr. H. V. Lanchester, Professor A. Beresford Pite and Major Harry Barnes), the London Society (Sir William Davison, M. P., Mr. Carmichael Thomas and Mr. D. B. Niven), the Town Planning Institute (Professor S. D. Adshead, Mr. W. R. Davidge, Sir R. A. S. Paget and Mr. W. Rees Jeffreys), the Architecture Club (Mr. Ralph Knott, Mr. E. Vincent Harris, Mr. R. M. Barrington-Ward and Mr. James Bone) was received by Mr. H. Gosling, the Minister of Transport, on March 11th, in order to hear the views opposing the scheme for constructing the proposed St. Paul's Bridge over the Thames.

Sir William Davison, M.P., introduced the deputation, and Mr. Paul Waterhouse, Mr. Davidge, Mr. Rees Jeffreys, Mr. Carmichael Thomas and Major Barnes represented the views of their respective organisations.

All the main grounds of objection were laid before the Minister, and special emphasis was laid on the disadvantages which the new bridge would impose on schemes for the better regulation of traffic in the busy thoroughfares of the City. It was contended that conditions to-day are vastly different from those of 13 years ago when the scheme was sanctioned by Parliament, and that an additional flow of traffic on a North and South route near St. Paul's would result in serious blocks of East and West traffic, not only in Cannon Street and St. Paul's Churchyard, but also on Ludgate Hill, where it would be difficult to restart, and that further streams of traffic in Newgate Street and Cheapside would be stopped. The deputation also pointed out that the St. Paul's scheme would violate the main principle of all modern movements towards relief of congestion. It would bring extra traffic into the heart of the City, instead of seeking to divert it along parallel routes which avoid the crowded thoroughfares. The possibility of taking up alternative proposals was mentioned, and it was claimed that the money needed for this undertaking could be spent to better advantage elsewhere, and at the same time could provide double the amount of employment.

The Minister, in reply, said that the deputation asked him to do a very big thing if they suggested that he should reverse the decision of his predecessors to assist towards the cost of the approaches. Such action would in fact be tantamount to the Minister hindering the carrying out of a scheme which after an exhaustive investigation had received the special sanction of Parliament in 1911. He pointed out that the traffic aspect had received very great consideration from the

experts and advisers of the Ministry who were wholly in favour of the scheme. He promised, however, that he would carefully consider the arguments which had been laid before him.

Members of the deputation made it clear that the widening of certain thoroughfares in the City might advantageously be undertaken without carrying out the full scheme put forward by the Corporation.

TEMPLE AND CHARING CROSS SCHEMES.*

BY PROFESSOR BERESFORD PITE.

Thirteen years have passed since Parliamentary sanction was obtained for the proposal of the City Corporation, after an over-weighted struggle with architectural opposition. During those years Southwark Bridge has been rebuilt and another Parliamentary conflict has taken place over the *corpus vile* of Charing Cross Bridge, in which it may be claimed that the architectural opposition gained the success of preventing the widening and perpetuation of that railway eyesore. The revival of the St. Paul's Bridge scheme last year has already revealed that the City authorities are not as wholeheartedly positive as before, and it is now urgent that this immense undertaking should be reconsidered in all its bearings before the capital of the Empire is committed to what may prove to be a monumental blunder.

London is slowly awakening to a consciousness of its extraordinary artistic character. Is there another capital city with such a river and with its chief monument, one of the architectural treasures of civilization, seated with imposing dignity upon a natural eminence at its centre? It may also be asked, is there any other city so oppressed by its problem of transportation or so unprovided with foresight and design for its solution? These questions awaken doubts as to the prevision of the City Fathers, and point to their obligation to take a larger view of the problem than that which would restrict the expenditure of the ample resources at their command, from the Bridge House Estates, within the boundaries of the medieval City.

London certainly requires additional bridges. A century's expansion has only given it the Tower Bridge and withdrawn the Hungerford one. The widening circle of the suburbs, and the re-formation of the central circle of the map south of the river around Waterloo, make the provision of new bridges at Charing Cross and the Temple quite necessary. On each of these spots northern thoroughfares already concentrate, and the stoppage at their ends blocks the Strand and Fleet Street from Charing Cross to Blackfriars and overcrowds Waterloo Bridge. This more important relief will not be found to lie at the top of Ludgate Hill past Blackfriars.

But if it be granted that this is the concern of the County Council and not of the Corporation—a miserable concession to parochialism—it may be claimed that a fine monumental bridge laid out upon the axis of the Cathedral,

* From a letter published in *The Times* on 10 March.

opening upon a great forum into which shall open new avenues of traffic northwards as well as southwards, besides the existing double streams eastwards and westwards, will be worthy of the City and manifest appreciation for its great architectural heritage and realization of its integral connexion with the Metropolis. Short of this, and if it was a practical policy for the finances of the City, which commercial interests seem to forbid, it must be insisted that the St. Paul's Bridge scheme as at present designed is unworthy of London, and does not meet the urgent traffic needs of the Metropolis.

It is strange that while all London is panting for a bridge, first at Charing Cross, enormous expense is contemplated not only on the St. Paul's, but on the Lambeth Bridge. Is it not essential that the Government, through the Ministry of Transport, or otherwise, should, in the interest of the Empire, superintend the planning of its capital?

Reviews

ENGLISH FURNITURE. (*Its Essentials and Characteristics Simply and Clearly Explained for the Student and Small Collector.*) By John C. Rogers, A.R.I.B.A. Published by "Country Life," Ltd., Price 21s.

This book, as one may expect from the *Country Life* office, is artistically produced, and the numerous illustrations are well chosen and very clear.

Mr. Rogers has carefully arranged the book, so that it will be useful for reference to the amateur as well as to the craftsman, and in many ways it is distinctly original and different from other books on furniture. To mention one original feature, Mr. Rogers has compiled what he calls "The Collector's Time Table," and in this he deals with articles of furniture such as "Bureau with slant top. Approximate year of introduction circa 1700, approximate year of cessation 1790, largely superseded by drawer front and cylinder types after 1775."

Of course, dates are generally open to argument, but the notes, observations and history would seem carefully correct, and Mr. Rogers has succeeded in giving all he sets out in the title of the book.

Another original method that Mr. Rogers has developed is to take a good example of, say, an oak chest, and by means of photographs and diagrams analyses its construction, and the reason for its peculiarities.

This method is fascinating, and one obtains the atmosphere of the craftsman.

Mr. Rogers commences with oak chests, cupboards, stools and chairs of the sixteenth and seventeenth centuries, and then deals with the walnut and mahogany types, and touches on lacquer, polish, hinges and mounts.

His diagram on the development of joints and construction of drawers is very interesting.

In the Introduction he refers to the rapidly increasing difficulty in finding genuine untouched specimens, and the many traps and pitfalls for the collector.

Well, judging from a recent law case in which an amateur collector spent large sums on specimens that were open to doubt, even the well-known experts are themselves at a loss sometimes.

In fact, it would seem that four "genuine" antique legs, we may say, will reassemble and be a part of four "reputed" antique chairs.

The demand has been so great that the genuine articles are very rare and faking a fine art.

The quaint cottage by the roadside with an old grandfather's clock may have a business arrangement with the nearest antique dealer.

It would be interesting to know how many "real" Sheraton and Chippendale articles of furniture there are in the world, and compare the list with a calculation of what two such craftsmen could have turned out.

I believe that good modern furniture must come into its own.

However, this book, well studied and digested, will help anyone in his "adventures in collecting."

C. O. NELSON [A].

The Library

DIE KIRCHLICHEN BAUDENKMÄLER DER SCHWEIZ. Band 2 St. Gallen, Appenzell, Thurgau. By Dr. Adolf Gaudy. 40. Berlin. 1923. [Ernest Wasmuth.] £1 16s.

Switzerland is so generally looked upon from the sole points of view of high alpine scenery and of sport that foreigners are apt to leave unnoticed the works of the builder or come away with the impression that Swiss architecture consists of nothing but palace hotels and chalets. Yet it possesses a wealth of architecture of all periods of great interest, if only by reason of its affinities with neighbouring lands. But much of it is of a high order of merit. The cathedrals of Lausanne and Geneva, for instance, are noble examples of Burgundian Gothic. This volume is the second of a regional series, illustrating ecclesiastical and monastic architecture. The first was devoted to the Canton of the Grisons, the one before us to the three Cantons lying between it and the Lake of Constance (St. Gall, Appenzell and Thurgau). The buildings are described with careful plans and sections in the introduction by a Swiss architect, and fully illustrated by photographs. The variety in the form of steeples, to mention but one feature—some with crow-stepped gables, some with four gables, others conical, bulbous, tiled, slated, shingled or metalled—is most striking. Tombs, stained glass, church furniture, iron work, mural paintings, sculpture, are included in the illustrations.

W. H. W.

ENGLISH INDUSTRIES OF THE MIDDLE AGES. By L. F. Salzman. 80. Oxford. 1923. 10s. [University Press, Oxford.]

This is a small book giving an introduction to the study of industrial life in England in pre-Elizabethan days. The side likely to be of most interest to architects is the account given of various technical and mechanical processes. These are illustrated by a large number of reproductions of old prints showing subjects varying from the building of a cathedral to the details of the construction of a pump.

A. H. M.

The Second Exhibition of the Architecture Club

BY IAN B. M. HAMILTON B.A. (OXON) [A.]

THE Duke of Westminster has again placed the galleries of Grosvenor House at the disposal of the Architecture Club, and the second exhibition, entitled "British Architecture of To-day," was opened by the Marquess Curzon on March 11th and is to remain on view until April 17th.

During the short time that the Architecture Club has been in existence it has already met with considerable success in encouraging intelligent people to take a reasonable interest in Architecture. It is, of course, deplorable that there should be the actual necessity for such a club; but we live in a commercial and mechanical age, in which not only, the pessimists tell us, are artists of all kinds superfluous because such of their wares for which there may be a demand are now produced on a more economical basis by machinery, but also the tendency is for the mass of the people actually to prefer these artificial products; for aesthetic considerations, even with responsible and educated people, to be entirely subservient to financial and utilitarian needs; for creature comforts and rapid locomotion to be far more important than beauty, which is not measured in gold.

Things may not be as bad as they are sometimes painted, but it cannot be doubted that this tendency exists. Indications of it are to be found on every side, and in the particular realm of Architecture it will suffice to remember last year's attempted destruction of the Whitgift Hospital, and to consider the astounding attack which is now being made upon the City Churches. Since the necessity is here, the Architecture Club, with its high ideals, is to be welcomed as a corrective to this tendency.

The annual exhibition, the most outward and most visible sign of its many activities, is also its most important. Since houses may now be ordered over the counter of a shop, and almost selected from a show window, it is essential that the community at large should at least have the opportunity of knowing that abundance of really good contemporary work is available, and, if possible, of appreciating it. Here actual buildings are illustrated by large-scale photographs, and the layman is not disturbed by constructional details or technical drawings.

The greater part of the exhibition is devoted to Recent Architecture, and there are also three separate sections of Memorials, Gardens and Housing. Besides the photographs there are attractive models of new buildings, and Lady Constance Hatch deserves much praise for the trouble which she has taken in again collecting models of old buildings for this exhibition. The result of her labours, and the kindness of the Dean and Chapter of Canterbury, provide the opportunity of examining and comparing nearly thirty cathedrals, placed side by side upon one table, and amongst other well-known buildings there are the working models of Sir Charles Barry's Towers of the Houses of Parliament, kindly lent by H.M. Office of Works.

The "British Architecture of To-day" is, generally speaking, of to-day as distinct from last year's exhibition of "Twenty Years of British Architecture." Nevertheless, it is pleasant to find that occasionally the title has been widely interpreted, for this has enabled a representative group of Sir Edwin Lutyens's domestic works, going back to Marsh Court and Gray Walls, to be included. To Architects these will be familiar, but they are probably not so well known to the general public, which is sufficient reason for finding them upon the end wall of the first room—a prologue, as it were, to Post-War Architecture.

I understand that this section of Recent Architecture is to be a permanent institution at the club's annual exhibitions, which will in future enable us to see how current architecture is progressing from year to year. The present exhibition is the best opportunity which there has yet been of realising how architecture has been developing since the war, and, with regard to domestic work, which forms the preponderance of the exhibits, it seems to have followed one of two paths. The first is in direct continuity of our local traditions and indigenous styles, sometimes straightforwardly in the local manner as in John D. Clarke's group (85), and sometimes with more or less adaptation or elaboration as in Harold Falkner's series (254) or that of Forbes and Tate (293). Other fine examples of this are seen by Biddulph Pinchard (5), H. Chalton Bradshaw (58) and Baillie Scott and Beresford (69).

The second is the compact small country house treated in a more individualistic manner and generally striking a note of simplicity. One of the best examples is 76, by Milne and Phipps. Two houses at Welwyn by de Soissons and Kenyon (62 and 63) are in this category, and there are notably examples by Leslie Mansfield (11), Wills and Kaula (231) and P. D. Hepworth (414).

In both these manners the influence of post-war conditions is discernible. The activities of an architect are limited by the depth of his clients' pocket, and we have presumably passed out of the age when large country houses were built. We must regard it as an exception that A. Marshall Mackenzie and A. J. R. Mackenzie should have the opportunity of building Entrance Lodges to Dunecht House in the baronial manner. This exhibition shows what charming houses of moderate size can meet modern requirements, or if local traditions are to be preserved how they may be adapted.

When ecclesiastical architecture is considered the result of high building prices and depleted funds is even more apparent. Styles, which grow from natural causes, and are not created, are apt to emerge after large social upheavals owing to the necessity of employing cheaper materials and therefore the necessity of a different treatment. It was the Napoleonic Wars which gave us the stucco period of the early nineteenth century. Concrete is eminently suitable for vaulting large spans, and it seems that it is to be the dominant factor in determining our ecclesiastical style of to-day. We need not regret

the passing of elaborate compositions in stone if we are to have such fine conceptions in brick and concrete as Robert Atkinson's St. Catherine's Church, Hammer-smith (54) and Evelyn Simmons's St. Ninian's Church, Greta (44), or of lavish enrichment if the interiors are to be as simple and dignified as these and that of Gilbert Scott's St. Paul's Church, Liverpool (67).

Industrial buildings are represented by a group from Buckland and Haywood in which 31 for Kynoch, Ltd., is particularly successful; there is a scholarly design for the Faculty of Arts, Manchester (38), by Dr. Percy S. Worthington and Professor J. Hubert Worthington; and King Edward VII. Memorial Hospital, Sheffield (248), by Arthur W. Kenyon shows a very pleasing treatment. There are not many public buildings, but two at Cardiff should be noted, the Technical Institute (252), by Ivor Jones and Percy Thomas, and the Registry Office, University of Wales (232), by Wills and Kaula.

A pleasant feature of the exhibition is the number of interiors illustrated. Besides the more important London houses shown by Detmar Blow and Billerey (47) and Philip Tilden's Black Glass Gallery (98) there are on a less elaborate scale a charming treatment by Braddell and Deane (391) and a little series of Mallord House (394) by Ralph Knott and E. Stone Collins.

Sir Robert Lorimer (305) is represented by a group showing carved woodwork which is very interesting. Although the detail is frequently intricate and complicated, the broadness and severity of the general design is most successfully maintained.

In the Housing Section there is a large group of London County Council Housing by J. Topham Forrest, and the success of a single architecture conception for a whole block of houses is well illustrated by those on the Old Oak Estate (156), T. Alwyn Lloyd (117), Adshhead and Ramsey and Houfton (125) and Hennell and James (165) show excellent designs of single types and there are many successful solutions of what must have been difficult problems in comprehensive planning.

Since the Architecture Club stands also for the allied arts, the section devoted to Gardens contains also Garden Statuary, which is a welcome addition to the already great variety of the exhibits. There are two magnificent flower pots in Chinese blue glaze by Carter Stabler and Adams, and Harold Stabler's sedate Harpy Eagle would be a very pleasant bird to find in a garden.

There are photographs of lawns and wide herbaceous borders, but a great many of the gardens are of a more architectural nature, in the shape of a complete sunk garden, or centered round a pond, and they are all delightful. There is a charming series of two of Guy Dawber's gardens (200) and there are three of Sir Edwin Lutyens's cunningly-contrived pools (182), and amongst the necessary adjuncts of the garden H. M. Fletcher shows a dipping pool and seat (196).

A very essential point to emphasise is the connection of the house with the garden. This is very well brought out in the four examples shown by Milne and Phipps (174), in which the two blend harmoniously, and the architectural lines of the house are maintained at first in the garden in a formal manner, until the broad stone steps lead away to where Nature has fuller play.

In the section devoted to Memorials the importance of good lettering has obviously been emphasised, and besides large-scale photographs there are two models for bronze tablets in gesso on wood (382) by Macdonald Gill, which are also interesting in showing his method of working. In this direction the Architecture Club has a great field open for its activities. The commercial brass plate is still distressingly popular, and perhaps on a future occasion it will be able to take tombstones and graveyard monuments within its scope.

The question of Village War Memorials has been so important that I wish, as there is an exhibition of Memorials, that more space could have been found for showing the very good ones that have been put up. I feel that it is a question on which the ability of contemporary architects has been directly challenged, and to which the Architecture Club could make an excellent reply. They are scarcely represented here, but two by H. M. Fletcher (378-9) leave nothing to be desired. The very simple shrine in Somerset with its thatched roof absolutely fulfills its purpose, and the slender shaft of the cross in Kent and the surrounding treatment is really beautiful. L. H. Bucknell has an exceedingly well-placed and simple cross at Silkstone, Yorks (373), and Herbert Baker (347) and Goodhart-Rendel (358) show good designs of crosses of the type generally associated with the West Country.

Amongst the other Memorials there is first of all the splendid War Memorial at Brussels (365) by T. S. Tait and C. S. Jagger, which is a really fine achievement. Clough Williams-Ellis has a rugged Memorial Tower (369) upon a moor in Wales, quite in the spirit of its surroundings, and Detmar Blow and Billerey show a charming fountain head (368) in the Chelsea Hospital Garden.

Of Memorials inside buildings the glazed earthenware decoration (364) of Phœbe and Harold Stabler shows a material with great possibilities, which is very little explored. H. M. Fletcher's War Memorial at St. John's College, Cambridge, is the successful result of a quite simple treatment combined with good lettering. We have in this country a fine tradition of mural monuments, which, although it may possibly have run underground during part of last century in common with other traditions, has bubbled up to the surface, and is still flowing. It is in better case than another great tradition, that of English furniture, which no longer flows in its accustomed torrent, but is only found in secret springs. This is one of the things which we must not only preserve but foster.

In conclusion, the most remarkable feature of the exhibition is the high general standard attained throughout.

Amongst those present at the funeral of Mr. Ward at Iver Church, on 15 March, were Mr. Arthur Keen, Mr. Edward P. Warren, Mr. Henry M. Fletcher, Mr. W. J. Tapper, Major H. C. Corlette, Mr. C. Harrison Townsend, Mr. Arthur Stratton, Mr. M. S. Briggs, Mr. F. O. Marchant, Mr. F. C. Eden, Mr. Laurence A. Turner, Mr. Harry Batsford, and Mr. R. Dircks. The ceremony was attended by a large congregation.

William Henry Ward

William Henry Ward was born on 13 September, 1865, at Iver, Bucks. His father held the living; the village was his home throughout the whole of his life, and he was buried there on 15 March, 1924. He went to school at Repton, and was a Scholar of Clare College, Cambridge. From 1890 to 1892 he was a pupil of Sir Arthur Blomfield, and worked in Sir Ernest George's office in 1892 and 1893. In 1895 he won the Measured Drawings Prize of the R.I.B.A. with drawings of the gateway of St. John's College, Cambridge, and about that time he worked with the late Mr. Dan Gibson at Windermere. From 1895 to 1898 he was assistant to



Sir Edwin Lutyens. He began practice in Charlotte Street, but moved in 1899 to 28, Theobald's Road, where he stayed till 1911. He then settled at 2, Bedford Square, and it is in these surroundings, of eighteenth century refinement and scholarly design, that his friends will always find it natural and congenial to picture him.

It was characteristic of Ward that in the early days of the war he quietly volunteered for active service at the age of 49, suppressing any information, such as the date of his university career, which might have prevented him from serving. He held a commission and served both in France and Italy till the end of the war, with intervals of illness brought on no doubt by the stress of campaigning life. Though in early years very fond of walking and cycling, he was never a strong man, and his death at a comparatively early age, as in the case of many other men, may certainly be held an

indirect consequence of the war and of his self-devotion.

His architectural works included several houses near Keswick, a Church Missionary School at Lucknow, a group of houses at Hampstead, church furniture and decoration for the Church Crafts League, and, in conjunction with Mr. G. Cogswell, a Preparatory School for Boys at Weston-super-Mare, and a Parish Church at Fazakerley near Liverpool. His refinement of mind and singleness of purpose were clearly to be seen in his designs. Scholarship too often leads designers astray into the display of learning and knowledge of historical detail. Ward's scholarship was of a riper sort. His Keswick and Hampstead houses are purely English and his knowledge shows itself rather in the elimination than the introduction of detail.

His literary works, by which he is more widely known than by his buildings, consist of *Sixteenth Century French Châteaux and Gardens by du Cerceau*, published in 1909, his great work on *Architecture of the Renaissance in France*, published in 1911, and many articles showing accurate scholarship and a gift of clear expression, written from time to time for the architectural press. On leaving the army he set about the work for a parochial history of Iver, upon which he was still occupied at the time of his death.

He was an Institute Examiner and served on various committees. On the Literature Standing Committee, of which he was Chairman at the time of his death, his knowledge and devotion will be sorely missed.

Among the architects of his generation none surpassed Ward in scholarship and that power of criticizing architectural work by reference to the best standards of all time which we call taste. His historical books are a distinguished contribution to the literature of architecture. But his scholarship was only one side of him, as his war record shows. He was so quiet and modest that people sometimes spoke and thought of him in negative terms—"unassuming," "unaffected," and so forth. This was quite wrong. Those who worked with him, and his intimates, knew the power of positive achievement which was his. He was thorough as well as accurate in his work, and when he undertook that anything should be done, he was more than as good as his word. To men of congenial tastes, for whom he could throw aside the slight veil of reserve by which he was apt to protect himself, he was a delightful and lovable companion. His selflessness and power of control were such that, though for years before his death he was rarely free from discomfort and generally in actual pain, his manner was always genial and pleasant; even to those who were most constantly with him he never showed any of the signs of illness save in the increasing frailty of his appearance. His place among architects and those who care for architecture will be hard to fill.

Lord Curzon on Architecture

Lord Curzon of Kedleston on 11 March formally opened the Exhibition of British Architecture of To-day, which is being held by the Architecture Club in Grosvenor House.

Lord Curzon said in the course of his speech that he had always taken an enthusiastic interest in architecture, which seemed to him the most human—he might almost say humane—the most universal, the most cosmopolitan, and the most civilizing of the arts. He carried his enthusiasm for architecture to the point of saying that he would like to have been a working architect. Why? In the first place architecture needed and demanded no small amount of study and research. Above all, in architecture there was a scope for creative power and human imagination. Also, architecture could be practised both indoors and out of doors. Further, they had the most wonderful set of models and materials the world could produce. Painters were confined to paint, sculptors to marble and bronze; but architects could use all the stones the world produced, every species of marble and every metal, and could combine them in any proportion or degree they pleased. Then let them look at the scope and range of the architect. He might be called upon to draw plans from a cathedral to a horse-box; from a castle to a cow-shed.

What was the position of architecture in England now? Was it on the upward grade, stationary, or going down? That question was difficult to answer dogmatically. His view was that the movement was distinctly a movement in advance. Interest in architecture, and to some extent knowledge of architecture, was much more widespread now than it was 40 or 50 years ago. He was not certain that the cultured classes took so much interest in it as in the time of Lord Burlington or Chambers and some of the great men of the eighteenth century, but it was much more widely spread owing to the wonderful architectural publications of the day, which had brought architecture home to the present generation in a manner quite impossible a few years ago.

A question they must often have put to themselves was: "Are we capable of producing any new national style?" To that he thought the answer was doubtful. If they looked at history they would see that there had been certain periods in which architecture had expressed the national spirit of the time. First the Normans had appeared and brought their castles with them, but when the needs of the time ceased that form of architecture had disappeared.

In the Middle Ages they had had the first genuine outcome of the national spirit in architecture in the manor houses. Arising out of that had come the period known as "Tudor," when taste had improved, warfare had ceased, and there had been more money to spend. Then men had built the Tudor mansions which were among the most beautiful things in the world. Afterwards there had come the Jacobean style, graceful and charming, and different in England from that style on the Continent. That had been followed by the later

Renaissance period, a really noble period of British architecture, when the work of Inigo Jones and Christopher Wren was prominent.

He had seen a picture of the Queen's Dolls' House. He thought that beautiful, and, if he were going to build a house, he would like to reproduce it on a larger scale. It was of the period usually associated with William and Mary, a wonderful period, which was followed by that of the red brick and stone house, commonly known as "Queen Anne," and the early "Georges." Since then there had been no original English architecture. He did not think any architect would say there was anything worth mentioning as the "Victorian" type.

The question he wanted them to consider was whether it was possible to build up a "Mary and George" style, taking the names of our King and Queen. Many people had striven to produce it, on the whole, he thought, without success. He did not think the conditions really admitted of a new style, but modern architects could do a great deal in readjusting the old styles and adapting them to the altered needs of to-day.

The modern school of architects in America were, he thought, the most advanced, and were evolving new forms from the old style, which represented the finest modern architecture the world could show. To what extent could England do the same? Some of the great public and Government buildings and museums in England were good, and others were deplorable.

He did not think there was any possibility of creating country houses like those of the past. The people who wanted beauty had not the money, and the *nouveaux riches* wanted luxury and comfort, not beauty. The smaller class of country house was the great creative triumph of the present generation. Quite beautiful houses of moderate size were being produced everywhere, largely modelled on the houses of the past; he referred particularly to building of the kind for which Sir Edwin Lutyens and his contemporaries were responsible.

If he had to draw up rules for a successful architect, he would advise them to use the English style in England. He would also advise them to avoid megalomania, and not allow their buildings to climb into the sky. On the other hand, they should not spread themselves out like some great octopus. They should avoid aggressive individualism. Regent Street was gradually being pulled down and a number of buildings, some of them individually fine, were replacing those which had gone. He sighed for poor old Nash, who had a knowledge of form and design which was peaceful and sober and produced an artistic whole. He thought it was a distinct loss to the country that Nash's Regent Street had gone and those vast individualistic creations were taking its place.

His next rule would be that they should use the simplest and best materials, avoid pretension and sham, and, above all, not forget the æsthetic taste. He hoped beauty would be made one of the chief tests of the rising school of architects.

THE LONDON SOCIETY

THE LONDON SOCIETY. ANNUAL MEETING.

The twelfth annual meeting of the London Society, which now has 1,200 members, was held at the Royal Academy on 12 March, the new president, the Earl of Crawford, being in the chair.

The remarkable progress which this Society has made since the first annual meeting at the Mansion House in 1913 when, if we remember rightly, Lord Curzon made a brilliant speech, makes it unnecessary to explain its aims and objects.

Among the many things dealt with in the annual report we find again the question of the London City Churches and St. Paul's and Charing Cross Bridges. This is the dual and hardy quarry which the Society is stalking continually.

As regards the former, for the information of the public, the Society is publishing a brochure, for which they are mainly indebted to Dr. Philip Norman, giving the salient points of historic and antiquarian interest in connection with each individual church.

The Society also proposes to take such steps as are necessary to secure an extension of the Act which already protects the churchyards so that it may include the sites on which the City churches stand.

When this action is pressed we wonder whether it will occur to any section of the Church that, if the above-mentioned Act could be abolished altogether, valuable areas in the shape of churchyards would be available for development for office, warehouse and factory purposes; the disused burial grounds of St. Margaret Pattens and St. Martin Outwich, etc., could then be sold as building sites just as it is proposed to sell Endsleigh Gardens. It will be interesting to see whether such a suggestion is ever made.

In considering the St. Paul's Bridge proposal the chairman remarked quite happily and rightly that the longer the final decision was delayed, the stronger would be the opposition: it is, we think, undoubtedly true that time is on our side.

The report made the concrete suggestion that the Committee of the Society were considering the question of arranging for a meeting at the Mansion House in support of the objects the Society has in view as regards the City churches; we venture to think that if a similar meeting could also be arranged—in the enemy's camp as it were—against the St. Paul's Bridge, it would have the hearty support of the R.I.B.A.

It was pointed out by Sir Aston Webb that the work of the London Society is by no means exclusively critical; it regards constructive proposals as the more valuable side of its works.

Not only has it prepared a plan of London showing the best possible development for arterial and circumferential roads—a plan now known as the London Society's plan—it has also written a book about London which has not only been written but sold; and now it is engaged upon plans of the London boroughs showing the present uses to which the various properties are put, namely, residences, shops, factories, etc., as a preliminary research necessary before the question of zoning could even be considered or a zoning map prepared: an attempt—somewhat in the nature of heroic—to create some order in chaotic London.

It is to be feared that the Londoner, having grown up

in such a disorderly environment, has been bred with a disorderly mind, and yet it is only the orderly minded individual who can produce an orderly community which expresses itself naturally by an orderly city.

We suggest that it is this realisation of order as a paramount virtue—so insisted upon by Professor Lethaby—and the necessity for intensifying the communal idea, which are probably the principal reasons why the R.I.B.A. finds itself so much in harmony with a Society which owes its initiation in no small degree to some of its own members.

W. E. VERNON CROMPTON [F.].

INTERNATIONAL TOWN PLANNING CONFERENCE.

The next International and Town Planning Conference which has been arranged by the International Garden Cities and Town Planning Federation will be held at Amsterdam from July 2 to 9. Mr. Raymond Unwin, Professor Patrick Abercrombie, and Mr. C. B. Purdom are amongst the British delegates who will read papers at the Conference, at which there will be representatives from America and many of the European countries.

The principal subjects for discussion will be: (a) Regional Planning in relation to Large Cities; (b) Parks, Park Systems and Recreation. The problems in connection with these subjects are occupying the attention of technical experts and State and Municipal administrators in many parts of the world, and the Committee of the Federation are of the opinion that the interchange of opinions should be of great service at the present time.

Study tours will be made of many of the Dutch towns during the Conference. Holland has played a very important part in post-war housing, having granted State assistance for 142,000 new houses since the beginning of 1918, the present population of the whole country being about 7,000,000. Arrangements are being made for visits to some of the housing schemes.

There will be a specially selected international exhibition of plans, pictures and drawings, dealing with the subjects discussed at the Conference.

Mr. Ebenezer Howard is the President of the Federation.

THE BRITISH SOCIETY OF MASTER GLASS- PAINTERS.

This Society has recently been formed to advance the status of the craft of glass-painting in this country, as an honourable and artistic profession, and to endeavour to preserve its heritage of ancient glass, by influencing public opinion and by advice or suggestions when they can be offered.

On Wednesday, 26 March, at 5.30 p.m., in the Hall of the Art Workers' Guild, 6, Queen Square, Dr. T. M. Legge will exhibit and describe a collection of specimens of fifteenth century stained glass, and Mr. F. S. Eden, of the Royal Commission on Historical Monuments, will speak on "Ancient Stained Glass in London." The attendance of members of the R.I.B.A. will be welcomed.

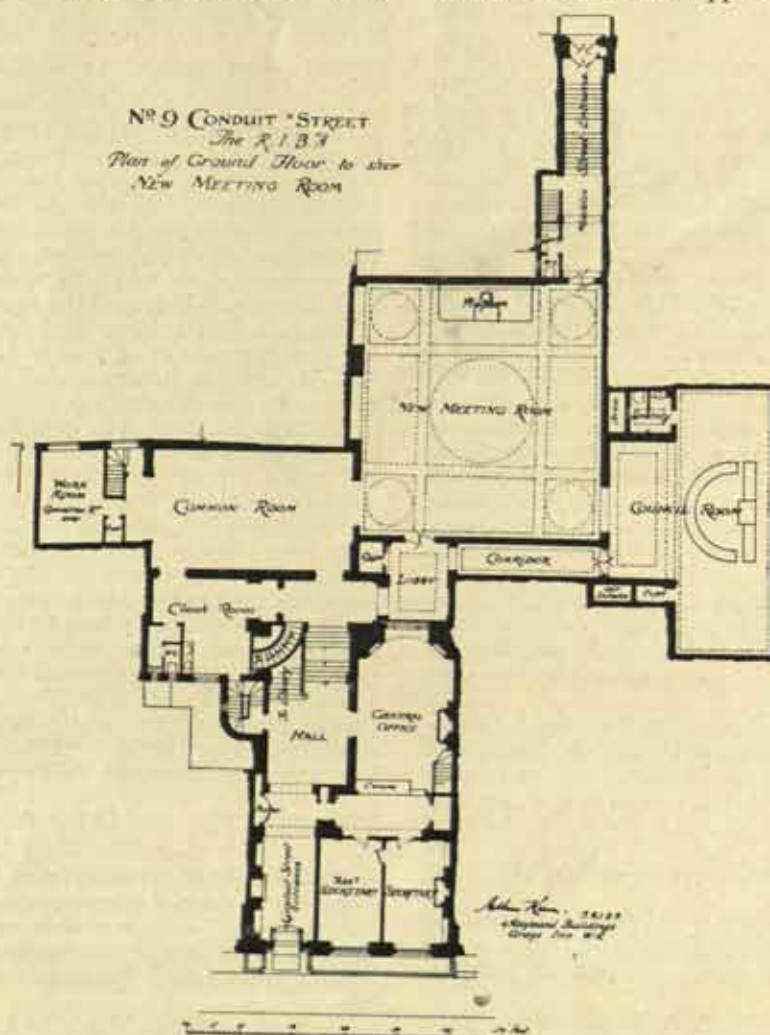
LONDON TRAFFIC AUTHORITY.

On the recommendation of the Town Planning Committee it has been decided to urge upon the Prime Minister the necessity of the establishment of a Traffic Authority for London at the earliest date practicable.

The R.I.B.A. Meeting Room

The reconstruction of the Meeting Room at Conduit Street, which was contemplated some two years ago when a piece of land adjoining the old room was purchased, is now complete and the new room is in use. It is roughly about 47 feet square, lighted by a central glass dome and by four small domes in the

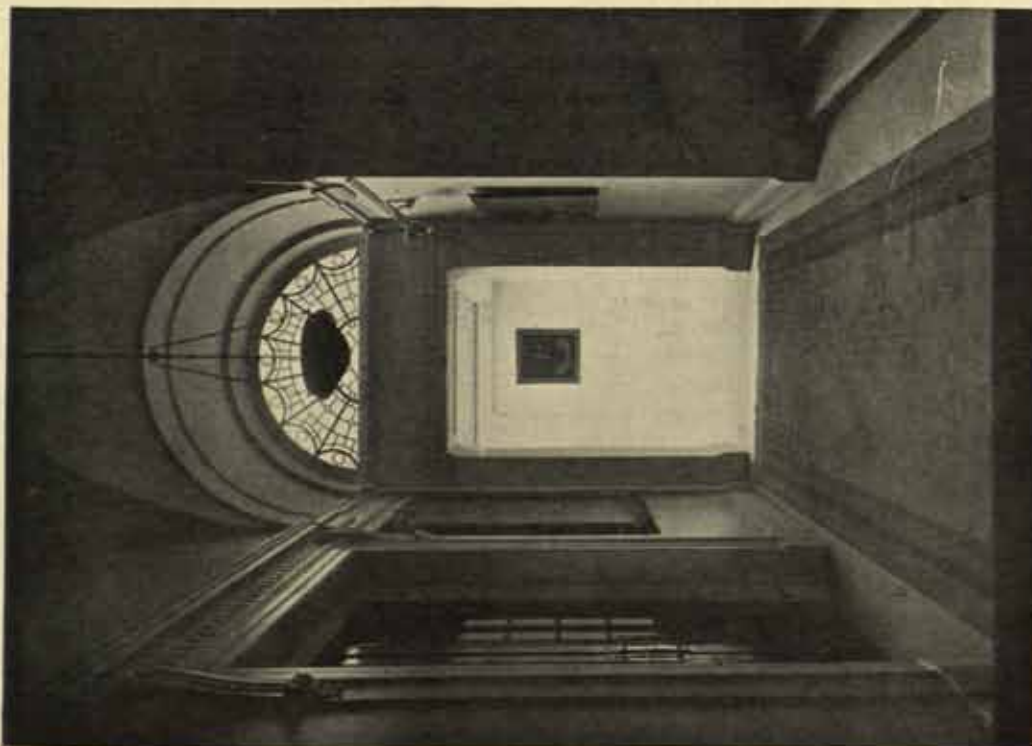
for sound to be reflected from the platform end of the room and from both side walls, and to be stopped as effectually as possible elsewhere. As the room will be used frequently for exhibitions of drawings and photographs the walls had to be finished with boarding and canvas, but on the side opposite the platform the wall is



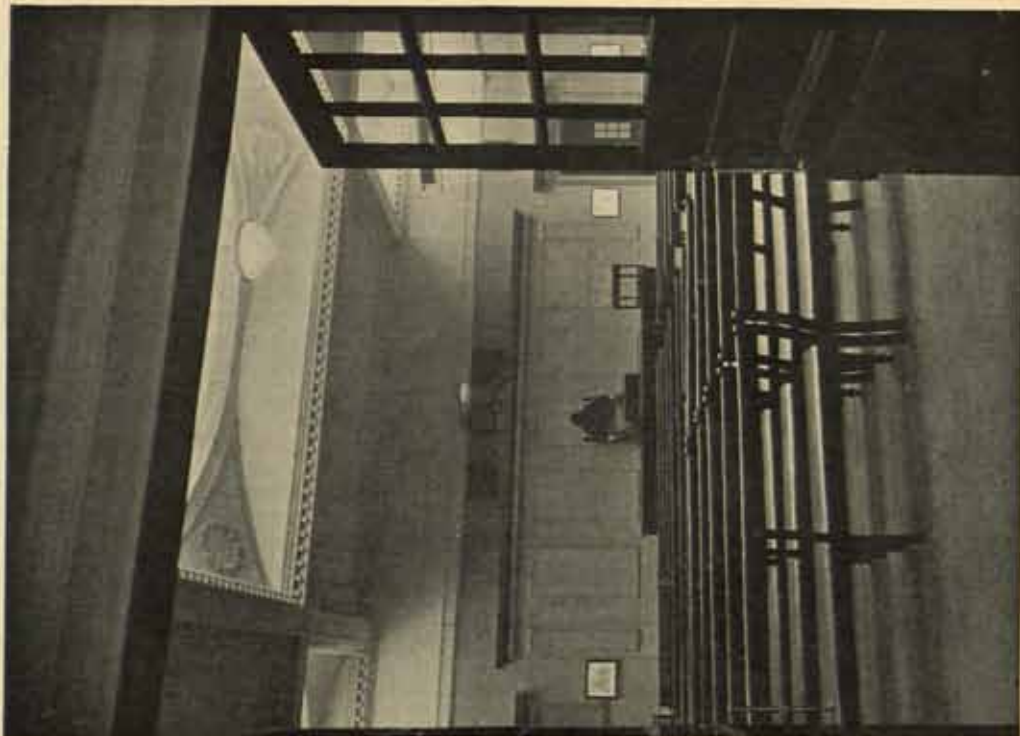
corners. The approach to it is through a new vestibule at the side of the door into the Common Room, and from this vestibule a corridor leads to the old East Gallery, enlarged by throwing into it a portion of the old meeting room, which is now to serve for the Council Room. The only other alteration has been an increase in the lavatory accommodation. Mr. Hope Bagenal was consulted as to the treatment of the meeting room in order to make it a good one to speak in, and the general impression is that the result is distinctly satisfactory. Mr. Bagenal's suggestion was to arrange

padded with Cabot quilting, and the frieze all round the room, excepting over the platform, is similarly padded, as are also the upright fillings under the central dome. This treatment appears to be quite effective. The wall behind the platform is panelled in wood, so as to form a good reflector of sound. Advantage is taken of this panelling to write up the names of the Institute prize-winners, and it is intended to inscribe the names of Presidents and Gold Medallists on panels in the Council Room.

The heating and ventilating arrangements have



THE ENTRANCE HALL



VIEW OF THE MEETING ROOM FROM THE ENTRANCE
NEW R.I.B.A. MEETING ROOM

had to be entirely reconstructed, and this work has been done by Messrs. J. Jeffreys & Co., Ltd. The electrical work has been done by Messrs. Locke & Soares, and their fittings include a number of reflector lights designed to throw a good light on to drawings that may be hung on the walls. The quilting of the walls recommended by Mr. Bagenal has been carried out by the May Construction Company, and the contractors for the general building work were Messrs. John Greenwood, Ltd., whose foreman, Mr. A. J. Bond, deserves the thanks of all concerned for the way in which he has supervised the work. The roof lights and lanterns, which are very large, were made by the British Challenge Glazing Company. The details of the reinforced concrete girders for the roof and elsewhere were made by Dr. Oscar Faber, and his drawings are being hung up in the meeting room in case any members are interested in seeing them. The Hon. Secretary has acted as architect.

Correspondence

EVERYDAY ARCHITECTURE

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—Mr. Hiorns, in his able and generous review of my book, *Everyday Architecture*, in your issue of 8th March, quotes my statement that architecture is "not merely construction clothed in an Art form but rather an Art form interpreted in a constructive and practical way"; he suggests that this definition will probably invoke criticism, and "is certainly open to disagreement." May I admit my failure to make myself clear by explaining what I meant? To my mind the only way that one can account for the intuitive understanding of any of the Arts (and for other forces that do not here concern us) is by assuming that they interpret in terms appropriate to this shifty and transitory world impressions that belong to a real and permanent world. The Arts are among the forces that act as mirrors to reflect feebly different aspects of the Great World, and reveal them to us of the Little World. Now if one holds this view, it is obviously more correct to say that Art is the real translated into the temporal than to say that it is the temporal clothed in terms of the real. I am aware that this is open to disagreement, but I hope that it explains what there is to disagree about.—Yours faithfully,

MANNING ROBERTSON.

NATIONAL HOUSING POLICY

To the Editor, JOURNAL R.I.B.A.—

SIR,—On turning to page 257 of the JOURNAL received last week, I saw with great interest that the R.I.B.A. had published its National Housing Policy. Surely this would be a most timely help to the new Government in really getting something done in the housing of the working classes.

I have read and re-read this Memorandum several times, but so far, to my great disappointment, have been unable to discover any housing policy in it. Perhaps I am impatient, and this is only a first instalment of a series of memoranda on this subject.

It begins well by claiming to speak for ten thousand architects, and implies that the thirty or more Housing Acts in existence are due to the action of the R.I.B.A., some time during the fifties of last century, in issuing an appeal to improve the dwellings of the poor.

Paragraph (2) quite rightly lays down a standard of accommodation, and observes that there has been unparalleled attention to lay-outs, roads, sewers and buildings during the last four years. But the recommendation which follows, that Government should reconsider the Report on By-Laws, the Tudor Walters Report, and Ministry of Health Housing Manual, would mean endless committee work with waste of time and paper. The R.I.B.A. very generously offers the Government the experience of members, but omits to mention whether such services shall be only partly honorary or fully paid for.

Paragraph (3)—Money. The crux of the whole housing situation. The Memorandum rather laboriously explains that the difficulty about housing the poor is that the poor cannot afford it. By the aid of this light on a dark subject, "financial assistance" is recommended.

Paragraph (4). The Memorandum quite rightly recommends the use of well-trying materials only; but what precisely is meant by "In their (R.I.B.A.'s) opinion, the difficulty in securing an abundant supply of such materials is largely associated with fluctuations in demand." It is difficult to make head and tail of this.

Paragraph (5) suggests endless opportunities for more committees, statisticians, economists, and paper manufacturers, though it is no inducement to Bill Smith to put any extra foot-pounds of energy behind his wheelbarrow.

The advice to consider how best to increase the number of men in the building industry is good, though rather behind the times, as Government is already doing this.

Paragraph (6) is good advice, though it is hardly possible that Government can have forgotten already the "luxury building" trouble of past years.

Paragraph (7). The R.I.B.A. thinks that housing as a Government job has come to stay. Apparently it hopes that the system will be one of decentralisation.

The Memorandum is disappointing. Surely a National Housing Policy should show very clearly some theory or plan of action. From this point of view the R.I.B.A. memorandum suggests little action but in the direction of enquiries by committees; as for getting a move on with housing the poor, it does not appear to be of any great value. Perhaps some more practical suggestions are being prepared, and will be published shortly? One hopes so, as it appears that this sort of gratuitous advice to Government on the Housing Question is becoming the fashion.—Yours faithfully,

ARTHUR WELFORD [A].

To the Editor, JOURNAL R.I.B.A.—

SIR,—I am quite sure that the Housing Committee will regret that its Memorandum on Housing adopted by the Council has not given more satisfaction to Mr. Welford, and will welcome any "practical suggestions" he cares to lay before it.—Yours truly,

HARRY BARNES [F].

Academic Dress for Members and Licentiates

SPECIAL AND BUSINESS GENERAL MEETING, MONDAY, 3 MARCH 1924, THE PRESIDENT,
MR. J. ALFRED GOTCH, IN THE CHAIR.

The PRESIDENT said that the following notice of motion had been received from Mr. C. Ernest Elcock, Fellow :

"That the resolution on the subject of Academic Dress passed at the General Meetings on the 30 April 1923 and on the 7 January 1924 be rescinded, and that no further action be taken in the matter of the proposed Academic Dress."

In connection with this, the Council had desired him to say that they had had no part at all in this suggestion ; all they had done was to give the necessary consent for the introduction of the motion, and they felt justified in giving that consent, inasmuch as at a somewhat small meeting the last resolution was passed by a very narrow majority. He then called upon Mr. Elcock to move his resolution.

Mr. C. E. ELCOCK [F.] said that he moved the resolution with considerable diffidence, as he felt very deeply the responsibility of moving a resolution rescinding any definite proposal which had been passed at a meeting of the Institute. At the same time, he felt that things should be done in a constitutional way, and that if any private member had anything which he wanted to bring forward it should be done in a constitutional manner. Unfortunately, however, the proposal they had to consider had been treated far from constitutionally, but had been considered rather too much as a great joke. But it had now got beyond a joke, and he suggested that, as far as possible, the matter should be treated seriously. He was glad that the Council, through the President, had prefaced the discussion by stating that the Council had nothing to do with the suggestion that such a motion should be brought forward. He could say that he had not consulted any of the Council with regard to it, and the Resolution was brought forward entirely as a private member's motion. He had not, indeed, arranged with anyone present to second the resolution. He thought the meeting would agree with him that everything had been done in a perfectly straight and open manner. He moved, therefore : "That the Resolution on the subject of Academic Dress passed at the general meetings on the 30 April 1923 and on the 7 January 1924 be rescinded, and that no further action be taken in the matter of the proposed Academic Dress." In doing this he referred to the JOURNAL, in which the meeting of the 30 April was reported,* and recapitulated the powerful arguments which were then brought forward, and spoke of the occasionally hilarious treatment of the subject by the various speakers and by the meeting generally. Mr. Riley had referred to a report in the *Church Times* in connection with the Service at St. Paul's and the Wren Bicentenary : "No two congregations in St. Paul's Cathedral on these national occasions are alike. On the contrary, there were distinguished men in plenty, but their distinction was not advertised by ceremonial dress." It was therefore interesting to note that a paper like the *Church Times* should consider that without ceremonial or academic dress these men, in some way, appeared distinguished. Mr. Riley had submitted that this was not a subject for levity. But he said if at any time you were going to an academical function you would have some sort of appropriate and distinctive dress. He (the speaker) had been looking round the room and, as far as he could see, in spite of the very ordinary attire which they generally assumed as architects, they still had a certain appropriateness in their dress, and it seemed to him very suitable indeed. Mr. Chubb had referred to a public reception at the University of London at which he was present, and he said, "I, for one, felt that I was nobody at all, although I had the pride of belonging to this

Institute." That was all because he had not got an Academic dress. He also said "The public were beginning to learn what an architect was and were beginning to find out, for the first time, what the Royal Institute was." How were they finding it out if there were no Academic dress to distinguish the members of this Institute ? The public must be finding it out because of the fine work and the good service which was being rendered to the community by distinguished and undistinguished members of the Institute. It was, he thought, work that counted and not their garments. Mr. Cart de Lafontaine told them that in France architects did not wear an Academic dress. Mr. Elcock then referred in detail to the arguments used at the meeting by Mr. Scott-Moncrieff, Mr. Ewen, Mr. Maurice Webb, and Mr. Woodcock. The result of that meeting was, he said, that a Committee was appointed to go into the matter of details, and the general principle was carried. The Council referred it to a further meeting of the members, and proposed that the matter should be forthwith dropped. In spite of this ruling of the Council who, after all, were their appointed and representative body, the matter was, so far, not dropped, but it was carried further and approved, by a very narrow majority indeed. What were the reasons one could state against the proposal for an Academic dress ? He believed that those who proposed an Academic dress were as sincere and honest in their convictions as he and some others who opposed it were. His sheet-anchor in moving the resolution was that there was not sufficient unanimity in the profession to allow such a drastic change to go forward. It was carried by a very small majority, and before and since they had heard a great many men up and down the country who were opposing it in every possible way. Even at annual dinners of allied bodies this had been so, and in one case, at Newcastle-on-Tyne, the *pièce de résistance* of the evening's entertainment was a farce got up, showing members, from the President down, attired in symbolical robes which it was thought would be suitable for the occasion. The Institute was becoming known to the public ; it was appreciated, both by those in authority, in the House of Commons and elsewhere as a body which represented the ideas and the wishes of architects as a body in the country. It was doing that partly through the dignified manner in which their various Presidents had carried out their duties. It was doing it also because of the varied labours of the Institute, their Council and its Committees, and he thought it was also gaining in public esteem through the excellent way in which the Institute was managed by their Secretary and his colleagues. The profession was also becoming known and respected by the labours, sometimes unknown, on the part of well-known members of the Institute, who possibly do not wear any distinguishing apparel separating them from the man in the street, but by their work show, in a very practical way, that they indeed are architects. If they wanted to be understood by the public as architects, if they wanted to dignify themselves, they should be associated with fine buildings, which spoke for themselves, not with some peculiar mediæval costume. They had been too long fettered in the bonds of mediæval and antique architectural detail ; he thought it would be detrimental to the interests of the Institute if they allowed themselves to be shackled still further by mediævalism by association with some mediæval form of costume. Mr. Elcock then moved the Resolution.

Mr. SEPTIMUS WARWICK [F.] seconded the Resolution.

Mr. W. E. RILEY [F.] said that he had hoped that the last time he had spoken on the question would be the last time that he should have anything to say in public on the subject of

* See JOURNAL, Vol. 30, pp. 426-428.

Academical dress. He congratulated Mr. Elcock on the temperate way in which he had revived what he conceived to be a very disagreeable subject, but he was shocked at his not having been present before, as it would have saved much trouble. He would have heard all the special arguments, and his own would have had due weight at either meeting when the matter was dealt with. It was more than a year since he had raised the question in the Council. It was, he thought, raised in the Council in December 1922 and on that occasion the Council approved the resolution. Subsequently it was taken when he was not at the Council, very much to his annoyance. He felt personally hurt that the matter should be taken when he was not present. He naturally concluded that the proper course to take would be to ask the President to allow him to revive the question. The President said he was opposed to it, but he would allow him to take it to a general meeting. He had never intended to do anything else, or to treat the subject with levity and carelessness, or with lack of consideration for the Institute. Mr. Elcock, when he was reading these extracts with regard to the Wren Celebration, missed an essential sentence: he said the *Church Times* did in no way recommend the Institute to have an Academical dress. The essential sentence was this: "If only they could have made their procession in the wake of the City Clergy in the bravery of such Academic dress as the medical men wear in the Cathedral on St. Luke's Day, the scene would have been the richer." He submitted that that was a spontaneous recommendation to the Institute to adopt Academic dress; he had nothing to do with its inspiration. He did not want to weary them by reiteration of what had taken place; those of them who read the JOURNAL would remember the matter had been several times before the Institute, and on each occasion it had been carried. Between the first and the second time, the Board of Education gave another spontaneous and, he thought, unanswerable, argument that something of the kind should be adopted. He wanted to say to members of the Institute that those who would wear Academical dress would not carry it on their arm and wear it all day; they would wear it when other people wore Academic dress. He contended that the moment they established an examination they made Academical dress an essential. He would give the reason why the Government regard it in a somewhat similar way. He was reading from a paragraph in *The Builder*, of 30 November 1923: "The Board of Architectural Education desire to draw attention to the following decision of His Majesty's Board of Education with reference to technical teachers' qualifications: 'Architecture.—His Majesty's Board of Education recognise the Associate-ship of the Royal Institute of British Architects (if awarded after passing the Examination of the Institute) as the equivalent to Degrees of Universities in Great Britain and Ireland.'" He went to the Board of Education to ascertain what it meant. He said "Does it carry the right to wear the Academical dress which the equivalent rank carries in schools?" They said "No, it carries a great many privileges in regard to pay, attendance, and so on." At Liverpool they had a degree in Architecture, and any Associate of this Institute having a Degree in Architecture wears Academic dress at once in Liverpool, and he supposed he would wear it in London if he came to an Academical function there. That was an important point for them to consider. Many of the Associates teach in technical schools; they teach building design and other subjects in architecture, and they would naturally attend Academical functions. Why should they be ashamed of carrying the indication of what their rank was in this Institute? He had gone to a very hard-headed solicitor in regard to the rights of this motion, and he was satisfied by the Secretary that the Council had given Mr. Elcock the right to do this. It seemed to him almost unprecedented: he did not think it should have been discussed again until a session had elapsed. He introduced a detail only, that was the style of the dress. The opposition

to the question was entirely centred on the principle, and it ought not, in fairness to him and those who supported him, and in fairness to those who came here to discuss the question, to have been raised for another six months. But he was very glad it had, because in the interim many people had approached him and he knew some members of the Institute had an Academical dress made, and he thought it was time to warn them, and he had consulted a solicitor. He did not want men to be mulcted into unnecessary expense and then not be able to wear the dress. He was told by a solicitor of great importance in London that no one could prevent those who had got this Academical dress between the time it was proposed in principle and the time the details were settled from wearing it. So there would be some members of the Institute who had an absolute right to wear academical dress. He would not like to say that the Council would not carry out the decisions of general meetings, but they had had two general meetings on this, and after there was a clean decision he hoped the Council would advance no more difficulties. The only objection he had heard raised was that it was going to be ridiculous. That came mostly from those who already had the right to wear Academic dress. They had a high standard of examination, which was as high as the B.A. examination in any University in Great Britain. The natural corollary to the Board of Education action was that those who are teaching in technical schools, at any rate, should have some dress to show that they belonged to this Institute. It was a simple way of showing what examination a man had passed and how he stood among the rank and file of his Institute. He himself was entitled to wear a dress through his educational attainments in the Admiralty: personally it was nothing to him, but he felt for those who were not able to do that. There was a list of the very important people who could wear Academic dress, and if they went to an Academical function they would be wearing Academic dress, and the representatives of the Institute would not. There were the Royal College of Art, the Royal College of Science and Technology, the Royal College of Surgeons, the Royal College of Organists, the Tonic Sol-fa College. (Laughter.) That was supposed to be a little persiflage, representing the absurdity of the thing, but a man who could teach in the Tonic Sol-fa College was a man with Academic attainments, like anybody else, and if a member of it were present he would be much surprised at the risibility which this reference had given rise to. Then there was the College of Preceptors, and many of the Theological Colleges. He did not think the matter should have been brought up again. He thought Mr. Elcock should have been here in the first instance and made then the very excellent speech he had now made against it. Then if he had carried his point there would have been no further trouble. He trusted they would not allow the matter to be turned down on the very slight pretext which had been advanced that evening: the arguments which had been brought against it were those which were brought forward in the first instance. He hoped they would consider carefully the pros and cons of the matter before they dismissed it.

MR. W. WOODWARD [F.] gave one or two instances of why he thought Academic dress important. In the case of a judge, for example. Because of the wig and gown one must pay a great deal more respect to the gentleman on the Bench than perhaps one would the following morning meeting him in Chambers, without his wig and gown. When he was a member of Westminster City Council they wore robes, not only the Mayor and Aldermen, but also the common councillors like himself. It was a deep blue dress, very simple, very inexpensive; but it had its effect. He remembered attending a function at Westminster Abbey, when they walked from west to east of the nave wearing this dress, and the effect was very different from that produced by the representatives of the Royal Institute when they walked up St. Paul's Cathedral on the occasion of the Bicentenary of Sir Christopher

ACADEMIC DRESS

Wren. It was never proposed they should wear the dress, except on special occasions. It was only when the dress had an effect on the general public that it was to be worn. Mr. Riley had spoken of the Tonic-Solfa College. Could they say that for a solemn function at St. Paul's the organist going to his organ-loft was not more impressive in a dress than he would be in ordinary attire? He trusted that they would adopt the proposal for the Institute to have power to authorise Academic dress.

MR. W. W. SCOTT-MONCRIEFF [F.] said that Mr. Elcock had dealt with his support of the Academic dress question so tenderly that he was a little unfortunate in selecting from the first General Meeting, when this proposal was accepted by a large majority, an abstract of an answer he had given to a question which, he thought, was by Mr. Hall. Mr. Hall asked him about certain technical details of the dress, and he replied that the idea was that they should choose a dress that was easy to slip on and very easy to button. Mr. Elcock had left out something else he had said. He said that if Academic dress were granted to a Master of Arts at Universities for Degrees obtained in what was mostly book knowledge, those who were really Masters of Arts, or at least strove to be, should possess the same privilege. He thought that was rather a sound argument. The weight of opposition to the proposal had come from the kind of mentality that thought architecture could be raised by giving medals for street elevations. Those were the people who were saying that Academic dress was not a fit thing for architects to wear. The proposal was passed, first of all, by a large majority at the Annual Meeting. It was brought up again at another meeting, and was passed by a narrow majority of two or three. It had now been brought up again, to a third General Meeting, and really what one felt most was on the question of principle, whether the Bye-laws of the Institute were sane, or whether they were insane. There was another general misconception, and that was that we were going to foist an Academic dress on somebody who did not want it. All they were trying to do was to get the Institute to admit the principle that in return for their examination they, as much as any University in the world, were entitled to give an Academic dress for that examination. From the first, when Mr. Riley proposed this resolution, he had looked at it from a different point of view, and he had supported it all along from that point of view. That point of view was this: It was patent to every child who went into the street in London that the world was changing, and changing very rapidly. A reaction from the age of materialism was already in progress. He sincerely believed that the present materialistic state of affairs could not go on; and he supported Academic dress, because it was in the nature of ceremonial, and with the decay of materialism there was bound to be a return to ceremonialism.

MR. EDWARD P. WARREN [F.] said that he thought they might congratulate themselves on the atmosphere of good temper which had characterised the discussion. He asked why those who favoured Academic dress for a non-Academic Society like theirs, professing the first, the most comprehensive of the fine arts, wanted it to be Academic? Why should it be akin to the various Colleges and new Universities in this country, and founded on the dress of ancient Universities which, through various mutations from the old mediæval

dress, was worn for the convenience of people who had to live in unwarmed and unventilated class-rooms and lecture-rooms? He saw no appropriateness in the Royal Institute having an Academic dress. Mr. Woodward told them that the members of the Westminster Council wore Academic dress. He should have thought it would have been a civic costume, which was a different thing. There were beautiful costumes in the ancient Corporations of London—the City Companies—which derived their costumes from the old Craft Guilds which had merged into them and become the City Companies they knew to-day. They were not academic costumes. To wear an Academic dress merely because they entered the Institute by examination did not seem to him to constitute the appropriateness of wearing such a dress, since they were a non-Academic body. If they were to wear a dress at all, it should be one for artists. He did not think that artists needed to have a corporate costume of any sort. The artists in France did not wear one; the lawyers did, and lawyers do in this country. Doctors wore a distinctive costume. But a distinctive costume closely imitating that of the Universities or other teaching bodies seemed inappropriate for artists, and on the mere grounds of custom he was opposed to it for the Institute.

MR. PERCY E. THOMAS [F.] said, while he agreed that those who wished to wear Academic dress might be honest in their opinions, they were doing something which had got to be carried out by the whole Institute. If they took a post-card vote of the whole Institute, he agreed that they could accept a bare majority, but a meeting which was held in that room was in no way representative of the Institute. So far as he was concerned, neither a resolution of that meeting nor of the Council would induce him to wear an Academic dress. He did not think a majority of two in a London meeting should be binding upon a body like the Institute.

MR. A. J. C. EWEN [F.] said some reference had been made to his remarks at the first meeting when the question of Academic dress came up, and if he was correctly reported in the "Journal" there was some lack of clearness in his expression. When he said he did not wish to wear a dress, it meant he had no particular personal ambition, because up to the present his work had not been of a nature which called for distinction. But there were men whose position was very different from his own. They did not want to discuss questions of mentality, or the ridiculous side at all; they wanted to seek a bond of union in a large Society where men who were united by the nature of their work could easily recognise each other. It provided, as it were, a uniform which served as a bond of union. Those who had worn the khaki uniform knew that the uniform was a bond of union. When a public building was opened by some distinguished person, and the opening ceremony was attended by the Mayor and Corporation and various other persons of standing, they were all suitably gowned. The architect was the least distinguished person in the company. But the profession which that man represented was entitled to have his status made clear among the other professions present.

THE PRESIDENT then put the motion.

45 voted in favour of Mr. Elcock's resolution.
22 against.

Allied Societies

LIVERPOOL ARCHITECTURAL SOCIETY.

THE RELATION OF ARCHITECTURE TO OTHER ARTS.

Abstract of a Paper delivered by Professor L. B. Budden on 18 March.

Professor Budden began by observing that architecture was receiving more general attention to-day than it had done for a century. This he attributed to three causes—first, the fact that architectural education was at last being established on a professional basis, and so commanded public respect; secondly, that the work of many practising architects in England had, during the last decade or so, shown increasing power and distinction, the improvement being largely due to American influences; thirdly, that the publicity now given to architecture by means of exhibitions and critical articles in the Press had brought it into line with painting, music and the drama as a subject that should engage the interest of all educated people.

Architecture, however, though it was regaining its position as one of the fine arts, had been so long excluded from the rest of the company that it was no longer expected to have much to do with them. Not only the public accepted this point of view, but the majority of architects, painters and sculptors did so themselves. It so happened that the most recent developments in painting and sculpture were the outcome of more or less parallel and complementary movements; but Architecture had travelled in a different direction, and at a different pace: and the problem of adjusting its demands to those of painting and sculpture had become both difficult and acute.

Another problem that had also its own difficulties was the reconciliation of the tendencies in modern Furniture Design and Applied Craftsmanship with the claims of contemporary Architecture.

After discussing the relationship that had existed in the past between Architecture on the one hand and on the other the arts of Painting and Sculpture and the Crafts, Professor Budden proceeded to outline the causes of their present divorce, and to consider the consequences. In Architecture these had led to architects relying for their effects on purely architectural elements of design, whilst in Painting and Sculpture the independent work conceived without regard to any special setting had become predominant. The advantages and disadvantages of this state of affairs were illustrated in various ways. So specialised had the arts become that even the best painters and sculptors were usually quite ignorant of the technique of Architectural Composition. Without at all understanding its resources and aims, they were ever ready to explain what was wrong with modern Architecture, and would patronisingly suggest remedies for its salvation. Architects themselves were commonly in no better plight. Only too frequently even those who were highly trained and possessed a cultivated and fastidious judgment in their own art were complacently insensible to valuable aspects of modern Painting and Sculpture. Sometimes they exhibited frankly bad taste, and took a philistine pleasure in doing so: and in any case they were almost invariably antipathetic to the work of the younger generation of other artists.

The loss to Architecture was deplorable. By being limited simply to its own resources, it was denied a whole range of effects which it could only achieve by the aid of Painting and Sculpture conceived in sympathy with it. At present these two latter arts in their most vital modern forms paid no attention to Architecture at all, and were more often than not antagonistic to it.

How to bridge the gulf that divided Architecture from the Arts and Crafts which once owed allegiance to it was the final question. Professor Budden elaborated a number of constructive proposals, and indicated tendencies which seemed already to be working to that end.

Obituary

H. J. C. CORDEAUX [F.].

With deep regret we record the death of Mr. H. J. C. Cordeaux [F.], of the firm of Cordeaux and Farrow, East London, Cape Colony. The news will come as a shock to his many friends in East London and on the Border, where he was highly respected and esteemed. He went to East London in 1898, and to the day of his death took an active interest in the welfare of the town. Some years ago he associated himself intimately with the then Civic Association, a movement having for its object the advancement of the city commercially and as a pleasure resort. Much good work resulted, largely owing to Mr. Cordeaux's untiring efforts. For some years he was a member of the City Council. Some years ago he entered into partnership with Mr. W. Farrow, and as Cordeaux and Farrow this firm of architects has been well known throughout South Africa. The late Mr. Cordeaux was 57 years of age.

A. C. MORRIS EDWARDS.

We regret to announce the death of Mr. A. C. Morris Edwards. He was articled to Mr. Arnold Mitchell, and was afterwards assistant to Mr. W. D. Caroe.

He practised successively at Beckenham and London, and has taken part in the development of the Cooden Beach Estate, near Bexhill. His work was chiefly domestic.

MEMBERS AND LICENTIATES' SUBSCRIPTIONS TO THE R.I.B.A. AND INCOME TAX.

Many enquiries having been received with regard to relief from Income Tax in respect of members' subscriptions to the R.I.B.A., the Finance and House Committee of the Royal Institute have taken up the matter with the Board of Inland Revenue.

The Board of Inland Revenue state that the determination of Income Tax liability in any particular case is a matter for the body of Income Tax Commissioners concerned. The Board will, however, offer no objection to the allowance of the annual subscriptions as an expense in the computation of the professional profits for Income Tax purposes of any members who are assessable under Schedule D of the Income Tax Act, 1918.

In the case of members assessed under Schedule E (in respect of employments) the Board could acquiesce in a similar allowance in those cases only in which continued membership of the R.I.B.A. is an indispensable condition of the tenure of the particular employment.

NOTICES

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

3 MARCH, 1924.

R.I.B.A. DIPLOMA IN TOWN PLANNING.

On the recommendation of the Board of Architectural Education the Council approved the Regulations and Syllabus for the Examination for the Diploma in Town Planning, and appointed the following members to act as Examiners:—

Professor Patrick Abercrombie, Professor S. D. Adshhead, Mr. E. G. Allen, Mr. Reginald Bruce, Mr. Arthur Crow, Mr. W. R. Davidge, Mr. F. M. Elgood, Mr. W. Carby Hall, Mr. W. A. Harvey, Mr. H. V. Lanchester, Mr. T. Alwyn Lloyd, Mr. W. Harding Thompson, Professor Beresford Pite, Mr. Raymond Unwin.

R.I.B.A. PRIZES AND STUDENTSHIPS.

On the recommendation of the Board of Architectural Education the Council decided that candidates who have entered for the Soane Medallion or the Tite Prize shall be permitted to submit their drawings in place of the usual Problems in Design required for the Final Examination, and that candidates who have been awarded the Soane Medallion or the Tite Prize, or who have received a Certificate of Hon. Mention in either of these competitions, shall receive exemption from the Design portion of the Final Examination.

It was also decided to fix the age limits as follows:—

R.I.B.A. Essay Prize	45 years
Measured Drawings Medal	35 "
Pugin Studentship	18-30 "
Owen Jones Studentship	40 "
Tite Prize	35 "
Soane Medallion	35 "

ARTHUR CATES PRIZE.

The annual value of the Prize was increased from £30 to £50.

R.I.B.A. ESSAY PRIZE.

Candidates for this Prize will be required in future to submit to the Secretary the subject on which they propose to write for the approval of the Jury.

R.I.B.A. INTERMEDIATE EXAMINATION (SUBJECT A—GENERAL HISTORY OF ARCHITECTURE).

Candidates who are relegated in Subject A (General History of Architecture) of the Intermediate may be required at the discretion of the Examiners to take either subjects:—

- C.1. (a) Greek and Roman; or
 - C.1. (b) Byzantine and Romanesque; or
 - C.1. (c) French and English Gothic; or
 - C.1. (d) Italian, French and English Renaissance
- instead of being required to sit for Subject A again.

BUILDING RESEARCH BOARD.

On the recommendation of the Science Standing Committee it was decided to request the Department of Scientific and Industrial Research to grant an interview to representatives of the R.I.B.A. to enable them to lay before the Department their views on the subject of research into building materials.

REINSTATEMENT.

Mr. S. P. Brinson was reinstated as a Licentiate.

Notices

THE ELEVENTH GENERAL MEETING.

The Eleventh General Meeting (Ordinary) of the Session 1923-1924 will be held on Monday, 31 March, 1924, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 17 March 1924; formally to admit members attending for the first time since their election.

To read the following paper, "English Gothic Architecture of the Nineteenth Century," by Mr. H. S. Goodhart-Rendel.

INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Congress will be held at the R.I.B.A. from 28 July to 1 August inclusive. A detailed programme of the papers to be read and the functions to be held in connection with the Congress is being drawn up and will be circulated to members in due course.

INTERNATIONAL BUILDING TRADES' EXHIBITION, 1924.

The International Building Trades' Exhibition will be opened at Olympia on Friday, 11 April, at 12 noon by the Rt. Hon. John Wheatley, M.P., Minister of Health. Mr. J. Alfred Gotch, F.S.A., President R.I.B.A., will take the chair at the opening ceremony.

A complimentary ticket of admission will be enclosed in the next issue of the JOURNAL and the presentation of this ticket at Olympia during the Exhibition will ensure the payment of 1s. to the Architects' Benevolent Society by the organisers of the Exhibition.

The Exhibition will be open daily between the hours of 11 a.m. and 9 p.m. and will close on 26 April.

MR. EDMUND H. NEW'S DRAWINGS.

The Exhibition of original pen and pencil drawings by Mr. Edmund H. New [*Hon. Associate*] of University and College buildings at Oxford, as well as other views, now being held in the R.I.B.A. Gallery, will be continued until the 29th inst. The Exhibition is open daily between 10 a.m. and 6 p.m. (Saturdays 1 p.m.).

EXHIBITION OF THE CAIRO HOSPITAL COMPETITION DRAWINGS.

The drawings submitted by the following Competitors in the Qasr-el-Aini Hospital, Cairo, Competition will be exhibited in the R.I.B.A. Gallery from Monday, 7 April to Thursday, 17 April:—

- Messrs. H. Percy Adams and Charles Holden.
 - Messrs. Henry V. Ashley and F. Winton Newman.
 - Messrs. J. T. Cackett and R. Burns Dick.
 - Mr. E. Vincent Harris.
 - Messrs. H. V. Lanchester, T. Geoffrey Lucas and T. A. Lodge.
 - Messrs. William and T. R. Milburn.
 - Messrs. Charles Nicholas and J. E. Dixon-Spain (photographs only).
 - Messrs. William A. Pite, Son and Fairweather.
 - Mr. J. Reginald Truelove.
- The exhibition will be open daily between the hours of 10 a.m. and 6 p.m. (Saturday, 12th, and Thursday, 17th, 1 p.m.).

Competitions

GRAVESEND HOUSING COMPETITION.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

IAN MACALISTER, *Secretary*.

BOARD OF ARCHITECTURAL EDUCATION.

An Exhibition of successful designs submitted in answer to the bi-monthly Problems in Design will be held at the R.I.B.A., 9, Conduit Street, W.1, from Saturday, 15 March, to Saturday, 22 March 1924, inclusive, between the hours of 10 a.m. and 6 p.m. (Saturdays, 10 a.m. to 1 p.m.).

R.I.B.A. ANNUAL DINNER, 1924.

The Annual Dinner of the Royal Institute of British Architects will take place on Tuesday, 6 May. Full particulars will be issued at an early date.

IAN MACALISTER, *Secretary R.I.B.A.*

Members' Column

ROOMS TO LET.

AN Architect has one room to let in the Temple. Joint use of telephone. Apply Box 1734, c/o the Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT has small room in Westminster Office to sub-let to another. Very small rent, no expenses, and use of his experience to suitable young man beginning practice who would give occasional assistance. Apply Box 1934, c/o the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

MESSRS. LEIGHTON AND HIGGS.

MR. ARTHUR G. LEIGHTON, F.R.I.B.A., of 225 Long Lane, S.E.1, has taken into partnership Mr. H. John Higgs, A.R.I.B.A., who has been associated with him for some years since the War. The style of the firm in future will be Messrs. Leighton and Higgs, F. and A.R.I.B.A.

PARTNERSHIP OR PRACTICE WANTED.

F.R.I.B.A. (40), successful practitioner, seeks partnership or practice. Southern counties preferred. Capital available. Interview in London. Box No. 1234, c/o the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

CHANGE OF ADDRESS.

THE name of the architectural and surveying firm of Messrs. Ralph Booty and Co. is changed to Messrs. Booty and Edwards. Singapore address: Winchester House; cable: "Booty," Singapore. Colombo address: Architect's Office, New Town Hall site; cable: "Column," Colombo. London agents: Messrs. Theobald and Gardiner, 96 Gower Street.

APPOINTMENTS WANTED.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes X

SESSION 1923-1924.

At the Tenth General Meeting (Ordinary) of the Session 1923-1924, held on Monday, 17 March 1924, at 8 p.m., Mr. J. Alfred Gotch, F.S.A., President, and afterwards Mr. E. Prioleau Warren, F.S.A. [F.], in the chair.

The attendance book was signed by 19 Fellows (including 6 Members of the Council), 22 Associates, 3 Licentiates, 1 Hon. Associate, and a number of visitors.

The Minutes of the meeting held on 3 March 1924, having been taken as read, were confirmed and signed by the chairman.

Mr. E. Prioleau Warren, on behalf of the Hon. Secretary, announced the decease of:—

Mr. William Henry Ward, M.A. Cantab., F.S.A., elected Associate 1893, Fellow 1919.

Mr. John Watson (Edinburgh), elected Fellow 1906.

Mr. Walter Higginbottom, elected Fellow 1891.

Mr. Thomas Edward Mundy, elected Associate 1872.

Mr. Edward J. Shrewsbury, elected Associate 1876.

And it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since his election was formally admitted by the President:—

Mr. C. G. Winbourne, Associate.

Major Harry Barnes [F.], Vice-President, having read a paper on "National Housing," a discussion ensued, and on the motion of Mr. Frank M. Eltood [F.], Chairman of the National Housing and Town Planning Council, seconded by Mr. Ernest Brown, M.P., a vote of thanks was passed to Major Barnes by acclamation, and was briefly responded to.

The meeting closed at 10.10 p.m.

Minutes XI

SESSION 1923-1924.

At a Special General Meeting, held on Tuesday, 18 March 1924, at 5.30 p.m.—Sir A. Brumwell Thomas [F.] in the Chair. The attendance book was signed by 8 Fellows (including 4 members of the Council), 12 Associates (including 1 member of the Council), 1 Licentiate.

The Minutes of the Special General Meeting held on Monday, 3 March 1924, having been published in the JOURNAL, were taken as read and signed as correct.

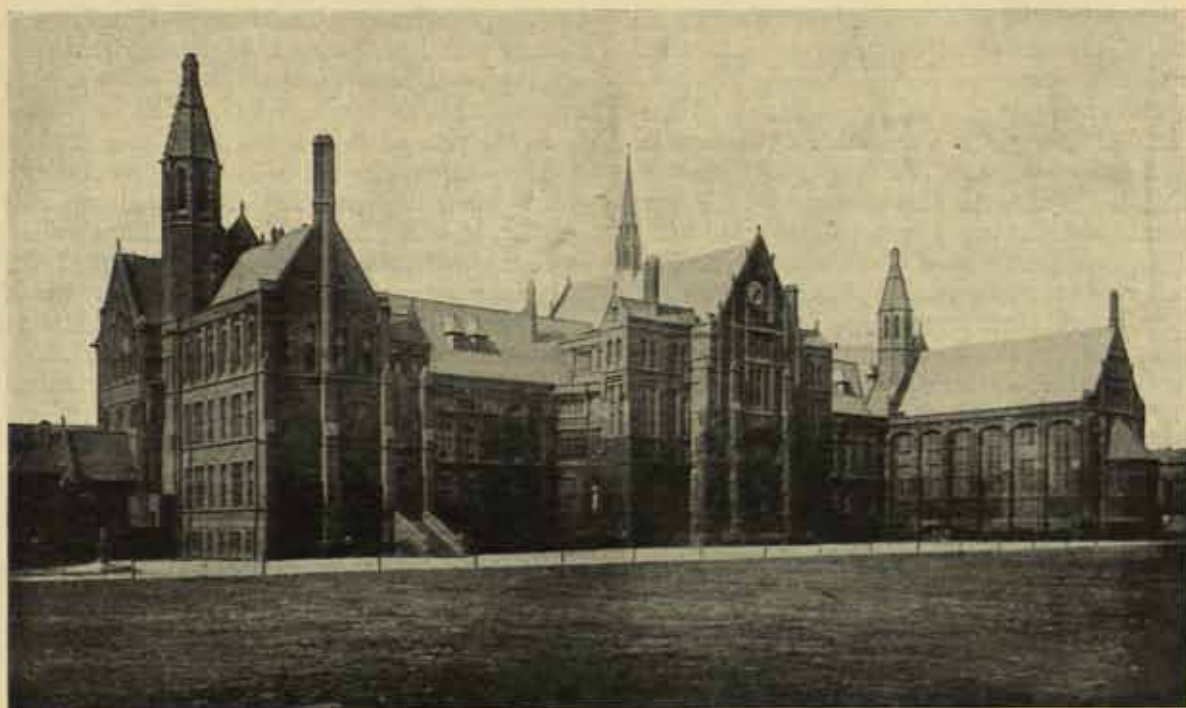
The Chairman having presented the new draft Regulations of the Institute for Architectural Competitions, which had been approved by the Council, the draft was discussed and various amendments proposed and agreed to. Whereupon it was RESOLVED, that the new draft Regulations of the Royal Institute of British Architects for Architectural Competitions be adopted as amended and issued as an Institute paper.

A hearty vote of thanks was passed to the Competitions Committee for their work in revising the Regulations.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.



ST. PAUL'S SCHOOL Alfred Waterhouse, R.A., Architect.

English Gothic Architecture of the Nineteenth Century

BY H. S. GOODHART-RENDEL.

[Read before the Royal Institute of British Architects, on Monday, 31 March 1924.]

WHEN I chose the title for this lecture I carefully avoided the words "Gothic Revival." Those words make the accepted name of the movement about which I am to speak. Whether they are misleading or not depends upon what the word "revival" is taken to mean. I therefore decided not to use them until I had said what that word means to me.

As I understand the custom of the language, you may speak of "reviving" the perishing but not the perished—you can revive a lost sheep but you can't revive mutton. Yet people write of the Gothic Revivalists as if those doctors of a sick style had been resurrection-men disinterring a corpse. That the Gothic style in England has ever become a corpse I will not allow.

Gothic architecture, as everyone knows, was the only architecture in this country from the acceptance of the pointed arch until the gradual pervasion at the end of the sixteenth century of the style of the Renaissance. This successful style eventually ousted Gothic from its place and power. The Church of England held to the old way of building for a century or so, compelling even Sir Christopher Wren to its occasional practice. The Universities were also obstinate, and it was not until the second quarter of the eighteenth century that new Gothic buildings for ecclesiastical or educational purposes became unusual.

Very soon after this, conscious revival began, sometimes as serious as in the elaborate octagonal church built in 1756 at Hartwell, in Buckingham-

shire, but generally as frivolous as with Horace Walpole in his beloved "Strawberry." In little things Gothic became a fashion among the *beau monde*, and the style was deliberately conventionalised into a manageable alternative to Chinese or Rococo for the customers of Chippendale.

Gothic hermitages in shrubberies, Gothic parlours with traceried wall-papers, Gothic cold baths in noblemen's parks may not seem very robust descendants of the ancient lines of Canterbury and of Westminster. It is impossible, however, to find any point at which the succession broke. In itself, it must be admitted, this survival of Gothic forms is of little importance. It contributes, however, toward something quite important when considered together with the survival of the constructional nature of Gothic which can be observed in the humble building tradition of England during the seventeenth and eighteenth centuries.

Were I to claim that the barns and bridges of rural England have never until within the last century ceased to be Gothic, I should certainly strain the sense of that epithet more than it could be expected to bear. Probably an ancient Roman settler in Britain, given similar conditions, would have built barns and bridges very like those which the seventeenth and eighteenth centuries have left to us. Nevertheless our barns and bridges are the work of men who knew nothing of ancient Roman settlers: Englishmen found out how to build them in the middle ages and never forgot the way. The tradition which shaped them was a tradition of Gothic origin; it owed nothing to the Renaissance, save, perhaps, an arbitrary rejection of the pointed arch.

The architectural destiny of the nineteenth century in England was the fusion of these tendencies, the tendency of lettered folk consciously to hark back to Gothic forms and the tendency of unlettered folk unconsciously to build in a Gothic way. In the eighteenth century they were still complete, separate. The gentleman gothicised his laundry by adding to it lath-and-plaster buttresses; his estate workmen added brick buttresses to the park wall in order to keep it up. But the gentleman had still to learn that buttresses could be constructional, and the workmen that they could be ornamental, before the great style of ornamental construction could be fully revived. This mutual understanding could not be brought about in a day. Long before its necessity was clearly seen

the impoverished Gothic taste had come into money and had covered England with its indiscretions. It is with the record of these indiscretions that my story begins.

In the year 1800 James Wyatt, the leading architect of the day, had already been at work for four years upon William Beckford's palace, Fonthill Abbey, in Wiltshire. Of this building, which cost more than a quarter of a million pounds, and upon which at one time four hundred and sixty men were at work in day and night shifts, not a stone now remains. A dishonest clerk of the works connived at the omission of the principal foundation of the central tower, which was two hundred and seventy-eight feet high, and which, within about thirty years from its erection, fell and ruined the whole structure. All vestiges of it have since been cleared away.

This prodigious house was the most magnificent and the most famous of a large family of similar buildings which the Gothic taste brought into being at the beginning of the last century. Europe had turned from Reason to Romance, and men of true sensibility sickened at the sight of porticos. Even in France, where the architectural elements of Roman antiquity had become embodied in a living and fertile style, the call of the Middle Ages broke up for a while the academic camps. In England, where Vitruvius had never become more than a sort of canonised policeman, the pointed arch appeared the gate to liberty. The abbeys, the colleges, the priories, the cloisters—all those ruined relics which the Romantics so passionately admired should henceforth serve not only as subjects for sketches in water-colour but as models for the mansions of the noble and of the rich. Mr. Wyatt, who had beautified so many ancient cathedrals and colleges, could no doubt reproduce their more elegant portions with ease and accuracy.

Mr. Wyatt did so, with too great ease, but with an accuracy to which justice is not done nowadays. Ashridge and Belvoir Castle, to mention only two of his many large designs, are adorned with a surprising number of correct reproductions of Gothic remains. The material of which these reproductions are made is often ill chosen, and their workmanship mechanical. They are also combined without any regard for uniformity of period or historic style. They are combined, however, in a way that is often most harmonious and picturesque; and it is arguable that Wyatt's

careless eclecticism was an advantage to him as a creative artist. His strength was very great in that most architectural of processes the composition of masses, in which he may be considered almost a second Vanbrugh.

Almost contemporary with these works of James Wyatt were those of another romantic mansion-builder, John Nash—afterwards famous for his London improvements during the Regency. Nash was, like Wyatt, a great picture-maker; but he was incorrigibly idle or ignorant in his choice of details. His design for Luscombe, near Dawlish, is finely balanced, and remarkable for its date, the year 1800. Knepp Castle, at West Grinstead, in Sussex, and his own "castle" at East Cowes, were average examples of his skill. Nash carried the practice of jerrybuilding to such a degree that little of his work remains at the present day. His large additions to Corsham Court, in Wiltshire, had to be rebuilt within thirty years of their foundation.

James Wyatt and John Nash had many imitators, among the earliest of whom William Wilkins, William Porden and William Atkinson were conspicuous. Many old houses of post-Renaissance design were recased within Gothic exteriors, generally absurdly enough. Mulgrave Castle, in Yorkshire, for example, was so treated by Atkinson, and Hawarden Castle, in North Wales, by Thomas Cundy, the architect of Grosvenor House. Everywhere the Englishman's home became his castle.

The judgment of the mid-Victorian period upon these architectural dreams of the preceding age was severe and unmitigated, and that judgment has been thoughtlessly accepted by all subsequent critics. It was natural that Sir Gilbert Scott and his admirers should see no merit in the works of Wyatt, but it is curious that the critics of to-day should be at one with Sir Gilbert Scott. Wyatt and Nash succeeded admirably in what many Americans are trying to do at the present time; they exploited the emotional associations of Gothic forms without reference to their constructional significance. Theirs was not a very high form of architecture; it was indeed a form which verged upon scene-painting; but to condemn it utterly shows a Ruskinian lack of humour and an unwholesomely small love of adventure.

The high fever of costly house-building upon which the last century opens did not at first infect any other department of architecture. The Church of England had purchased internal peace by

abandoning all her activities and suspending as far as was possible her worship. The Church of Rome was too busy recovering from the effects of persecution to have much spare energy for building chapels. The Nonconformist sects built a few meeting houses, but in the main they gathered their followers together in such rooms as they could find. There was, if anything, a falling off in the normal supply of new buildings for public and educational purposes. The speculative building of small houses which was to change the face of England after Waterloo had not yet been dreamt of. Nor had the wildest dreamer ever foretold what was soon to come, an equal battle between the Gothic taste and the established "Grecian."

In the year 1818 Parliament voted a million pounds for the building of churches and chapels of the Establishment. The lower orders in towns were becoming dangerously discontented, and it was plainly the duty of the national Church to preach them back into a more convenient state of mind. For the success of this operation the town poor must be got to church. In the parish church their presence would cause complaints and almost certainly result in loss of pew-rents, so other churches must be built for their accommodation. From causes which it would not be pertinent to trace here the emergency was generally met not by the construction of chapels-of-ease attached to existing churches but by the wholesale creation of new "districts" each provided with a church and a complete parochial apparatus. The million pound subsidy was chiefly spent on such buildings as these, though a part of it went toward the supply of parish churches proper. The enlargement, and repair of churches already standing was assisted at this time by a newly-formed body, the Incorporated Society for Promoting the Enlargement Building and Repairing of Churches and Chapels, a body which exists most usefully to this day. The Incorporated Society from its beginning has insisted that a large proportion of seats in all churches receiving its grant should be free and unappropriated, thereby making itself useless in the eyes of those popular preachers whose practice it was to build a chapel speculatively and put the pews up to auction.

The Parliamentary Commissioners and the Incorporated Society had not long been in existence before it became apparent that most of the churches built by them would pretend to the Pointed style.

Experiment soon proved that as a general rule Gothic came cheaper than Grecian. Whatever style was chosen went no deeper than the decoration, since public opinion allowed little variation in the general form which a church was expected to assume. This form was commonly that of a rectangle surrounded on three sides by galleries, with an altar-recess at one end and a steeple flanked by staircases at the other. Sometimes the rectangle was unbroken, sometimes it was divided into a nave and two aisles by an arcade with tall thin columns. The only alternative to this form which was permitted was that of an octagon circus-like building surrounded by galleries facing inward toward the pulpit. London possesses two specimens of this type, St. Bartholomew, in the hospital of that name, designed by Thomas Hardwick in 1823, and the really handsome church of St. Dunstan-in-the-West, designed by John Shaw in 1831. The walls of the most expensive churches were faced outside with polished ashlar in large blocks; the second class of churches were faced with Roman cement imitating ashlar; and the lowest class with white bricks. In the earlier churches red brick was very seldom, and rubble stonework never, used. The roofs were flat pitched and slated, and were ceiled internally, very often with imitation vaulting; the columns were of plastered brick or of cast iron, and everything which was not jointed to look like stone was painted to look like oak. The windows were commonly glazed with ground glass, frequently bordered by clear glass of a bright colour. The reading pew and the pulpit balanced each other on either side of the holy table, and the organ was placed among the school children in the west gallery.

Among the architects who earned their living by the production of these structures few were more widely employed than Francis Goodwin, the designer of the old town hall at Manchester. St. Peter's, Ashton-under-Lyme, built in 1821; Holy Trinity, Birmingham, built in 1823; St. James's, Oldham, built in 1825; and St. George's, Hulme, built in 1826, are characteristic specimens of his design. At a somewhat later date than Goodwin's, Robert Ebbels was largely employed by the Commissioners, John and Benjamin Green, of Newcastle, Richard Carver, of Taunton, Edward Lapidge, Peter Atkinson and James Savage were each responsible for a number of these uncomely preaching-houses. Those designed by John Brown

of Norwich (such as St. Michael's, Stamford, built in 1836) and by Sir Charles Barry (such as St. Peter, Brighton, built in 1824-8) show considerable effort on the part of their designers toward better things, but almost the only churches of the period possessing what we nowadays can esteem as architectural merit are those designed by that distinguished student and theorist of mediæval architectures, Thomas Rickman.

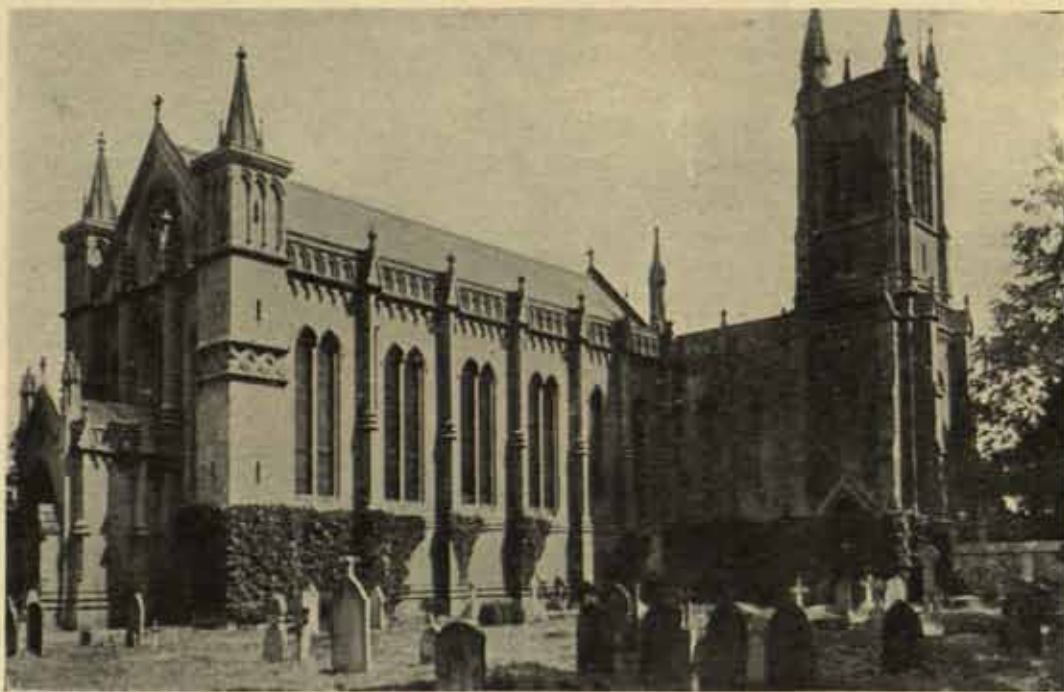
Rickman was a Quaker, with a passion for Gothic churches. From the age of twenty-one to that of twenty-three he practised as a doctor, after which he spent five years in a corn factor's business, becoming a broker's clerk in the year 1808. Immediately after this last change of occupation he began a systematic examination and record of every mediæval building within his reach. In 1812 he published some lectures on Gothic architecture, which were republished five years later in the form of that handbook which has been, ever since, the accepted primer of English Gothic. In 1815, while still a broker's clerk, he undertook commissions as an architect, but in 1818 he abandoned his clerkship and became an architect and nothing else. After twenty years of busy employment he fell sick in 1835, became a member of the Irvingite sect, and died in 1841.

Perhaps Rickman's chief claim to our commemoration is his invention of those terms "Early English," "Decorated," and "Perpendicular," by which three phases of English Gothic continue to be commonly designated. His designs display a large quantity of correct mediæval detail applied to buildings in which no attempt is made to recapture mediæval forms or methods of construction. They are superior to those of James Wyatt in consistency and harmony of their ornamentation; they are inferior in sense of the picturesque and of architectural composition. They are, in short, the creations of an archæological rather than of an inventive mind. St. Andrew, Ombersley, Worcestershire, is a characteristic Rickman church of the smaller kind. Owing to its having been so little changed since it was built I will show on the screen a view of its interior to illustrate to you the best that can be hoped for in a "Commissioners' Church" of Gothic style. I will spare you the exhibition of an average or unfavourable example, since anyone who chooses to inspect Donaldson's old parish church at Brompton or Taylor's church at Walham Green can see the type normally developed. Sir

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Charles Barry built some such, George Basevi built some, Decimus Burton built some—mostly neither better nor worse one than the other. It is worth noting that at the beginning of the Commissioners' activity the "Gothic" style used was invariably that which had lingered on in England since the latest Tudor days. This style was no doubt tinged with eclecticism, as indeed it had been as early as the early sixteenth century; but, although forms discarded in the late Middle Ages might

English" churches, mostly pastiches of fragments from Salisbury Cathedral. St. Michael's, at Bath, designed by G. P. Manners in 1835, is a good specimen of this style which John Brown and Decimus Burton, whom I have already mentioned, together with Benjamin Ferrey, of whom I shall speak later, made peculiarly their own. But the only interest which these buildings can have for us now is historical; churches such as these satisfied their builders well enough, yet were regarded with the

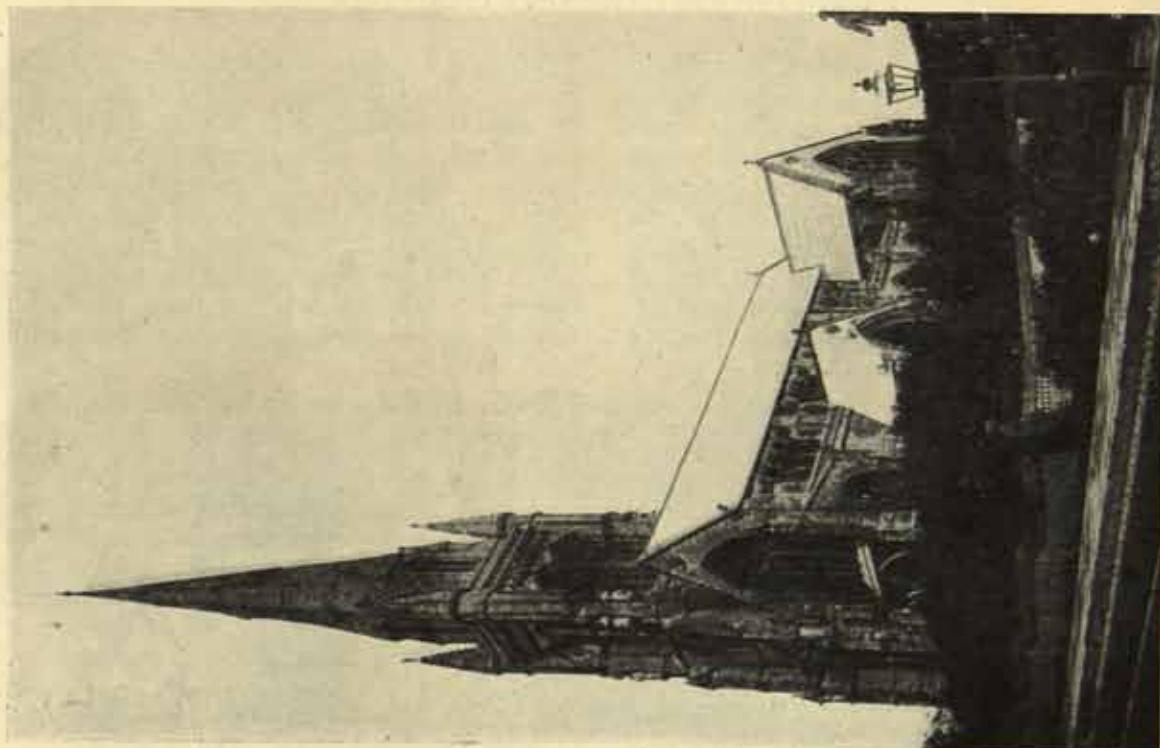


THEALE CHURCH. c. 1828. E. Garbett.

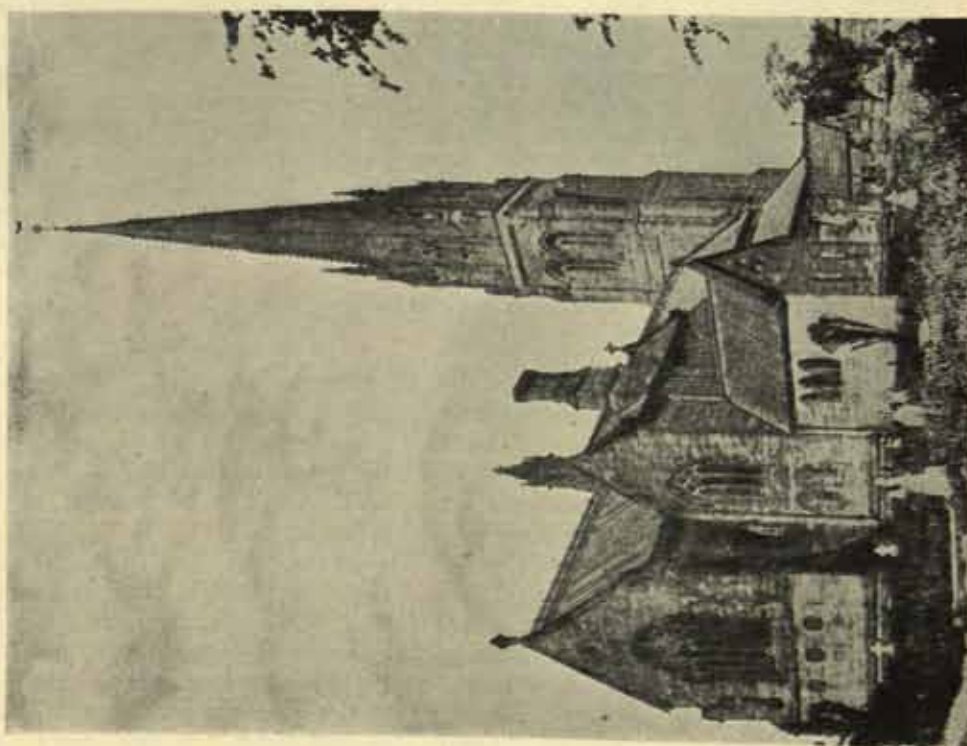
occasionally reappear as they had reappeared in the Gothic of Wren and his successors, it was not until the second quarter of the century that architects became conscious revivalists and took their pick of Rickman's periods. Before that time the Walpoles and Wyatts might take their Gothic *à la carte*, but the ordinary architect had been guided by an enfeebled but still existing tradition. In 1828, however, the *Quarterly Review* published an article upon a newly-built church at Theale, in Berkshire, which Mr. Edward Garbett had designed in the pure style of the thirteenth century. Shortly afterwards there arose a fine crop of "Early

bitterest discontent by the succeeding generation. Before tracing the causes and eventual effects of this discontent, let us look back for a moment at the secular Gothic of Wyatt, Nash and Wilkins, and see what became of it after its climax of popularity.

In the year 1825 John Chessel Buckler designed Costessey Hall, in Norfolk, in a Gothic style which, unlike Wyatt's, comprised no features of ecclesiastical architecture, and, unlike Nash's, made no pretence of castellation. He designed it, in short, in the Tudor manorial style, and he built its walls of red brick. A few years later Antony Salvin



CHURCH OF ALL SOULS, HALEY HILL, HALIFAX, c. 1856.
Sir Gilbert Scott, R.A., Architect.



CHURCH OF ST. GILES, CHEADLE, c. 1841.
A. W. N. Pugin, Architect.

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established his reputation as a designer of similar houses—houses which offered not the spires, barbicans and traceried windows of the Romanicists, but the domestic charms of the old English mansion. The new fashion became instantly successful: everywhere the castle gave way to the manor-house. So completely changed was the direction of taste that often the manor-house became positively Elizabethan, with the debased German ornaments of that period carefully imitated. Such coquetry with the Renaissance falls outside the scope of this lecture, and I shall therefore give no particular examples of it. The mention of it, however, is necessary, since this backsliding from the Gothic faith was one of the sins which especially roused the wrath of the great reformer, whose work and influence I must now consider, Augustus Welby Northmore Pugin.

At the age of fifteen Pugin designed the furniture for the new rooms at Windsor Castle; at the age of twenty he buried his first wife; at twenty-two he changed his religion; at twenty-four he published what is probably the most amusing architectural book which has ever been written; at thirty-two (when again he became a widower), he was the best known church architect in Europe; at thirty-seven he married a third time; at thirty-nine he went mad, and at forty he died. The life and works of this astonishing man make one of the greatest prodigies of history. His marvellous power of draughtsmanship, his love of the stage, his skill in religious polemic, his passion for the sea, his humour as a writer, all emerge even between the lines of surely the worst-written biography in the language, the *Memorials* of him compiled by his stupid friend, Benjamin Ferrey.

Pugin has indeed been ill served after his death by those who most wished to do him honour. His wit and charm buried beneath Ferrey's *Memorials*; his reputation for candour and courage was depreciated by his son's misguided attempts to represent him as the secret author of Barry's design for the Houses of Parliament. The beautiful details and furniture of this palace are known to be Pugin's work; Barry never denied it. The general design, also beautiful to us, must have seemed anything but beautiful to Pugin, every one of whose most cherished principles it violates. The forced regularity of its façades, the suppression of the two Chambers in the external design, the artificiality of its plan, that plan which demanded and procured

the destruction of St. Stephen's Chapel, its numberless sham windows and needless buttresses—all these things must have been abhorrent to the great prophet of architectural truth, whose mission it was to be its decorator. That Pugin should have designed such a building is surely, on internal evidence alone, inconceivable.

Toward the end of his life Pugin regretfully said that his years had been spent in dreaming of noble things and making mean ones. That such churches as St. Giles's at Cheadle or St. Augustine's at Ramsgate are mean things posterity will not allow. But the combination of slight structure and elaborate ornament in his cheaper buildings justifies the criticism that he would starve his roof-tree to gild his altar. It is not, however, the things he made, but the fine things he dreamt of which give him his imperishable fame. For he dreamt of architecture as a living and progressive art, as an expression of the very soul of the craftsman, as a source of joy alike to the proud and to the humble. And this was a way in which Mr. Nash and Mr. Wilkins had never regarded their profession.

One of Pugin's most famous books has for its title the *True Principles of Gothic Architecture*, another *An Apology for the Revival of Christian Architecture in England*. To Pugin "Gothic" and "Christian" when applied to architecture were synonymous. Reaction from the horrors of industrialism and the infidelity of his time led him, as it led many generous young men among his contemporaries, to identify the moral and social conditions of the Middle Ages with all that is desirable in the State. D'Israeli's novel *Sybil* shows this temper very clearly. The epoch which to Mrs. Radcliffe and the early romance-writers had been a deliciously Dark Age of melodrama was seen by Pugin as an age of contentment and of freedom.

Pugin's *True Principles*, disentangled from his untrue prejudices, have been since accepted even by the descendants of the neo-Classical school which he so strongly condemned. The foundation of them all was his message to a self-tortured architecture that it is not necessary to suffer to be beautiful. Plan your house to suit your habits, he said in effect, and let your plan shape your elevations. If your building is a useful healthy organism it will have a comely form by nature.

This is all very well, but it needs more broad-

mindfulness than Pugin possessed to accept as comely the natural form of every architectural organism. Far stronger than any Principle in Pugin's mind was the prejudice that nothing could be comely save what was mediæval. He therefore unconsciously worked his argument backwards. He premised that all good buildings have mediæval elevations. But every elevation must be the inevitable outcome of the plan of the building to which it belongs. Now it may be presumed that a mediæval elevation can be the inevitable outcome only of a mediæval plan. Therefore, all good buildings have mediæval plans. Again, the plan of every good building is the inevitable outcome of the habits of the man it is made to suit. And it has been seen that the plan of every good building is a mediæval plan. Now it may be presumed that a mediæval plan can be the inevitable outcome only of mediæval habits. Therefore, all good plans are the inevitable outcome of mediæval habits. Therefore again, if a man is to have a good building he must have mediæval habits.

Pugin cultivated such habits during his first widowhood and built St. Marie's Grange at Salisbury to suit them. The second Mrs. Pugin disliked the place very much and caused it to be quickly sold for a quarter of its cost.

If Pugin had few practical sympathisers in his preference for mediævalism in domestic life, in ecclesiastical affairs his mediævalism was shared by men of the highest influence and intelligence. In his own church its anti-popular and esoteric tendency was perceived and discouraged, but in the Establishment it was welcomed as a powerful ally of the awakening forces of religion. This is not the place in which to attempt a description of the Tractarian movement, its courage, its fervour and its success. Almost every church which has been built in this country during the last seventy-five years owes its form and arrangement to the labours of the early Tractarians. The mediævalism of deep chancels, of heavy screens, of divided and obstructed plans which was unwelcome to Pugin's co-religionists was invaluable to a body of reformers desirous of teaching by the eye the continuity and essential catholicism of the national church. Protestants saw and trembled; Dean Close of Cheltenham preached on Guy Fawkes' Day a passionate sermon entitled "The Restoration of Churches is the Restoration of Popery." Conservative-minded bishops refused to consecrate

churches until the altar was deprived of its cross and the clergy of their stoles. The great surplice question agitated every clerical breast. Punch was quite wickedly facetious at the expense of Dr. Pusey. Meanwhile, the new Gothic churches springing up all over England became darker and more mysteriously decorated and fuller of odd-looking furniture every year.

Pugin's friend and exact contemporary, Richard Cranwell Carpenter, was the architectural hope of the Tractarians. Of the few churches which he lived to build St. Paul's, Brighton (1846), and St. Mary Magdalene's, St. Pancras, are the best known. Carpenter was a true artist, without the fire or the precocity of Pugin, but perhaps with more discretion in design. The colleges at Lancing and Hurstpierpoint are in the main his work, and are very good examples of secular Gothic design.

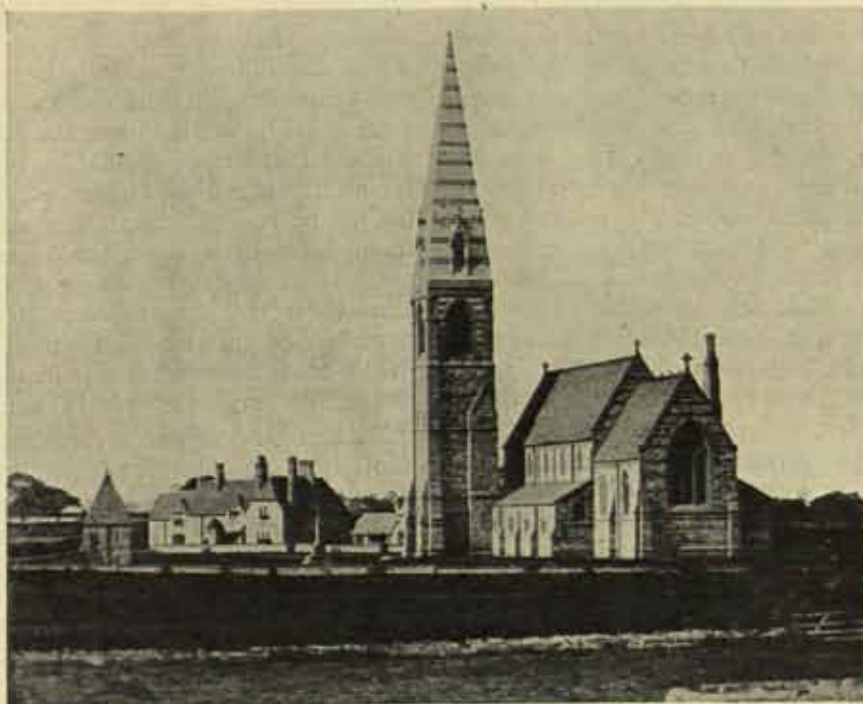
In 1842-5 Derick acted as Dr. Pusey's architect in the building of St. Saviour's Church at Leeds. This building is markedly in Pugin's style, and other works of its designer show the same influence. The Tractarians, however, appear not to have been satisfied for long with Derick's abilities, and as the movement progressed he dropped out. An allusion in the *Ecclesiologist* after his death to "poor Derick" sets one guessing what was his end. James Harrison, the architect of St. John Baptist, Purbrook (1843) and St. Michael's, Bussage (1846), was another protégé of the Tractarians about whom it is exceedingly difficult now to learn any facts. Hayward of Exeter was also greatly approved by them for his churches of St. Andrew, Exwick, built in 1842, and of St. John, Jedburgh, Scotland, built shortly after. (1844.)

The Cambridge Camden (afterwards the Ecclesiological) Society controlled the architectural taste of the Tractarians; and propounded about 1845 a dogma which Pugin could scarcely have supported. This dogma was the exclusive claim among the Gothic styles of the Middle Pointed for modern adoption. In Early Victorian thought everything animal, vegetable, mineral or abstract was subject to the law of successive rise, culmination and fall. In the First Pointed, or, in Rickman's nomenclature, the "Early English" style, Gothic rose; in the Middle Pointed, or "Decorated," it culminated; in the Third Pointed, or "Perpendicular," it fell so lamentably that it was probably the duty of a restoring architect to rebuild work of this period, wherever possible, in a purer

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and earlier taste. In the light of this dogma, Pugin was certainly a heretic, having built a "Norman" church at Reading, "Early English" churches at Dudley and Nottingham and many other places, and an unblushingly "Perpendicular" church at Macclesfield. Such lapses were tolerated in so great a man by the orthodox, but were censured with great severity in the works of any less distinguished architect. To this, as to almost all of the Tractarian dogmas, older architects, and

John Foster, Junior, of Liverpool, are showy examples of the manner. Wyatt and Brandon's costly pseudo-Lombardic at Wilton, commonly nicknamed the "Gasworks," is a monument of another lost cause. Christ Church, Watney Street, St. George's-in-the-East—designed by J. Shaw in 1841, and H. Clutton's Church of St. Jude, Old Bethnal Green Road, built in 1842, are Romanesque buildings of real merit. That forgotten genius, James Wild, built, in 1841, Christ Church at



CHURCH AT BALDERSBY. Wm. Butterfield, Architect.

those outside the movement, assented with surprising docility. Pseudo-Norman, which had been experimented with by Ferrey and others died almost at once, Ferrey's special brand of Early English did not survive much longer, and Perpendicular soon retained no partisan save Professor Freeman, the historian. Edward Blore led a revolt into foreign Romanesque, which proved to be cheap but unsatisfying. Specimens of it may be seen in the churches built under Bishop Blomfield's scheme for evangelising Bethnal Green. St. Mark's College Chapel at Chelsea, also by Blore, and St. Mary's Church at Cardiff (1842), by

Streatham, which ought to have been one of the epoch-making buildings of the century. Here was a really original modern church, anticipating in an astonishing way much that was to be discovered later in the use of brickwork. Unfortunately it made no epoch, and earned the profound dislike of the Puginists by its un-English character. Probably it was due as much to national as to ecclesiastical sentiment that the Romanesque fashion was routed: whatever the cause, routed it was, leaving the Middle Pointed fanatics in complete possession of the field.

The theory upon which these gentlemen founded

their dogma may be conveniently explained in the words of one who subscribed to but did not originate it, Sir Gilbert Scott. "It was argued," he says in his *Recollections*, "that the natural course of architecture had been broken by the classic renaissance, since which event all had been confusion, until at length we were left without a distinctive style of our own; but at this juncture, by a coincidence of feelings and circumstances, our old architecture came to be, without premeditation, revived, and that it was the duty of those who guided that revival to see that its course should not be wildly eclectic, but that we should select, once and for all, the very best and most complete phase in the old style, and taking that as our agreed *point de départ* should make it so thoroughly our own that we should develop upon it as a natural and legitimate nucleus, shaping it freely from time to time to suit our altered and ever-altering wants, requirements and facilities, just as if no rude change had ever taken place." This prodigious sentence (or rather part of a sentence, because I left bits of it out) probably explains with reasonable exactness the lifelong creed of that most distinguished of the Tractarian architects, William Butterfield.

William Butterfield was two years younger than Pugin and Carpenter, and three years older than John Loughborough Pearson. Pugin died in 1852 and Carpenter three years afterwards. Pearson lived on till 1897 and Butterfield till 1900. I mention Pearson's name at this point in order to counteract the common impression that he belonged to a later generation than Pugin, who in fact was only five years his senior. (It is also curious to reflect that Pearson was only seventeen years younger than Decimus Burton.) My present concern, however, is with Butterfield.

To the student of religion there is nothing more interesting in the history of the nineteenth century than the unconscious Puritanism of many of the early Tractarians. Every element of beauty which was regained for the national church was accompanied by an element of mortification. "You may not *like* Gregorian Tones," explained a pious lady of the period, "but you will *have* to sing them in Heaven!" To guard against sensuousness they were always, as it were, mixing their incense with cayenne pepper. Beauty was only to be sought in so far as it symbolised Catholic truth, and even then must be kept carefully in check. This temper is not hard to understand, considering the

circumstances in which the Tractarian movement began. Butterfield was its natural exponent in architecture. His buildings never condescend to please, in fact they often seem intended to alarm. Strange and harsh outlines, violent contrasts of colour, crude and heavy dispositions of masses combine in his works with great vigour and nobility of form, and a constructional logic ever fine and unswerving. No artist can be unmoved by the great mass of St. Matthias's Church at Stoke Newington or by the defiant rise of the steeple at All Saints, Margaret Street. The proportion and composition of Keble College at Oxford are so masterly that it matters relatively little that the whole building appears to be made of an ugly sort of linoleum. Butterfield's style was, as I have already said, founded upon the adoption of English Middle Pointed as a *point de départ*. However, far he developed the theme, through the whole of his life he resisted the infusion in his style of any features imported from abroad or from any other age than that of the one perfect period. Since almost every other architect among his contemporaries fell in with all fashions in turn, Butterfield's constancy stands out in the fullest relief in the architectural history of his time.

"Amongst Anglican architects," says Sir Gilbert Scott, "Carpenter and Butterfield were the apostles of the high church school—I, of the multitude." And an amazingly energetic apostle, too. "I fear," he says elsewhere, "we (that is Sir Gilbert and his partner Moffat) were disliked by our fellow-professionals for our almost unheard-of activity and success. This, however, was only the natural jealousy of competitors." Of course it was. The world being as it then was, a man could not even "write a kind of circular to every influential friend of his father's he could think of . . . begging their patronage," or "for weeks almost live on horseback canvassing newly formed unions" for the appointment of architect to work-houses, without incurring a certain amount of jealousy. Sir Gilbert's triumph over his detractors and success in establishing himself as the leading architect of his day are so feelingly recounted by himself in his *Recollections* that I will not attempt to retell the story here. I will, however, repeat from that work one incident of especial significance. "I well remember the enthusiasm," he says, "to which one of Pugin's writings excited me, one night when travelling by railway . . . I was from that

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moment a new man. I did not know Pugin, but his image in my imagination was like my guardian angel, and I often dreamed that I knew him. In later years I fully thought that my experience and that of some, perhaps many, others pointed to a special interposition of Providence for a special purpose, and often have I expressed this in writing, as . . . in my inaugural address in 1873 as President of the Institute of British Architects."

Sir Gilbert was a year older than Pugin and had built eight churches before Providence found it necessary to interpose with this conversion. After this interesting event he flourished exceedingly and died in 1878, the restorer of seventeen cathedrals, the Abbeys of Westminster and St. Albans and churches innumerable. In all of these he left much of his handiwork. He was also responsible for St. Mary's Cathedral at Edinburgh and a very large number of new churches, and was the architect of the Foreign Office, St. Pancras station and hotel, the Leeds Infirmary, Preston Town Hall, Glasgow University, Brighton College and a host of other buildings. Comparing himself with George Edmund Street in the use which each made of architectural carving, he says that Street "can lay claim to his more personally than I can to mine, as he gives drawings, while I do my work by influence." Probably the same difference held between the two architects in larger matters than architectural carving. Sir Gilbert was always very busy. As he explains, the bad carving done for him, "some of it detestable," was "mainly owing to the extent of my business, which has been always too much for my capacity of attending to it."

Viewed dispassionately, Scott appears to have been a man of most exceptional talents, though most of them lay in other directions than that of architecture. He was always full of ideas, even though few of them were his own. He must have possessed some magical power of charming money out of his clients' pockets, since almost all of his buildings look, and were, expensive; almost all come within the Victorian category of the "handsome." All Souls' Church at Hale Hill, which he regarded as one of his best churches, is something more than "handsome," it is well proportioned, rich and appropriate, and deserves the position which it long held of being the Victorian church-builder's ideal. St. Stephen's, Lewisham, though simpler, is even better, and St. John's, Taunton, is another example of Scott at his best.

Very few of the designs which issued from his office were ugly and none were mean. Occasionally, as in the approach and archway at St. Pancras, they have real grandeur. It was, in fact, really fortunate that in the Victorian era the inevitable monster practice, a thing which no artist could conduct, should have fallen into the hands of so enthusiastic and respectable a professional man as Sir Gilbert Scott, R.A.

The year 1852 was not only that in which Pugin died, but also that in which appeared the second volume of Ruskin's *Stones of Venice*. The year 1855 was not only that in which Carpenter died, but also that in which was held the momentous competition for the design of the cathedral at Lille. Ruskin's influence was slow in permeating the architectural consciousness of the nation, and it will therefore be reasonable to make the year 1855 the date of demarcation between the old order of Puginism and the new order both of Ruskinism and Gallicism learnt at Lille. The careers of Butterfield and Scott have already taken me beyond this dividing line, but I must now retreat behind it for a moment and sum up the achievements of the older school.

The Puginist church, parsonage and school were produced in varying degrees of goodness by many other men besides the architects I have mentioned. Among these the most successful was Benjamin Ferrey, a convert from the neo-Gothicism of older days. His church and schools of St. Stephen, Westminster, were much admired in their day. John West Hugall, designer of the parish church of St. Marychurch, near Torquay; Stevens and Alexander, the architects of St. John, Notting Hill, and the old churches of St. Mark, Surbiton, and St. Paul, Herne Hill, both of which have since been superseded; James Knowles, junior, the architect of St. Saviour and St. Stephen, Clapham, and of St. Philip, Battersea; Edmund Sharpe, the architect of Knowsley Church, were all typical practitioners of the period. John Emmett produced remarkable works in the New College, in the Finchley Road, and at a later date in Holy Trinity Church at Sydenham; and Raphael and James Brandon gained much applause for the fine church in Gordon Square designed by them for the Irvingites. Among younger men James Piers St. Aubyn was already hard at work in the West Country. Messrs. Mallinson and Healey in Yorkshire, Thomas Wyatt in

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Wiltshire and Dorset, and Messrs. Bonomi and Cory in Durham and the Lake country, John Norton, Philip Charles Hardwick and T. Talbot Bury were also already active. J. J. Scoles, Messrs. Hadfield and Weightman, and William Wardell did most of the work left them by Pugin for the Roman

than ecclesiastical, educational or domestic buildings, and within these categories people had made up their minds what they wanted and saw that they got it. A few architects like Edward Buckton Lamb, Samuel Sanders Teulon, and George Truefitt were experimenting in novel developments of



CHURCH AT PENDLEBURY, NEAR MANCHESTER.
Bodley and Garner, Architects.

Catholic Church. Far more important than any of these, John Loughborough Pearson had begun his church-building lifework at Weybridge in 1846, George Edmund Street at Biscovey in 1848, and George Frederick Bodley at Llangarren in 1854. All these buildings were remarkably approximate to an accepted type: there was no question yet of adapting the Gothic style to other

the prescribed Middle Pointed style, but in the main it was felt that the time for trusting designers to innovate had not yet come. The larger houses of these years are almost without exception of the Salvin Tudor types varied by an engrafting of either Middle Pointed or Elizabethan details. Most of those not designed by Salvin himself were designed by Edward Blore, by Philip Charles Hard-

wick, or by Thomas Henry Wyatt and his partner David Brandon.

This era of adapted English Gothic was abruptly ended by the foreign onslaughts from Ruskin's Venice and from Lille. The first practical champions of Ruskinism were Thomas Deane, who designed the New Museum at Oxford in 1854 under the master's supervision, and John Prichard, who, without any such assistance, clothed Eaton Hall in a new garment of much better foreign Gothic than Deane's in the year 1858. Ruskin's ethical æsthetics might not make many complete converts, but his programme for European architecture in the future was everywhere approved. Briefly, this programme was that everything must be Gothic, not only churches, schools and a few houses, but public and commercial buildings as well. Railway stations he excepted, because he never felt inclined to look at architecture when travelling by railway. Since in England there were few remains of secular Gothic design, Italy—and above all Venice—would supply us with models in her palaces and town halls of the Middle Ages. Moreover, the Italian Gothic was nobler and more adaptable than our own.

The immediate result of this new gospel was that desperate Battle of the Styles in which the Classic practitioners, now thoroughly frightened, tried to overthrow the invaders of their peculiar province. Gothic as preached by Ruskin, a Gothic which allowed of the use of modern materials, of walls without buttresses, of windows without mullions, was too dangerous a rival for the Barresque Italian school to tolerate. Alfred Waterhouse's success in the competition for the Manchester Law Courts with an Italianised Gothic design was an early and notable victory for the Ruskinian cause, although the details of this building were probably not very much to Ruskin's taste. E. W. Godwin's striking Town Hall at Northampton came later, and, although a comparatively small structure, was a great deal nearer what Ruskin appears to have been driving at.

Ruskinian Venetian churches are rare; the strongly expressed Protestantism of the master kept his followers in doubt as to whether or not his seven lamps might allowably flicker in the sanctuary.

Street gave to Tractarians a strong lead in the new direction in his Church of All Saints, Maidenhead (1854), and St. James the Less, Westminster (1860),

and Bodley followed at St. Michael's, Brighton (1860).

Prichard and Pearson were caught in the movement, but only for the moment. It seems to have been generally held by the ecclesiastical architects of the time that if English models had served their day new inspiration must be sought not among the stones of Venice, but at the fountain-head of Gothic in northern France.

The Lille Cathedral competition in 1855 was open to the world. The first premiated design was by Messrs. Henry Clutton & William Burges, the second premiated design by George Edmund Street. Clutton and Burges's design was not built, but it had a deep influence on the course of English Architecture. French Gothic architects of the first half of the nineteenth century held as firmly to a preference for the early Pointed style as English Gothic architects to that of the Middle Period. The Lille designs, therefore, were required to be "Early French," and the English competitors were forced to study this then unfamiliar style. Their studies soon convinced them, and through them most of the church architects of England, that their former concentration upon "English Decorated" had been a mistake. In a very short time Pugin was forgotten; the only serious faults to which architecture was felt to be liable were those of being not "early" enough or not sufficiently French.

Architects tendering their notions for Lille had to submit designs not only for the building itself but for its chief fittings and for a typical stained glass window. This requirement provided Burges with an easy certainty of surpassing everyone else in the competition. Burges was twenty-seven years old when he made this famous design, and had spent a good deal of time measuring and studying the early mediæval buildings of France and Italy. Originally articled to Blore, his subsequent experience in the office of Sir Matthew Digby Wyatt had probably turned his particular attention to the minor arts of ornamental design, with which Sir Matthew was so much occupied. If he had never been architect of a single building his fame would still be great as a decorator and a designer of sculpture and of metal work. The primitive French Gothic style obligatory upon him at Lille was also the style of his choice and that from which he never voluntarily departed. His first church, that at Fleet in Hampshire (1859), is a

charming building of which the material, brick, brings some Italian character into the details. His other churches are those of Studley (1871) and Skelton (1871) in the West Riding of Murston (1874), in Kent, of Lowfield Heath (1867) in Surrey, of St. Faith, Stoke Newington, London (afterwards finished by James Brooks), and St. Michael's, Brighton, which was executed after his death and incorporates the smaller church built upon the site by Bodley. Cork Cathedral in Ireland is his largest ecclesias-

Cathedral nor that for the cathedral at Brisbane was executed, to the world's great loss. Burges as an artist was a second Pugin, less skilful as a draughtsman, but with all Pugin's burning enthusiasm for the beauty of a past age. The quantity of his work is not great, but its quality is invariably fine, never finer than in such small things as the carved Litany desk and the lovely little wall tomb which he contributed to that museum of Nineteenth Century Gothic the church of St. Andrew, Well Street.



INTERIOR OF WM. BURGESS'S HOUSE, MELBURY ROAD. Wm. Burges, Architect.

tical work, and among his cleverest are the remarkable internal "recastings" of St. Thomas's Church, Stamford Hill, and Worcester College Chapel, Oxford. Castell Coch, a mediæval castle in a Welsh wood, was reconstructed by him in 1872 in a fairy-tale spirit which makes it among the most poetical creations of modern times. Knightshayes, near Tiverton, is his largest new house, his most important decorative undertaking was at Cardiff Castle. How much of his fine designs for Hartford College in America and for the University Art School at Bombay was realised I do not know; neither his scheme for Edinburgh Episcopal

(The carved Litany desk is at present kept in the porch and, I fear, none too carefully treated.)

Of Henry Clutton I need say little save that in all his work, ecclesiastical and domestic, he was constantly experimenting with different brands of foreign Gothic. At Woburn, in Bedfordshire, in 1865-8 he built a beautiful and sumptuous church in the style beloved by Burges, but on most occasions he was attracted by late Gothic of a Burgundian or German character.

Burges's most constant companion in the history of his time was George Edmund Street, who was three years his senior and survived him about six

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months. Street spent five years in the office of Sir Gilbert Scott, and during that period built the charming little church at Biscovey which I have already mentioned as being his first work. At the time of his death he had about one hundred new churches to his credit, together with many restorations, and a large number of parsonages and schools. He was also, as is well known, the architect of the New Law Courts. The extent of his practice prevented his work from possessing that uniform excellence which pervades all that of

achievement as a whole, there is no British architect who stands higher than he. The Church of All Saints at Clifton consecrated in 1868, with its fine proportion, its novel arrangement of passage-aisles, the ingenious connection of its broad nave with its narrower chancel flanked by chapels, showed at the date of its building that an absolutely original style had at last been evolved by the young Gothic school, that the age of copyism was past, and that Gothic architects were once more free and able to invent.



CHURCH OF ALL SAINTS, CLIFTON. G. E. Street, R.A., Architect.

his less occupied contemporary. Churches of his such as those of Long Ditton, in Surrey, or Shipston-on-Stour, in Worcestershire, represent what might be called his routine work; suitable and well-proportioned structures which are in no way remarkable. His earliest works in brick, such as the Westminster and Boyne Hill churches or the chancels of the churches at Sunningdale (1861) and at Chalfont St. Peter (1857), are streaked and checked with violent colour in a way which makes one long for the comparative sobriety of Butterfield. But, taking his church-building

Butterfield and Burges were architects of such lifelong consistency that the semi-biographical method which I have adopted in this lecture involved me with them in no inconvenient anachronism. With Sir Gilbert Scott—well, the more Scott changed the more it was the same Scott. Pearson I have spoken of as an almost Puginist who early contracted Ruskinism. Bodley as an early Ruskinian, who—but we have not yet seen what happened to him. Time presses and the plot of my story has thickened to unmanageability. I will leave Street suspended in mid-

career and finish this lecture as a drama, not of character and motive, but of action and event.

By the year 1865 Gothic had successfully invaded all departments of British architecture. To Ruskin was probably due the expulsion of the five orders from their last municipal strongholds, to Alfred Waterhouse and Sir Gilbert Scott the form which the new secular Gothic should first assume. Church building proceeded more feverishly than ever before, the only condition of its activity being that each new church should be more foreign-

was no excuse for any detail in any design not being completely French. From this work, also, architects learnt a new interest in constructive problems, which Pearson signalled by building the first of his series of brick-vaulted churches, that of St. Peter, Vauxhall, a church which it would be hard to overpraise. Messrs. Morris Marshall and Faulkner showed the world what was meant by pre-Raphaelite stained glass.

So things went on for about ten years, during which time some prodigious buildings were erected.



THE CHURCH OF THE TRANSFIGURATION, LEWISHAM. Interior. James Brooks, Architect.

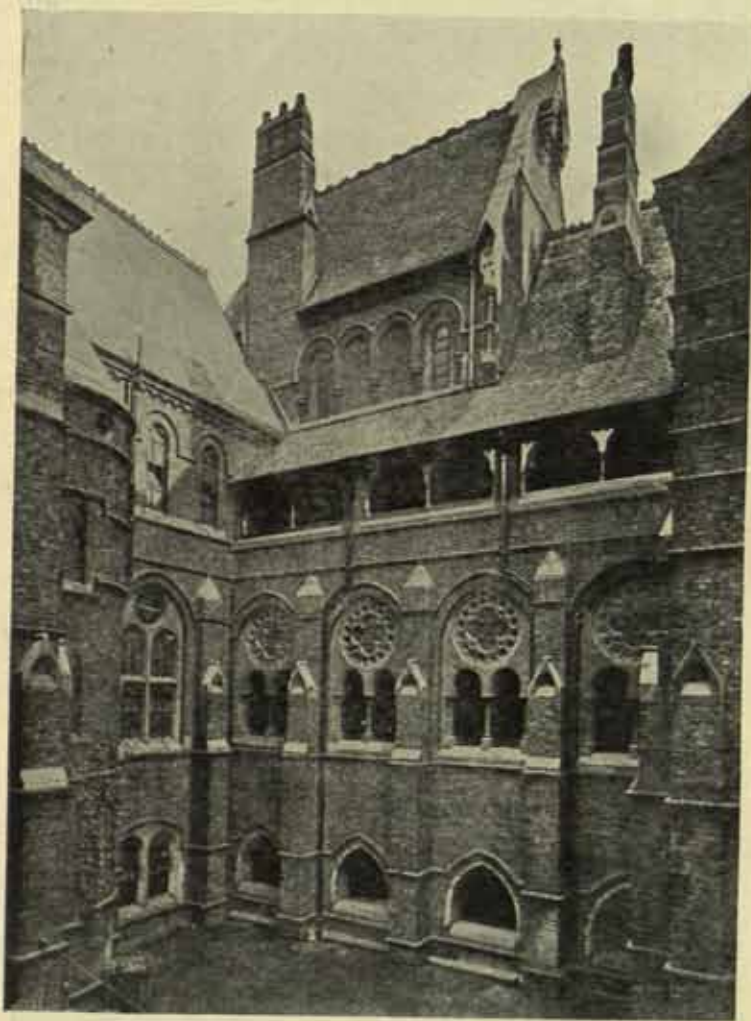
looking than the last. Brickwork, first deliberately chosen by Butterfield, had become an honoured material and, had lost all its old associations of meanness and poverty. Bar-tracery and moulded arches had disappeared before plate tracery and the arch with the square soffit. Columns were no longer clustered, but were circular and stumpy, sometimes banded, and always terminated by a Corinthianesque capital with a square abacus. Viollet-le-Duc's *Dictionnaire* (probably the most learned and inspiring architectural book ever written) was in everybody's hands, so that there

Aberystwyth University, built first as an hotel and a seaside terrace by John Prichard and J. P. Seddon, the town halls at Northampton and Congleton by E. W. Godwin, at Plymouth by Messrs. Norman and Hine assisted by Godwin, at Preston by Sir Gilbert Scott, at Rochdale by T. W. Crosland, the architect of that immense Gothic building the Virginia Water sanatorium, the great Manchester town hall by Waterhouse, the Bradford Exchange by Lockwood and Mawson—these and many others attested to the extensive prevalence of Gothic taste. James Brooks, an architect of

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genius, built five churches in the East End of London which have never been surpassed of their kind. They are of great simplicity and noble proportions, of brick inside and out, and with the exception of the first of them, which is Butterfieldian, are pronouncedly French in character.

real father of Queen Anne, and I have always thought him *capable de tout*. Anyhow, it was suddenly declared that early French was all a mistake. Gothic ought to be English and as late as you pleased. Street, always an eclectic, accepted the change of country but resisted the change of



COURTYARD, THE CONVENT OF ST. MARY-AT-THE-CROSS, SHOREDITCH. James Brooks, Architect.

A young man, Mr. Richard Norman Shaw, built in 1869 a church at Bingley, in the West Riding of Yorkshire, which represented the height of the fashion for earliness. . . .

And then something happened.

I cannot discover exactly what, but I suspect that Mr. Richard Norman Shaw was at the bottom of it. It is generally supposed that he was the

period. Sir Gilbert Scott's terribly undutiful son, the first of the two geniuses which that family has produced, published the designs of the church he was building at Kennington, and everybody wondered what his father would say. The thing was unblushingly Perpendicular, and odd at that. Bodley went English in a single night and refused afterwards to have anything to do with the build-

ings of his unregenerate days. Viollet-le-Duc's *Dictionnaire* disappeared from the shelves of every advanced architect in the twinkling of an eye.

I dare say that the revolution proved to be a scarcely disguised blessing to many, particularly to

an English style which proved most gratifying to the higher clergy. Norman Shaw developed his well-known and individual type of mansion. The late Mr. Micklethwaite, the late Mr. Johnson of Newcastle, and Mr. Somers Clarke, who still



ST. MARTIN'S CHURCH, BRIGHTON. INTERIOR, LOOKING EAST.
Somers Clarke, Architect.

Pearson and to Street. Both these great men had developed their own ways of dealing with essentials in design, and to both English details seem to have proved more congenial in the long run than French. Sir Arthur Blenheim, a prolific architect, whom I have found no occasion to mention hitherto, changed with the rest and soon fixed upon

watches architecture with interest, began their remarkable careers at this date.

At this point I must break off all connected narrative, since I approach so closely to contemporary history. I must, however, speak briefly of three great men who stand as a link between the old days and the new. John Dando Sedding,

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perhaps one of the greatest influences with the last generation, made a series of experiments in the welding of Gothic and Renaissance forms of which the success may be questioned. The detail of his work has an invariable and peculiar charm. John Francis Bentley seems to me in his later designs to have gathered up everything that is delightful in the modern Gothic tradition and to have produced three of the most perfect churches of the century. Temple Moore, with his strong predilections for the Gothic of northern England, produced a series of designs in the finest tradition when that tradition had all but failed.

For treating thus cursorily what to many will seem the crowning achievements of the century, I can only plead the difficulty of dealing at all with

so large a subject as mine in a single lecture. I have tried throughout to give most detail in speaking of those things which are most likely to be unfamiliar, and to avoid as far as possible recounting what is well known. I have also relied upon my illustrations to supplement rather than corroborate my remarks. At the beginning I said that I refused to regard Gothic as ever having died in England. If I am wrong and it has done so, it has done so in the last ten years. Whether the future has any use for the style I cannot venture to predict; I only trust that if it is to die we may keep some memorial in our minds of those who poured into it all the vigour and energies of their souls during the nineteenth century.

Discussion

THE PRESIDENT (MR. J. ALFRED GOTCH) IN THE CHAIR.

PROFESSOR BERESFORD PITE [*F.*]: There can be no question about this vote of thanks. We have had a very delightful evening that has obviously charmed the audience. The extent of Mr. Goodhart-Rendel's acquaintance with the work of the last century is remarkably great, and this Paper of his will be extraordinarily useful in our records. I know of nothing quite so informing outside the covers of Eastlake's *History of the Gothic Revival*. I must confess that the early delights of Pugin's memories, of Scott's, of Rickman's, and of the volumes of the Ecclesiological Society to which Mr. Goodhart-Rendel referred, belong to the distant past of not so very long ago. It is strange how rapidly things move, how soon all that was stimulating passes from the scene, how rapidly the architectural landscape changes. Mr. Goodhart-Rendel confessedly deals with an era which is past, though he admits to a hope that some of it still lives. His review is important, not merely interesting. It behoves us, in our modern lack of enthusiasm, our modern scepticism with regard to architectural ideals and in the vacant emptiness of our imaginations, which are abundantly proved by the competitions of the last twenty years and by the students' designs of the most recent days, I think it behoves us, in this aberration of inspiration, to view with the greatest respect, and to seek to analyse as consistently and earnestly as we can, the extraordinary mental vigour, imaginative agility, and fertility of the Victorian architects. Nothing is more deplorable than to find cultivated men and women in the present day—even Dons residing in colleges that were erected during the Victorian era—unable to appreciate the standpoint of the previous genera-

tion—what the architects were after when the buildings were erected which they, unhappily, have to inhabit. Respect, piety, not to say affection, for one's ancestors' memories is a decency of ordinary life, and should be a decency of architectural life. The lambent humour, if not the cynicism of some of Mr. Goodhart-Rendel's references to successful architects of the last century has been dignified by the justness of his criticisms, for which we must thank him. There is a great deal that is humorous about Sir Gilbert Scott's zest for business, but this quality is not strange to us now. But, when everything has been discounted, the general grandeur and completeness of his achievement as a great architect is patent. The St. Pancras buildings are certainly remarkable in any review of European art; their distinctive originality, the way in which every detail has been thought out and brought out freshly for the purpose of the building, and the general success and originality of the grouping, are sufficient testimony to the mastery that Sir Gilbert Scott exercised.

But, apart from the smaller buildings, apart from the mass of interesting detail, is it not significant that this age produced the Houses of Parliament, surely the most beautiful group of modern buildings in Europe? When I was a youngster, sketching in Bavaria, a Munich artist made sufficient friendship to discuss a visit he had paid to London for the first time. He did not appreciate Millais very highly, he could not understand Watts, but his expression was that he would have given his eyes not to have missed seeing the Houses of Parliament from the river. He was not an architect; that was an artist's expression. And when we add to

that building the extraordinary Royal Courts of Justice in their power and scholarship, and in the entire freshness of detail, and place with that the vast group of interesting churches, and the charming work which Norman Shaw did in interesting country houses, we must be conscious that we are face to face with an architectural period of immense importance and productiveness, and that the work as a whole was the work of a group of men who were equal in vigour of output to the Italian architects of the fifteenth century. Any estimate which is ultimately applied to modern Gothic must take into account the habit of mind which the Renaissance had formed with regard to all building operations. The Gothic Revival is a Renaissance which operated in the same way as the Italian Renaissance, beginning with some artistic superficialities, and finally getting down to what we may call Puritan principles.

This is all I propose to venture to offer in compliment to Mr. Goodhart-Rendel, and I thank him again for the most searching and scholarly Paper which he has given us in such a delightful manner. We shall look forward to having every word of it printed in the Journal.

PROFESSOR A. M. HIND, O.B.E. (Slade Professor of Fine Art, Oxford University), in seconding the vote of thanks, said: I feel quite unable, because I am entirely of the laity on an architectural subject like this, to offer anything like detailed criticism. I would rather refer to the debt that we of the laity owe to exhibitions such as that organised by the Architectural Club, with its wonderful series of photographs. I may be completely wrong, but I do not quite feel with Professor Beresford Pite that the designs seen to-day, even by the younger men and by students in architecture, show that lack of the elements of greatness which he has recognised in the Victorian Age. To me they give very considerable hope for the formation of something of a real style of architecture. And one of the aspects which seems to me to contain most hope is the fact that we are a poor nation at the present moment. They were distressingly rich in the nineteenth century. But though the Renaissance also was an age of wealth, and the tyrants of that time were the constant patrons of the painters and the architects, I am not so certain that it was the mere presence of wealth which helped the work. If you search for great painting in other periods, you find it equally in the seventeenth century, a period of many wars. I certainly think one of the great hopes for architectural designers to-day is that they have no money to waste. I would mention Mr. Atkinson's church at Hammersmith, and Mr. Simons's at Gretna, designs showing great simplicity and limitation of ornament. And I feel that this limitation is a factor which will help more than any other to make architects think out a style most adapted to

the real requirements of the particular building, without giving undue attention to the excrescences of such buildings.

I was particularly glad to see on the screen among earlier nineteenth century examples one like Brooks's church at Lewisham. The simpler kind of Gothic and examples bordering on the Romanesque are so much rarer that I had hardly realised their existence in the Victorian epoch. In this place I may be allowed to refer to another matter, namely, Mr. New's exhibition of Oxford drawings and prints. There you get an epitome of much, not only of the earlier Gothic styles but of Victorian Gothic, the New Gothic in Oxford, where there has always been an attempt to keep in harmony with the Old, and you have this in an effective way in these bird's-eye views, comparable to Loggan's, in aspects frequently impossible in an ordinary photograph. Mr. New's efforts are another example of the benefits accruing from comparative poverty. If he had been a successful artist he might never have undertaken such a labour, devoting himself, as he has for years in Oxford, to this wonderful work now nearly complete. I refer specially to his achievement because Professor Gilbert Murray, Mr. Laurence Binyon and myself have felt what little reward his labour of the last twenty years has met, and we have been trying to raise a fund to purchase for the British Museum one of his drawings of the City and Port of London, and we have been sufficiently successful to get within a few pounds of the sum required. Mr. New's method in this case was first to work on detail sketches and pencil drawings from a variety of points, and on the basis of these aided by photographs to develop a more elaborate pencil drawing. This second, more elaborate drawing was the one exhibited here. Finally, there is the pen drawing given to the engraver to reproduce. The one we hope to acquire is the first study, which shows the greatest differences from the photogravure. I think it would be splendid if, some day, the two others were acquired for the National Collections, because three hundred years hence they will have the same historical value as Hollar's wonderful etching of London has at the present day. The final drawing you will be able to see at Wembley.

Another point—and this is apart from the Paper we have heard—is on a subject I feel bound to mention here. It is the gratitude I feel to this Institute for its recommendations and help to us in Oxford in starting a series of Architectural Lectures in the University. On the application of the Committee for the Fine Arts, the University granted £100 for a short series of lectures from the historical standpoint. Happily, we were fortunate enough, through your recommendation here, to secure Mr. W. G. Newton, and I can now express, even more definitely, our gratitude, because the lectures, which started last term, have been extra-

ordinarily successful. And the real problem before the Committee for the Fine Arts at Oxford is not how to increase, but how to limit the interest. Our aim is to reach the undergraduates, and only indirectly to interest the outside public, whose presence to some extent makes it more difficult for the undergraduates to study. There is a good chance, in the next few years, of establishing some definite relationship in the schools between this study and that of the humanities in general. I do not feel there is a need to develop any School of Architecture in Oxford; there is one in Cambridge, and there are excellent enough opportunities in London and elsewhere, for men to finish their technical studies. But even if a special school should come later, it is equally important that the present scheme of offering a basis of historical knowledge of architecture to men studying in other schools should be continued. I hope the University will continue their grant from year to year, but infinitely the best assurance would be the endowment of such a lectureship by one who believed in its value.

In conclusion, I would merely again express my gratitude to Mr. Goodhart-Rendel, and ask you to accord this vote of thanks to him.

Mr. EDWARD WARREN [F.]: I have listened with great interest and amusement, tempered here and there by that mild disagreement which gives a piquancy to one's interest, to Mr. Goodhart-Rendel's charming and entertaining lecture. Brought up as a pupil of Bodley and Garner, and therefore more or less in touch with the traditions at all events of the older school of Gothic Revivalists—Gilbert Scott, Butterfield, Carpenter and others—I feel that I am a little more initiated into the later Gothic Revival of the nineteenth century than some of the gentlemen in the room whom I will not call my contemporaries, but very conspicuously my juniors. What I feel with regard to the whole of that School is that they had one extremely enviable characteristic, and that was their intense conviction. That was an immense power, the absolute conviction on the part, for instance, of Butterfield and Bodley that what they were doing was the real thing, and that their direct duty towards the world and towards civilisation was to revive what they conceived to be the finest spirit and type of Gothic architecture. Towards the end of his career, my master, Bodley, began to be what Sir Gilbert Scott would speak of as "tainted" with a strongish sentiment towards the Renaissance. In his domestic work, indeed, he wavered away from Gothic, and was guilty of doing things almost positively Georgian, with great relish and aptitude, for he was a fine artist, with a highly developed sense of colour and form. Bodley drew very slightly; his plans and elevations were done in the roughest possible manner, but his detail, which was firm and exact, was a positive delight, because he

enjoyed details so enormously. He was humorous in his dry way, sententious but always courteous, and absolutely devoted to his craft. He was designing detail to the last day of his life; he died at the age of 82. To the end he maintained to the full the liveliest interest in architecture. He deplored that his pupils, myself among them, were worshipping other idols; we were wavering towards the Renaissance and various forms of architecture other than those on which he felt so intensely. He would say to us, "You young men, forsaking Gothic!" He was a delightful man, and full of humour, full of knowledge, and full of recollections. He was Gilbert Scott's first pupil, and he served seven years in his master's house, and made friends with the father of the present Sir Gilbert when that father was seven years old. So, from Bodley, I inherited a good deal of the traditions of the "Revival."

I came across the other day, in re-reading Sir Thomas Jackson's book on the Roman Renaissance in England, a sentence to the effect that the tradition of Gothic architecture in England was killed, "if indeed it had ever died," by the Gothic Revival. I think that is profoundly true. I am a West-countryman, and, like Mr. Verdant Green, "prou' title." I was born on the borders of Gloucestershire and Somersetshire, so I know something of the barns of those counties. There are many barns, built in a thoroughly traditional manner, dated 1810 to 1820, Gothic barns to all intents and purposes, thoroughly traditional, carried on from the grandfathers' and great-grandfathers' tradition, without change. I remember having a talk with an excellent Somersetshire man not long before his death, the late Alfred Parsons, R.A., who said that in the Quantocks, far away from contamination by the *Building News* and archaeological journals, a man who had made a little money in a hill village of the Quantocks, and who wished to build a cottage, employed his village mason, who designed a house in Jacobean Gothic, with mullioned windows and so on. And in that home of lost causes from which my friend the Slade Professor has come, to wit, Oxford, the lost cause of Gothic architecture was supported with a fervour almost beyond belief.

I only discovered a year or two ago another of the many anachronisms which I find constantly at Oxford: in Oriel College, where, flanking the Middle Quad on two sides, east and west, are two buildings in deliberately Jacobean Gothic. If you look at Loggan's view in 1695, you will note that neither of those buildings is there represented. They came in the eighteenth century, and in its second decade. The first was built in 1719, the second in 1721 or 1722. You know the other anachronism, St. Mary's porch, in deliberate Classic Renaissance, and the elaborate vaulted Gothic staircase of Christchurch Hall, built within a year of

one another, one in 1639, the other in 1640. Wadham College, 1610, was built in Jacobean Gothic by the wish of the founders, Dorothy and Nicholas Wadham, who sent for Somersetshire masons, men well versed in Gothic work, and sent also for stone from Somersetshire, and even supplied the oxen for drawing it to Oxford. But I am sure that the intuitive manner of Gothic architecture lingered in most shires, particularly in the West, with which I am best acquainted, right into the nineteenth century. And as Sir Thomas Jackson said, it probably did not die, but if it did, was killed by the New Gothic.

There is much to be said for the latter, but the greatest thing to be observed in it is the absolute conviction that so many architects had who worked in that manner—Carpenter, Burges, Gilbert Scott, Street, Bodley, Butterfield—they believed thoroughly and absolutely in what they were doing, and in spite of many things which we now consider eccentric, well-intended in design but constructively inappropriate, they did some very fine and beautiful work. If you go back still further, to the time when people tried, in the early eighteenth century, to do Gothic architecture, back, for instance, to Hawksmoor's work at All Souls' and his essays in Gothic towers, you will find that though there was a definite attempt to put Gothic architecture on to paper there was no sort of sense of the constructive meaning of it; of what flying buttresses were, for instance, and what they were for. I speak from intimate knowledge, because I have been repairing it lately. It is dreadful. If there was a foreman in charge I should think he was a joiner, for the jointing is, from a mason's point of view, absolutely appalling, as were the risks that were taken. Vertical joints, for instance, were carried through the apex of gables. The general misuse of material was dreadful; it is really a nightmare for a mason.

The Gothic Revivalists of the nineteenth century steadily tried to get away from the bad tradition which had arisen in those respects, and they did their best to build honestly. Some of the Early Gothic Revivalists, those of the 'twenties and 'thirties, although their work had very little assimilation to real Gothic, did build honestly. If you take St. Luke's, Chelsea, and St. John's, Fulham, you will see they are of the same type. I have critically examined St. John's, Fulham. It is very ugly and thin in effect, but it is most admirably built, with an honest use of good material. That shows that at any rate their intentions were excellent and their convictions sound. Therefore I think they are entitled to the respect which many of us, who do not approve what they did, still owe to them.

I am drifting away from the paper, but my drift is produced by what the Slade Professor said in regard to Oxford. I do not agree with him that there is no necessity for a school of architecture there. There is

no necessity for one which will grant degrees or diplomas, but I think a school of architecture is highly necessary there, because, by the grace of God, Oxford is obviously a school of architecture in itself—it is the best concentrated collection of typical buildings in England—and if there were a school of architecture through which undergraduates could have their eyes opened to the beauties around them, and be interested in the meaning of good architecture, there is no English city which is so well provided for the purpose. That is why I advocate a school of architecture in Oxford.

I wish to express to Mr. Goodhart-Rendel the profound interest and the amusement and entertainment which I have derived from his extremely delightful lecture.

SIR CHARLES NICHOLSON, Bart. [F.]: I was acquainted with the late Mr. Blore; he gave me four salt cellars when I was a boy.

There is one thought that struck me when listening to this charming Paper, and it is this: that Gothic Revivalists are a little too near our own time for us to be able to estimate their value properly. We are always apt to admire works of the last generation but two, or the last generation but three; but when it comes to works of the last generation, we think we know better. I suppose that if the works of these Gothic Revivalists last, as I suppose they will—for instance, such buildings as the Law Courts (unless they are bombed in the next war)—they will be much admired. The Law Courts is a fine building, beautifully vaulted, massive and a real building, not a decoction. If these buildings last another hundred years, we shall have the architectural students measuring them, just as they now measure St. Paul's Cathedral; and as our sons will measure the remains of Baker Street, their children will measure the Law Courts, the Houses of Parliament, and other buildings.

Another thought which struck me was that you cannot review a subject like this fully, you can only touch on a few big men of the period. There were a large number of less famous architects doing honest work and giving pleasure to themselves by it, and doing useful work for the country and the community, but who yet have missed fire, and their names are not recorded in Mr. Goodhart-Rendel's Book of Life. One of these is Buckler, though Mr. Goodhart-Rendel did mention him. Buckler, who was practising in 1830 or 1840, did a lot of very nice work at Oxford, Jesus College and Magdalen School in Oxford itself, and a particularly beautiful bit of work, very much in advance of contemporary restoration, the chancel at Adderbury Church—Adderbury is close to Banbury, and is associated with William of Wykeham, though he did not build the chancel, which was added later, and was restored in a very scholarly and admirable manner by Buckler, I think about 1840, a great achievement

for the period. Buckler was afterwards in charge of Lincoln Cathedral, and he carried out much careful restoration work there. I recently read a book of his describing these restorations, and I gathered from it that in 1866 there was a great move—I will not mention names—to get Buckler out of his job and get the work into other hands. Buckler was accused of scraping the Cathedral, which he did not do. The book is entertaining reading.

I have much pleasure in supporting the vote of thanks.

Mr. A. T. BOLTON [F.]: Mr. Goodhart-Rendel has, I understand, seen all the churches in London, and he told me once that he had a complete list of all the architects and the dates, and I ventured to urge him to publish it in book form. I hope he will now make it an appendix to this Paper, because it would be extraordinarily interesting and useful as a handy reference, enabling students to know by whom the different churches were built and their dates. In the survival of Gothic there was an element of Jacobite feeling. Sanderson Miller, who flourished in the eighteenth century, was a pupil of Dr. King, who was a Jacobite at Oxford, and from him he imbibed High Church doctrines and a love of mediæval architecture. He built some remarkable work, for its early date. For the ruin-castle of Hagley he had a good mason, of the sort mentioned to-night, and between them the masonry was astonishingly good for that time. One of the important houses at the time was one facing the Green Park, Lady Harvey's house. I think Flitcroft was the architect, about 1750. It was an Early Gothic house, with bay windows and pointed arches. Robert Adam, who began to practise in 1758, had made Gothic designs while descending the Rhine, and he did some work at Alnwick as early as 1760. Wyatt I look upon as having had his attention turned to Gothic directly through the influence of Horace Walpole, who got the idea from Thomas Gray, with whom he had travelled in Italy. Walpole bought Strawberry Hill about 1747, and he began to translate it into Gothic in 1752, and went on for about twenty or thirty years. That house was seen by everybody, it was a show place, and did much to familiarise people with the idea of a modern house being built in Gothic. I have always considered that Wyatt was strongly influenced by William of Wykeham's work at Oxford. The building of Ashbridge went on, 1809-1817. It was an enormous house, costing £800,000, and was built for the Duke of Bridgewater. Wyatt died from a carriage accident in 1813 and his work was carried on by his nephew, whom we know now as Sir Jeffrey Wyatville. It seemed incredible that the oak fittings and the work inside the chapel could be of that early date; one would have said that it was work quite as late as 1860. I looked through quantities of drawings at the house, however,

and saw how the work was done at the time. Some of the excellence of the work at that time was due to the father of Pugin, Augustus Pugin. I have a letter about him from Nash to Soane. Nash had one good point, he promoted the elder Pugin's labours, and he financed the production of some of his early books, and sent Pugin to Soane to interest him in the undertaking. Young Pugin got his knowledge of Gothic largely by working on his father's books. Someone late in life asked him how he acquired his knowledge of Gothic, and he replied, "I lived in three Cathedrals." Students at the present day should bear that in mind; that is the way in which the Gothic Revival was promoted; it was a study of the actual buildings. Two or three years ago a student came at the end of July, and said did I know any office that he could go into? And I said no, and I thought it was an awkward time of year, and perhaps he might devote the time to travelling. He said he had no money for that. Then I suggested a walking tour. Where should he go? I suggested he should go down the Nene Valley and study the churches there. His reply was, "Is it of any use looking at those things?" I said to him, "One day you will get a job, and then you will find that the parson and local antiquary know a great deal more about it than you do." This is a very built-up country, and the work an architect may get is just as likely to be alterations to existing buildings as anything else. History shows that some of the most famous buildings have grown out of reconstructions and additions. There is not now, I fear, that study of old buildings which there was during the Gothic Revival, and that is a matter for very serious consideration.

Coming to Sir Charles Barry, I think Mr. Goodhart-Rendel is to be congratulated on the sensible and sound way in which he has treated that old question of Pugin and the Houses of Parliament. If you take the trouble to see the early Barry churches in Manchester and London, which preceded by some years St. Peter's at Brighton, and when in particular you see the Grammar School at Birmingham, a wonderful building which still holds its place, and then look at the design which won the competition for the Houses of Parliament, you can trace the whole growth of the design, and of course it entirely dispossesses the idea that Barry had to employ a ghost in order to win. Ewan Christian worked on one of the competitors' designs, and he told me how he entered Westminster Hall—Barry's design was near the door—and he said he at once realised that Barry's designs were immeasurably superior to everybody else's, and if you take the trouble to look up some of the designs for the Houses of Parliament you can see that it was so. The outstanding merit was the concentrated plan and unified design. Pugin himself prepared a design for the Houses of Parliament, and it was sent in under the

name "Gillespie Graham," a classical architect. It was a disconnected design, and, as Mr. Goodhart-Rendel pointed out, Pugin would have made the House of Commons and the House of Lords separate, semi-ecclesiastical buildings. Returning to the period of St. Peter's Church at Brighton again, half of this church has been pulled down and a new church begun, but one may wish it had been left alone. On the National Churches Soane was invited to write a report for the Government, and he laid it down that these churches ought to cost £30,000 apiece, and gave his reasons and an estimate to show why it should be so. The Government, however, decided that they were to cost £20,000 as a maximum, and there were to be two standards, one of £20,000, the other of £10,000. Soane thought that the best of the latter class was the church by Barry in Clouesley Square. It is a Perpendicular church, and very good for its period. The whole question had been prejudiced by the enormous extravagance of St. Pancras Church, which had cost £70,000, and Marylebone, which had cost £60,000. That frightened the Government. Their idea was to accommodate 2,000 people, and this involved the construction of galleries. Sir Gilbert Scott says, in his *Reminiscences*, that the Barry churches at Islington were respectable and well-intentioned, and infinitely superior to the cheap churches which immediately followed. The whole question has been settled now by the plan of building the chancel, and leaving the rest of the church to be built afterwards. But those who are led by this paper to visit some of these churches should remember that they had to be passed by a Commission, to whom the designs were submitted, and that the cost was cut down to these arbitrary limits.

Mr. Goodhart-Rendel has suggested other subjects which are well worth following up. Ingress Bell told me that he remembered Bodley as the first pupil in Sir Gilbert Scott's office; "he was the gentleman, he went in and out of the office as he liked," but, he added, the future showed how he was taking it in all the while. It is to Bodley that we owe so much for bringing Gothic back to the English lines on which it started. I agree as to the enormous harm which was done by Ruskin; it was that diversion towards Italian and French models which was the cause of the breakdown. If they had kept on and worked in the later phase, the Gothic Revival would have taken a different shape. It was

Bodley who saw what was wrong and went back. His church at Pendlebury is a magnificent work.

I wish more had been said by the lecturer about Pearson; he was a great and simple man, and his work was of a most remarkable character: St. Augustine's, Kilburn, inside, and the church in Red Lion Square; St. Peter's Vauxhall, and other churches; they are all very fine, and usually reasonable in cost. St. Augustine's, Kilburn, cost £10,000; the one at Maida Vale cost double that.

I once had an interview with Butterfield, and it was very extraordinary and interesting, because, though I saw him in 1891, he talked exactly the language of 1866. It was his hard backbone which made his work what it is. In his early days he built a church in the North of England, in a very cold district. They were anxious to have a heating apparatus, but Butterfield said: "No, it is impossible, it was unknown in the Middle Ages." My friend remonstrated that in the Middle Ages they had chafing dishes of charcoal to warm the churches, what builders call "devils," but Butterfield would not do it, and they had to have a heating vault dug out after he had finished and left. I once met a man who had been his clerk of works, and he said: "Butterfield was the kind of man that if you said a stone was alabaster and he found afterwards that it was not, he would never employ you again." These are additional indications of the Puritanism to which Mr. Goodhart-Rendel has referred. We must take these men as they were, as a whole, and realise that the greatness of their work sprang from the enthusiasm that they put into it, so that the reality of it remains and can never be lost.

Mr. GOODHART-RENDEL (in reply): I am very grateful for the vote of thanks. I have thought of material for three other lectures, and I very much wanted to ask questions, as I do on these occasions. I have tried to conceal to-night my intense enthusiasm for the Gothic Revival; they are the people nearest to our own time from whom we can learn lessons most easily, and we should feel proud to descend from them.

With regard to my list of churches, I am trying to make it complete for all England, and I do not know when it will be finished. I have twelve drawers of card-indexes, and if anyone will write to me about any church, if I have got the information I shall be glad to impart it and I shall be glad if anyone will help me to add to my list.

THE PROPOSED ST. PAUL'S BRIDGE

Mr. J. C. Squire on Mr. Goodhart-Rendel's Paper

On Monday, 31 March, Mr. H. S. Goodhart-Rendel lectured at the Galleries of the Institute on "English Gothic Architecture of the Nineteenth Century." The lecture was illustrated by slides which were so interesting that the audience wished there could have been more of them. Mr. Goodhart-Rendel was at once witty and enthusiastic, a rare combination. He extracted the last ounce of fun out of the nineteenth century builders of Gothic, whilst carefully distinguishing and praising their best productions and emphasising the debt which we owed to them. He began with Wyatt and Nash, who undoubtedly built Gothic simply because the romantics of the day wanted houses which would remind them of the morals of Monk Lewis and Mrs. Radcliffe. The Gothick house of the period was like the Gothick drama: a sentimental, unreal and artificial thing. What began as humbug continued as reality. There was a revulsion against the industrialism of the age: and what had been a playful reaction towards the Middle Ages became more serious. Mr. Goodhart-Rendel indicated, though he had not the time to expound this aspect of his theme, the gradual process by which architects learnt how to build in a manner which was at once less imitative of the old Gothic and more, intrinsically, like it. He celebrated in particular the virtues of Pugin, Brooks, Sir Gilbert Scott (with reservations) and Bodley. The ground he covered was immense: he appeared to have at his fingers' ends the name of every man who ever built a church in the Victorian era, showing a collector's interest in the worst examples and a connoisseur's in the best. Some of his remarks were provocative, but underneath them was a laudable inclination (in Patmore's phrase) "to love the lonely that are not beloved," and a sensible determination not to be swayed by mere reaction. Nothing is more absurd than the present fashion, a mere mechanical reaction, of treating the whole Gothic revival as a fruitless waste of effort. Had Mr. Goodhart-Rendel had the time to enlarge on the later period, to show the finest examples of Bodley, the best of the modern collegiate buildings, and such contemporary work as Liverpool Cathedral, he could easily have demonstrated that the finest results of the revival came just when the reaction against it was beginning: and that these results were among the glories of our architecture. There is all the difference between building Gothic (as Nash did) because your client thinks he ought to love it and building it because you love it yourself. Mere period work of any kind is not worth doing: though it ill becomes the erectors of period classical work to despise

those of period mediæval work. Mr. Goodhart-Rendel's defence was a defence of a live tradition and an English tradition, not the mere transcription of dead detail out of text-books: but he had the generosity to recognise the achievements of men who groped towards the truth without reaching it. Some time someone may even have a kind word to say for Ruskin. A more enjoyable paper I have never listened to: erudition and sprightliness are seldom found together and the whole audience thrilled with surprise and delight when it learnt that the lecturer had a card-index of nineteenth century churches. In the subsequent discussion the name of Bodley was much mentioned, and rightly.

THE PROPOSED ST. PAUL'S BRIDGE.

It is evident from the reply which was given by the Minister of Transport when he received on 11 March last a deputation from the R.I.B.A., the London Society, the Town Planning Institute and the Architecture Club that the Government are committed to a financial contribution towards the cost of the approaches of St. Paul's Bridge, if and when the authorities responsible finally decide to proceed with the scheme.

At a meeting of the representatives of the above-mentioned Societies held on 17 March it was decided that further steps must be taken to acquaint the public of the necessity of opposing the building of a bridge at St. Paul's.

At the request of the Societies concerned, Sir William Bull, M.P., has very kindly invited the Metropolitan Members of Parliament to a meeting in the House of Commons which the deputation will attend, and selected speakers will impress upon those present the arguments already advanced against the St. Paul's Bridge scheme by letter to the Prime Minister and verbally to the Minister of Transport.

The meeting in question will be held in Committee Room No. 9, House of Commons, on Tuesday, 8 April, at 4.30 p.m.

ORIGINAL DRAWINGS BY JAMES BROOKS.

A valuable donation of drawings of the late James Brooks (Royal Gold Medallist, 1895) has recently been presented to the Library by Mr. J. Standen Adkins [F.].

The following drawings were selected:—The Liverpool Cathedral competition drawings, 20 sheets; St. Columba, Kingsland, Haggerston, 32 working drawings; and views of the Church House and School of St. Columba, the clergy house St. Andrew, Willesden Green; St. Margaret, Lee, Kent, view of exterior; and views of St. Andrew, Plaistow, Essex, and St. Chad, Haggerston.

A memoir of James Brooks, including a list of his works, by Mr. Adkins, was published in the JOURNAL in 1910 (Vol. 17, p. 493).

National Housing and a National Municipal House-building Service

Discussion on Major Harry Barnes's Paper*

(THE PRESIDENT, MR. J. A. GOTCH, AND LATER MR. E. P. WARREN IN THE CHAIR.)

Mr. FRANK M. ELGOOD [F.] (Chairman of the National Housing and Town Planning Council), in proposing a vote of thanks, said: No one can accuse Major Harry Barnes of lack of courage. He has spoken words which need uttering badly, and the way he has expressed himself to-night will at any rate lead some of us to a little clearer thinking. His appeal is one which might be made to any audience with success, and it is one which can be made to this audience particularly satisfactorily, because Major Barnes speaks as an architect to architects. He has made a very special study of his subject, as witness the remarkable work which he has recently published, and which we shall all come to recognise as a standard on housing, both now and for many years to come. He speaks on this subject from the point of view of an earnest citizen who is deeply concerned to see that the individual's life can be well lived, and who is also concerned for the well-being of the community. The chief characteristic of the paper is that it is extraordinarily practical. Not that housing really ever has been the subject of sentiment. It is a curious thing, but it has generally been quite the opposite. For instance, I think we shall agree it is more common to hear people condemn the slum dweller than to hear them pity him. How hard it is to touch the hearts—and, I think, the minds—of people on this housing question! From some experience of endeavouring to do so, I can speak very strongly. But we want, all of us, to use every possible means to educate public opinion, so that there may be not only right thinking on the subject, but continuous thinking. The conclusions to which Major Barnes has led us in regard to the questions of standard and cost of housing seem to me to be almost irresistible. I do not think he put the standard higher than we should all be willing to acknowledge; indeed, one of the great things we, who have had our minds engaged on this problem for the last few years, ought to realise, is that we have to deal from time to time, and fairly constantly, with an extraordinary sort of reaction which occurs in the public mind and bids fair to destroy all the progress which we thought we were making on the subject. I do not know whether most of us have seen the recriminations which took place in the House of Commons a fortnight ago on the subject of the standard of building—that is, the number of houses to the acre.

To think that the Ministry of Health, supposed to be the guardians of the public health, should have contemplated the possibility of providing public money for houses which are built at the rate of 40 to the acre, seems to be inconceivable. Therefore we architects who are supposed to have some special knowledge, and have particular reasons for upholding the standard of housing, have constantly to be on the watch. I agree with Major Barnes in what he says about the provision of a good house for the average paid worker—he says the poorly-paid worker; I am certain that the poor of this country, and of other countries of the world, have never been properly housed. Dislike it as we may, if we are going to look for an improved standard in housing and for a life worth living, such as we have ourselves the privilege of enjoying, we must reckon that, for a large proportion of the population in the future, housing has to be subsidised, just as the health services and education are subsidised. That outlook may be distasteful to many of us, but let us be sincere and face the problem frankly, as Major Barnes bids us do. Either we have to raise the workers' wages, or we have got to subsidise housing.

One of the most important things Major Barnes has led us to consider is the necessity of continuous and consistent efforts in building houses. It is the spasmodic and the half-hearted idea—first going full steam ahead, and then slowing down, then taking it up again—which has proved so fatal in the last three or four years. Surely we must agree that it will take years and years to make good the deficiency and neglect of the past, the bad standard of the past. It was only in 1909 that back-to-back houses ceased to be legally possible; up to that date, in the North of England, they were building back-to-back houses by the hundred every year. It is not anybody's fault, perhaps; it is the alteration in the standard which we set up on these matters. But the alteration is all to the good.

I feel it is almost impossible to deal properly with this most important and engrossing subject, and it is out of no discourtesy to Major Harry Barnes that I have not said as much as I should have liked about the conclusions in his paper; but I doubt whether, without a good deal more consideration, the remedies he suggests will be as effective as he would wish, or indeed whether they are necessary and whether they are the best. I doubt whether any advantage will be

* See JOURNAL 22 March.

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gained by having a separate national service for housing. How will it be easier to recruit men for this national service than to recruit them through the ordinary channels of the building trade? In the latter case you have the nucleus, and this can be expanded. But to endeavour to set up a new service is a different matter. And I suppose the wage question would be on a par. I do not see how you can have any line of demarcation between the two. I should have thought it would be better to build on what exists at the present time, aided by the wonderful good sense which seems to be shown now on the part of employers and operatives and the manufacturers of building material and builders' merchants. Personally I have every hope that a great change such as we shall all welcome will be produced as the outcome of their deliberations. With regard to the builders, do not let us have anything which resembles the setting up of the D.B.M.S.; rather let us encourage the supply of labour and material from all sources. As architects, we need to consider this problem very seriously. Not the least of the contributions which we could bring to the subject is an immediate and very serious consideration of the starting of new communities under town planning schemes. It will be deplorable if the two million houses which are being foreshadowed are simply allowed to grow up without consideration of their proper positions and the combined needs of localities.

And I specially urge that architects will take steps to insist that this present great opportunity of selection of new housing sites is not wasted by lack of vision or lethargy, or even by haste to show results.

Mr. ERNEST BROWN, M.P. (in seconding the vote of thanks), said: I take the opportunity of seconding this vote of thanks with very great pleasure. And if you will permit me to say one word, it is this: that whatever may be thought about the urban side of this problem, I do not think anybody who pays attention to its extremely urgent rural side will dissent from the conclusion at which Major Barnes has arrived, that, at any rate on the rural side, the provision of houses is bound to be a public service. There are two great industries which, in the past, have more or less housed their workers, agriculture and mining. On the agricultural side it is inevitable; you must face the issue from the national point of view, or you will not get the new cottages which are urgently wanted. A fortnight ago I was driving through a village in my division, which looked like an example of a perfect old English village. The medical officer of health and the sanitary inspector gave a report on the 170 houses, and of these 81 were not reasonably fit for human habitation. Of these 81, 70 were occupied by men whose weekly wage was anything between 23s. and 28s. a week. It is manifestly impossible for

private enterprise to undertake the re-housing of these people, and I suggest that all who are thinking about this problem should take the village side, as well as the town side, into consideration when weighing the very courageous words uttered by Major Harry Barnes to-night.

Dr. RAYMOND UNWIN [F.]: I would like to add my word of thanks to Major Barnes for the contribution he has made to this great subject, in his book and in the House of Commons, as well as in the courageous paper which he has given us to-night. With much of that paper, as no doubt he knows, I am in entire sympathy. With regard to maintenance of the standard of housing, I entirely agree with him, and I would only add one thing to what he says, which is, that if you try to get away from the standard you get such a pitiful relief that it is hardly worth doing. Everybody here knows that if you take a house of 950 sq. feet of accommodation, on the ordinary way in which it is calculated, and if that house is costing 10s. a foot super., the price would be £475, and if you reduce the accommodation to 850 ft., you do not save £50; you are very lucky if you save £25. The amount of relief obtained in that way is so small that it does not touch the real crux of the problem. You still have all the expensive items, you are saving chiefly a few feet of the outside wall and a few feet of floor. There is no escape which is practicable to us on those lines. Therefore it is more economical in the long run to maintain a reasonable standard of accommodation and reasonable sized rooms. That is certainly one of our experiences as a result of watching the cost of many houses in many different districts.

The special service for housing is a big problem, which I should not attempt to discuss to-night. I am sure we shall all welcome any suggestion for dealing with this very difficult side of the question. Some of us will see difficulties in a national service for housing unless we have a national service for many other things. Some will feel we are tending to get more of the service idea into all the main industries on which mankind depends for livelihood. On the whole, my personal view is that this is the tendency, and that it will continue to be the tendency: that all the main industries will become more of the nature of service. The technical question, which we as architects are most interested in, the simple problem of building good houses, will become the dominant one; the simple problem of producing good articles of all kinds—good food, good clothes, good other things—will become more and more dominant; and the whole question of basing the work on individual profit must become less important if we are to solve housing and other problems.

I am grateful to Major Barnes for having brought out many of these points, and for showing the import-

ance of a steady long continued policy of building houses.

Mr. E. D. SIMON, M.P.: I am glad to have the opportunity of saying one or two words from the point of view of the urban housing problem, having been Chairman of the Manchester Housing Committee until a few weeks ago, and I join with others in thanking Major Barnes for his stimulating paper. It is the most interesting contribution I have heard personally to the housing question in recent months.

There are many points on which I agree with Major Barnes, and there are also many on which I differ from him, and I think it will be more interesting if I say a few words on the points on which I differ, rather than on the others. One of them struck me almost dumb when I heard it. Towards the end of his paper he said: "There is no real difficulty in solving the housing problem." I have been struggling with it for four years, and we shall go on for another couple of generations; in fact, he himself said you cannot solve the problem, you must work at it and try steadily to raise the standard. But where I stick is at Major Barnes's third hurdle, in which he says that if we decide to maintain the kind of standard he lays down—and I agree we have laid down a new standard, which should be regarded as the right standard which we have to work up to for working-class houses—he says if we are to maintain that standard, it means good-bye to private enterprise. I do not think that necessarily follows. We know what the economic conditions are to-day, but we do not know what they will be five or ten years hence. The lessons of the last five or six years are enough to make anybody chary about prophesying what the conditions will be five years hence, and it is a pity if we make up our minds that we must eliminate private enterprise from housing. Our object is to build the maximum number of good houses, and for the next few years we should use every possible agency for housing, and let them on whatever proves to be the most convenient rents. Having as our object the building of the largest possible number, there are two possible policies. One is to go on letting at the equivalent rates of pre-war plus 40 per cent.; the other is to adopt the policy which I think Major Barnes sympathises with, and which was put by the Prime Minister when he suggested building a £500 house and letting it for 9s. A £500 house is being let in some places at 15s., including rates. If let at 9s. it means that on every house, instead of the subsidy you are paying of £10 or £12, there would be a subsidy of £30 to £36. There are two clear alternative policies which are before the country with regard to housing, and it seems to me that if you are going to adopt the MacDonald policy, as against that pursued by Mr. Chamberlain and Dr. Addison, you will no doubt be able to let houses to the poorest section of the working classes, but you will

only build a relatively small number of new houses in the next five years. We shall be extraordinarily lucky if we build another 600,000 in the next five years. There seems to be a fundamental difference of opinion on this matter. Some people think these new houses ought to be built for the labourer, that is to say, for the lowest-paid section of the working class; and that means the £30 subsidy. They think the labourer should have as good a chance of a good house as others. The alternative is to build those houses for the upper working classes, artisans and clerks, and that is being done at present. There is, in urban districts, a very large, unsatisfied demand for these houses at present rates—rents at 15s.; you can get the working classes to live in them at the present rates, and they are vacating other houses, and so making room in the houses they leave for the lowest-paid labourers. That seems the practical way of doing it; because if you start the MacDonald scheme of building these houses and letting them at 9s. with a subsidy of £36, there will be such a revolt on the part of the taxpayer that there will be the same experience as when the Addison scheme was started and Sir Alfred Mond came along and stopped the whole thing. That is the almost fatal objection to trying to let houses at a very low rate. It may be ideally right, but it is not a very great advantage from the public health point of view, because you want to give the best house to those who will make the best use of it. There is a modern theory, the inverse of what used to be held, that the poorer you are the better house you should have. I do not think that should be so. The reason I am against the £500 house being let for 9s. is because I feel that after a time it will be stopped by the revolt of the taxpayer or the ratepayer, whoever has to pay. And there is another reason. You have one level of rent, and if you pay 10s. or 15s. you get the same accommodation for what you pay. If you start letting the same house for 9s., it means some will pay 15s. unless they are fortunate in getting a MacDonald house. That will create a privileged class of tenant, and it will prove quite impracticable. You may have an estate with some of the houses letting at 15s., and across the street there may be houses of the same type letting at 9s. There would be a rent strike, and everything would have to be brought down to 9s. And even then the pre-war landlords, instead of getting 40 per cent. increase, would have to bring their rents down to pre-war level. I should be very glad if that point, which is very important, as to whether there should be two levels of rent for similar accommodation, could be dealt with by Major Barnes in his reply, for the whole basis of housing depends on what you will do about rents. I think it would be very difficult to induce local authorities to build houses to let on rents of that sort, even if you gave them a large subsidy; and it seems to me the fundamental question with

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regard to housing must be whether we will go on with the existing level of rents, or give up that system and do something with the existing house, and build new houses to let at 9s.

I cordially agree with Major Barnes when he said we must aim at 200,000 houses a year. We cannot aim at doing it quickly, or if we do there will be another Addison boom. I think the Government has made up its mind to go in for a programme extending over 10 or 15 years, and I think that is the only way in which a practical result would be attained.

Mr. GEORGE HICKS (Secretary, Amalgamated Union of Building Trade Workers): I am unable to agree with many of the propositions Major Barnes has put down. In the first place to separate cottage building from general building would be a profound mistake. I share very largely the views of Mr. Elgood in this direction, that the building industry already provides for the training of labour to do the class of building which has been designated particularly cottage building. I would like to see a housing scheme of 200,000 houses a year fitted in with the general building programme of the country. I can imagine periods of extreme prosperity in which industrial and commercial buildings will be required in excess of the normal. The housing problem should be one of elasticity, fitting in with the general commercial programme, and if a larger amount of labour were wanted in any particular year to meet the need of other buildings we could build 175,000 houses in one year and in the next year 225,000. I think it is desirable that, provided municipalities were charged with the responsibility of having to tabulate the building requirements of their borough or town for the year, those engaged in commercial enterprise should know of it. Those who make motor-cars and tables and chairs do not wait until their offices are full of orders before they discuss the likelihood of having a new building. They anticipate what accommodation they will require and they do their best to provide it. It would be relatively easy to have the building requirements of the town or borough tabulated beforehand so that the municipality would know what it wanted in the way of schools and colleges, technical schools and hospitals and other buildings, and they would be able to fit them in with other requirements. The question of training of labour is one which I am afraid is surrounded by great difficulty. I speak as an operative representative. Each time we have represented to the employer the need for more training in the crafts, the employer speaks of the absence of general activities in the building trade. They may be busy for twelve months or eighteen months, and it is possible that three parts of their organisation will be relatively dormant for six or nine months afterwards, and to accept responsibility for the continuous training of lads is greater, they say, than

the circle of trade will give them guarantee for. Speaking of the craftsmen in the building industry, it is easy to say that there are 35,000 to 40,000 vacancies in the building trade to-day, according to its personnel—bricklayers, plasterers, joiners, plumbers and others. That is, there are 35,000 to 40,000 vacancies for lads in the building industry according to the rules allowed by the trade unions in that industry. If the vacancies were filled there would be a large army of available trade labour to meet the needs of the present time. I want to see house-building on a better standard than now. We have to admit that the type and character of the house is better to-day than under the old method of private enterprise. The damp-proof course is not forgotten as frequently now as before, sanitary arrangements are better, flues are better constructed and the houses are of a superior type. Architects still play fast and loose with design, and sometimes the comfort of the tenant is sacrificed in order to have a nice effect. The type of house is what we should be more concerned with, and I agree that the standard Major Barnes has laid down is the minimum that we should agree to for that type.

There is a large question in regard to guarantees, which is very important. Under the 1919 Act, if the municipality refused to move, the Central Government had power to step in and build houses for themselves, imposing them upon the municipality. The Act of 1923 leaves the power of initiation to the local authorities. I like to know that they have that power to initiate, and I imagine that at present, when there is such a large demand for housing accommodation, anyone of public spirit would say we should have 200,000 houses a year for the next 25 years. I believe the initiative will have to be vested ultimately in the Central Government, and the Central Government will have to be responsible for building houses in various parts of the country. I think housing is relative to every place, whether it is a small town, a semi-industrial town, or a residential district or a big town. There are exceptions, but I postulate in a national way that it is a mistake to think there should be intensive building in certain towns and that in others it should be relatively neglected. Every town has its own personal housing needs. Houses should be rationed to meet the need. Some municipalities would not only get a scheme through for 10,000 or 20,000 houses, but would attempt to draw all building material and all building labour into their town to do in one year what should be spread over five years. It disorganises labour, creates a false demand, increases cost, and is not dealing with the problem as it should be dealt with.

On material supplies, Major Barnes has given us much to think about in his book. On that question I think there is much lack of organisation among the manufacturers. We have certain big agencies of

manufacturers in certain towns, but in many parts of the country there is no organisation at all. I know a man, a friend of mine, who has money invested in brickworks, and there is clay sufficient to last him or his successors for 150 years. He can manufacture 120,000 bricks a week, but as he has not sufficient money available to lay down the necessary plant to be able to burn the bricks he could manufacture, he can only produce 28,000 to 30,000 bricks a week. Therefore bricks have to be imported into that district from thirty-two miles away, and there is an additional cost for that of £1 os. 3d. per thousand, which would be saved if proper equipment were given to meet the local needs. That instance can be multiplied in other places. The production of bricks, tiles, etc., should be developed locally so as to cheapen production generally.

Mr. H. R. SELLEY (National Federation of House Builders): I ought to apologise for being present at a meeting of this sort, for I plead guilty to having been, for thirty years, spoiling the face of the earth without the assistance of architects, and such a crime is enough to exclude me from this meeting. I speak for private enterprise. It is said that we get the legislation we deserve, and I would retaliate and say we have got the houses we deserve, for the very little help the public gave to me and my class thirty years ago. I have been very much interested in Major Barnes's Paper, but, like all clever statesmen, he has left out the essential fact. He has referred to the lower-paid artisan. Mr. Hicks would tell you, if he spoke his mind, that they are all paid too low, and I do not know where the level of Major Barnes's datum line is. Speaking for private enterprise, I have viewed this question from the economic point of view and, I hope, with a large enough vision to see the national one. Private enterprise is still very much alive, but if Major Barnes's Paper is put into operation we shall be dead in a fortnight, because our friend from Manchester said that when you let a house costing £500 for 9s. a week, you can imagine the people who are waiting to build by private enterprise will wait longer on the chance of securing a house at a rent of 9s., at the expense of the public. There is a very useful part of this problem which can be solved by private enterprise on economic lines. Now, if I mention my firm, I hope I may be excused, as I only do so to illustrate the points I want to make. My firm has had the pluck, during the last year, to attempt a housing scheme, without public money. We have built 165 houses, and we have a queue of purchasers waiting for them, and every one has taken on his shoulders the solution of his own housing. And, in spite of the Prime Minister having threatened us with letting a £500 house at 9s. a week, my firm had the courage to go into the market and buy a £30,000 estate to build houses on, not at Golders Green, but in Lower Tooting, which is a lower-class neighbourhood.

What we want for this enterprise is good will—the good will of the architectural profession and of the politician; we want good will all round to help us with this work. I know of nothing which will make better citizens than to give them a front garden and a mortgage. I know of nothing which will put the ballast into the boots of people who are wandering up and down the country with grievances so well as to let them have a house at £25 and let them settle down to pay for it. I believe that in this country you have hundreds of good sound artisans who have £40 or £50 in their pocket, and who only want a little encouragement to become house owners. And in dealing with Major Barnes's Paper, I would respectfully suggest that he should draw the datum line where the municipality shall cease and private enterprise should begin. I should like to bring out a paper myself, and have the pleasure of submitting it to the Government. Where Major Barnes speaks of the lower-paid worker I want to nail him down. I do not want him to be an imaginary person, and I ask, when you are dealing with him, not to neglect to take his family into account, for they are often wage-earners also. A man has come into my office and unrolled his stocking, and has bought his house; and when we ask "Have you sufficient wages?" he replies, "Mother does a bit, and I have a couple of girls at work." We do not want to kill that spirit, we want to encourage it; and if the municipality will restrict its operations to an 850 ft. superficial area and 10,000 cubic-space, and leave to private enterprise the larger type, then should we fail to produce the houses it will be time for them to step in.

Mr. EDWINE EVANS (L.C.C. Housing Committee): I shall have a few words to say from, perhaps, quite another point of view. I want to deal with the question from its commercial aspect. I am a little tired of hearing of these 200,000 a year housing schemes, with so little consideration of the cost. Major Barnes has not missed very much in his paper, but he has not attempted to deal with the financial aspect; and I should like the next paper which is read here on the subject to deal carefully with the finances of the 200,000 houses a year problem. I have been at these things now some 45 years, and I play the part of the old uncle to the builders in providing finances, not my own, because I have to go to a super-uncle, and if I had not a super-uncle I could not go on. I cannot contemplate that the existing things should remain as they are. As a member of the Housing Committee of the County Council, it has been my duty to visit some of the slums of London, and I come away with a bit of a heartache, and with some sort of feeling of hopelessness about the whole position of matters. We have been talking to-night of a standard of houses, and rightly so, but no one talks of the standard of conduct of the people living in them. We are not in a difficulty with the real hard-

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working man and the skilled artisan. He will do what Mr. Selley has said and will put his hard-earned savings into buying a house, and that part of the provision of houses can still be left permanently to private enterprise. To-day there are more houses being built of that class than ever before in the history of this country.

The question of housing is not sufficiently defined. I was rather amused by the Minister of Health, at the interview I had with him. We have always tried to define what a working-class house is, Mr. Wheatley defined it as a house which a man could not afford to buy. I hope that is not a real definition. A little while ago there was a game called "Put and take," and to-day we are getting into this position, that it is all take and no put. That is a condition of things which cannot remain for ever. These schemes of 200,000 houses a year are, from the financial point of view, impossible; and secondly, from the point of view of labour and material they are impossible. We have got to go on steadily, just as our London County Council has been doing—taking these matters up at the worst places first, the slum areas, and trying to clear them out and improve them, and leaving other work to private enterprise. I was sorry to see that Major Barnes seemed inclined to say good-bye to private enterprise. I have not got to that stage. I see no reason, except in the case of the lower grade houses, why 90 per cent. of the houses should not remain in the hands of private enterprise, not perhaps at present, but later on.

And may I say one word on town-planning schemes? Something has been said to-night about reducing the number of houses to the acre. I shall not get much sympathy here; I have not had much at other meetings where I have referred to it. But you can live healthily in houses which have a larger number to the acre, and it is necessary to do so in West London. I have only to look at our own district, Westminster; I live in Westminster, where there are 80 houses to the acre. I am not asking for 80 to the acre in schemes—I would have, perhaps, 10 or 12 to the acre—but I would not make them semi-detached or detached; I would give them open space behind, as much as the space the house itself occupies, and let the occupier look after the vacant land behind. They do not want the laying-out of gardens, they want the open air. In Westminster, it is said, you have large parks maintained at the public expense; but they are not necessary, at any rate in the suburbs of London. I do not want too much importance to be attached to this, because I do not think we can afford the cost of it. I do not know whether you have reckoned what the estimated loss of £30 a house per annum on a 10 years programme of 200,000 houses a year letting at 9s. per week will amount to at the end of this time, but it will be

£60,000,000. Are we prepared to face that? I do not think so. I shall read Major Barnes's paper again and again. There is not much I can complain of in it, except from the financial point of view and the impossibility of carrying out such a programme as the erection of 200,000 small working-class houses a year.

SIR THEODORE CHAMBERS, K.B.E.: It was very good of Major Barnes to invite me, and for you to have me here. It was kind of Major Barnes, because he knew I should disagree with him a good deal. But in some of his diagnoses perhaps I may come a long way with him. I take my stand absolutely on the side of the optimists. There is the fringe of the problem which it is very difficult to solve, but it is a very small fringe.

The one point I would rivet my criticism upon would be the broad statement of Major Barnes that we must provide houses, whether the occupants can afford them or not. This was supplemented by the proposer of the vote of thanks to the effect that we must either raise wages or subsidise houses. I would say, whether private enterprise builds houses, or whether the State builds houses, in fact whether the State or private enterprise does anything financial, it is sound economics that it should pay. If it does not pay, there is something wrong with it. We have to search out how housing, whether undertaken by private enterprise or by the municipality or the nation, can be made to pay, that is to say, how remunerative rents can be obtained. I agree with the last speaker that remunerative sales can be obtained over a very large field of the housing question. I was strongly in favour of the removal of the Rent Restriction Acts on higher grade houses, because it would produce mobility in the higher ranges and stimulate private enterprise in that class of house; which would have led to some movement and decanting, because houses would have been freed for the classes below.

Take the question of the rent-paying power of the working classes. I admit that there is the problem of the rural worker and the problem of the slum-dweller, and the problem of the immigrant in this country. These are very difficult to solve. Some of these people are impecunious, some are difficult tenants. They are not being housed to-day by public enterprise because, even at the rents which are fixed, many of them cannot be accepted as tenants. But taking the bulk of working class tenants, I believe the large majority could pay a more adequate rent. On the Rents Tribunal, we now ask from the local authorities a statement of wages which go into each house through the front door. What I have felt all through on the Rents Tribunal, when we fixed the rents at a low figure of 5s. or 6s. a week, was that we fixed them so because perhaps 30 per cent. of the occupants could not afford to pay more.

Therefore we are giving a bonus through the Exchequer to the other 70 per cent. unnecessarily. That does not seem to me to be scientifically right. I believe that during the next few years we shall see, if things go the right way, an immense amount of building for sale. The Small Dwellings Acquisition Act should be fully used and fully advertised, and a great effort should be made to persuade the people to draw out their savings and expend them in houses for themselves. They would find that it would be to their advantage to own their own houses and keep them in a thoroughly sound condition. Then we can tackle the fringe of the problem by some form of direct recognised assistance in the really hard cases. It would be cheaper for the country, I am certain, and in the aggregate it would be a less burden to industry and on the State if industry were to accept the position of giving to the man with a large family a direct house subsidy per child in his family. I think it would be cheaper and far better if the municipalities were to assist directly, through some Committee, deserving cases of this kind. It may seem invidious, and it may be a difficult point, one on which there would be many criticisms, but I think when worked out it will be cheaper for the State, better for the municipality and better for the development of the housing position in this country; because if we accept the idea that on a wholesale scale we shall build on an unremunerative basis, it stands to reason that remunerative building for that class must cease.

MR. W. McG. EAGAR (Secretary, Garden Cities and Town Planning Association): I am glad to be able to add to the praise which has been bestowed on Major Barnes's paper, not only because of what he has said to-night, but also because he has had the pluck to throw into the face of the British public, which has preferred to think generously rather than accurately, 120 pages of pure statistics in his book, which is a very valuable contribution to exact thinking on the housing problem. To-night's meeting has been an orgy of pluck, for we have had not only Major Barnes, but Mr. Selley declaring that contentment would be secured by a front garden and a mortgage; Mr. Evans defending the venerable doctrine that it is really the people who make slums, and not the slums which make slum people; and a defence of 80 houses to the acre. Credit is due to the Institute for having got together so many people of such extraordinarily varied opinions as have been represented in the speeches. I would lay more stress on one point which Major Barnes began to touch upon, but did not complete, and that is the extraordinarily large part—taking the fact of the housing need and the extent of the need—played in housing demand by the new kind of demand now made by people in regard to houses. I think it is true to say we should not have a

housing problem at present if it were not for the Education Act of 1870. The big psychological factor at the base of it is that we have now reached the third generation of popular education, the children of those whose parents received education under the 1870 Act. They are making a demand for a different kind of house altogether from that which more or less satisfied their parents. You can see that proved in many ways, particularly by a study of what happened in various London boroughs during the war. Take Stepney, where during the war the population went down by 30,000. The whole of the houses which were empty before the war were absorbed, and yet there was a housing demand. This is important in view of the Registrar-General's excursion into politics—one of the most inexplicable and still unexplained minor happenings of recent years—when he proved by hard mathematics that there was no housing shortage and no housing need. If you are content with figures it is easy to ignore the human factor; what made the Registrar-General's deductions wrong and what makes housing statistics vicious is that people are sometimes inclined to think of the question of housing—decency, self-respect and morality—as if it could be expressed in hard figures. You have this growing demand for a very different standard, one which is conditioned by the fact that we are living in the third generation of popular education. Further, the standard which surrounds the ordinary man in his daily life has risen because of this higher conception of the decencies and needs of the time. The standard of everything has risen in the place where he works and the street in which he walks. He rides in an omnibus which may be called a miracle of comfort. Compare it with the former vehicles, and compare the present tube and its clean travelling with the old Underground Railway. The standard of public convenience has risen some 200 per cent., but the standard of the home has scarcely risen at all. You have a civilisation which brings better environment everywhere except in the home, and the shortage of houses prevents this being accomplished.

I would like to ask Major Barnes to correct one small point in his paper. It is the point as to the replacement need. Major Barnes says there are at present in the country 8,000,000 houses, and that if the average life of a house is 80 years, there is a need of replacement to the extent of 100,000 houses a year. I think that is a fallacy, and it is regrettable that he should have added his weight to it. Surely the fact is this: that if the life of the average house is 100 years, you do not replace in 1924 one-hundredth of the houses which exist; roughly speaking, you replace the houses which were built in 1824. A hundred years ago the number of houses in the country was about two and a half to three millions. So that between 1900 and

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1920 the need is to replace the houses built from 1800 to 1820. And if you analyse the dates of the houses in slum areas in London, you will see we have been pulling down houses which were built between 1800 and 1820, and built in the worst way and on the worst sites. And although that means that the replacement need in our generation is less than one-hundredth of the houses existing, it means that in each decade of this century the replacement need increases enormously, because in each decade of the 19th century actual building was increasing greatly. It went up 15 per cent. to 20 per cent. in each decade. That coincides with the facts known to us in such areas as the Tabard Street. That was 14 acres. There are areas of 40, 50 and 60 acres which are now coming onto the rubbish heap, and will have to be demolished during the next ten or twenty years. Take the Waterloo-Blackfriars triangle. This is the product of building between 1830 and 1840. The most vital point of the replacement need is that in each decade of this century we must meet the constantly increasing amount of houses worn out and unfit for human habitation.

I dare not start on discussing Major Barnes's proposal for a National Municipal Housing Service. It is very interesting. He has made us, by offering this suggestion, think more. May I respectfully ask him to think again? There is this incidental difficulty to any such proposal, that you make permanent an undesirable and in present conditions of social thought an almost impossible stratification of social conditions. I do not see how you can prevent a distinct stigma attaching to people who live in houses which are built by a public service; and as in our towns we have an unfortunate division into physical areas of class consciousness, it means you will have not only houses, but whole quarters of towns built by public service in which the majority of people would be ashamed to live, because they are so ear-marked.

MAJOR HARRY BARNES: In acknowledging this vote of thanks, permit me to say it is clear I have done this audience a very great service; and in trying to think of some illustration of the service, there came into my mind a story I once heard, of a family who lived in a house—built by private enterprise—which abutted on to a railway line. Having more accommodation than they needed, they took in a lodger. He brought home a monkey, which was not exactly welcomed, put it into the yard, and fastened it to a pole. His purpose was not at first seen by the family, who objected to the prominent position it occupied. He told them to wait, and after a little while they found themselves the subject of a very pleasant experience. As every train went by, the engine-driver took a large lump of coal and threw it at the monkey, and the family soon had their coal-cellar filled without any

cost to themselves. I have put up a paper to-night, and you have had the advantage of hearing it subjected to criticism by a body of experience which, I think, has probably never been got together before. For the benefit of this audience, may I recount whom we have listened to? There is Mr. Elgood, Chairman of the National Housing and Town Planning Council; Mr. Raymond Unwin, the leading Architect of the Ministry of Health; Mr. Simon, M.P., ex-Lord Mayor of Manchester, and up to recently the Chairman of the Manchester Housing Committee; Mr. Selley, President of the National Institute of House Builders; Mr. George Hicks, probably the foremost figure amongst the building operatives of this country; Mr. Edward Evans, a national figure amongst the property owners of this country; Sir Theodore Chambers, who has a double record, for he was responsible during the war for carrying through that tremendous piece of financial work, the inauguration and the practical completion of the National War Savings Association, and since the war he has established Welwyn. Everyone who travels up the Northern Line, and everyone who hears of it, knows what is being done there, and you have heard the man who is responsible for it. And last, though not least, you have heard Mr. Eagar, who is Secretary of the Garden Cities Association. I cannot imagine a more valuable contribution to the discussion on this question than we have listened to to-night; and the vote of thanks you have given is only a feeble expression of the debt which this meeting owes to me!

I shall not diminish your gratitude by making a long speech. It would be delightful to make a considered reply; there is not a speech to-night which does not deserve a considered reply, and I wish I had time to address myself to all the things which have been said. Two or three things which have been said go to the root of the matter.

Mr. Simon raised a point which we shall have to face shortly on the Housing Committee of the London County Council, and that is the question of a double standard of rent; whether we shall have one rent for poor people and another for people who are better off. In my view, that is impossible. You can no more have two rents for the same thing than you can have two prices for the same thing. But I do not know that Mr. Simon and I are really much apart on this matter. He, as a true housing reformer, views with considerable apprehension the proposal for immediately erecting a large number of houses and letting them at very low rents, and, I understand, he sees in that course the most disastrous thing which could be done to housing, in that it will impose such a burden on the country that the country will not stand it. I am with him there, but I do not think it moves me from my main position. I have said all through this paper that a housing programme must be built up gradually; that I do not

think we shall touch 200,000 inside this decade; and I am with him in the idea that for the next three or four years we can find occupiers who can pay a considerable rent for any house we put up. I think a sound housing policy will let houses at the highest rents which can be got for them. But we shall come to some point where we shall have satisfied people who can pay those rents, where we shall get to a point of saturation, and where unless we say to the people below that point you must look after yourselves we shall have to lower those rents. It is clear that Mr. Simon is up against Mr. Selley and Mr. Evans, particularly Mr. Evans. Mr. Simon says let us build for the people who can afford to pay the higher rents; Mr. Evans says let us build for those who can only pay the lowest rents. Neither Mr. Evans nor Mr. Selley wants to see Mr. Simon building on their borders. Still there is a good deal of common agreement. However much Sir Theodore Chambers differed from me, he admitted there was a fringe of people who cannot be provided for by private enterprise and must be provided for at the public expense. And if I wanted to quote an authority on that point, I could not quote a greater authority than Mr. Selley himself. No one has delivered himself more explicitly on the view that the housing of the lower-paid worker must be a matter of municipal concern. I have here a considerable extract from the *Times*, in which he says: "The poor will always have to be housed by the public. Whatever is done, it can hardly be made an economic proposition or an attractive one to investors to buy the smallest type of cottage, and yet that is where the bulk of the demand lies." Those are Mr. Selley's own words; and on that point, therefore, apparently we do not differ. We do not any of us differ on the proposition that a considerable amount of housing must be the smallest type of house, which it is not an economical proposition to provide, and which must be provided by the public. The only question is as to where the line is to be drawn. I agree with Mr. Simon that until we get in full swing with a big housing programme we had better build for the people who can pay the higher rents, but I think we shall never be able to stop; we shall not be able to call a halt and say the time has come when we have finished our housing programme, we have catered for all who can afford a decent rent, or who can scrape together money, £75 or £100, and we can go no further. I do not think we can ever do that. I think Mr. Selley has not fully appreciated my position. I agree that a great deal of unmerited contumely is poured on the private builder, and that, so far from the private builder being one who merits any kind of contempt, it is only by a miracle of ingenuity in the past on his part that people in this country have been housed to the extent they have

been. Therefore, I hope Mr. Selley will not feel that I take up any attitude of disparagement towards the work which has been done by the private builders.

I have not overlooked the financial side of this subject, and in my book, to which such flattering reference has been made, I have dealt completely with it; and my principal grief to-night is to find that Mr. Evans has not yet read it.

This great problem of rent, which lies at the root of the matter, is, I think, not one which will ultimately separate Mr. Simon, and others who have spoken, from myself.

A very important contribution has been made to the discussion by Mr. Hicks, and one which will receive much attention. There again, he and I do not differ in our logic at all events, whatever we may do in our desires. I pointed out in my paper that there are two distinct propositions before us. One is to treat cottage building on its merits, and the other is to treat cottage building as a means of generally improving the building industry. Mr. Hicks has clearly put his view, which is that the cottage building of this country should be made subservient to the demand of the building industry; and that instead of having a regular programme we should, when times are slack in the building industry, build, say 175,000 houses, and when times are busy, say 75,000. That is quite a logical view. But, as I have pointed out in my paper, it is a question between studying those who want houses and studying those who only want to build them. We have to make up our minds as to what we are out to do; whether to stabilise the building industry, or to provide houses. If you are out to provide houses, we shall find, in the long run, that the course I suggest is the one we must follow.

At this late hour I had better not attempt to deal with the other points which have been made, but I hope everyone who has spoken to-night will feel that I am only studying the convenience of the audience. I hope to find in the speeches a good deal of material for discussion which is bound to go on in this matter.

There is one other extremely important point that has been raised, namely, that rent in the future is not to be paid out of individual income, but out of family income; that point was made by Mr. Selley. Men say, he tells us, the wife is doing something, the girls bring in something, and we can therefore afford to buy this house, or to rent it. It is a proposition well worth considering, as to whether rent is a charge not on the individual but on the family income. You have heard a statement on that subject from Sir Theodore Chambers, who is, in addition to what I have said about him, one of the representatives of the Rents Tribunal of this country, and a view which he takes must have considerable weight. He went further and suggested that industry might make a subsidy to

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the worker who has an exceptionally large family; when he did this, I think he was exploring a country even more remote and unfriendly than my own, because if that course is going to be followed, employers when engaging workmen will have to face having to subsidise those with a family, and we may find employers giving preference to bachelors or married men with no family.

I thank everybody who has come and listened to me to-night, particularly those who have been patient enough to remain the full length of the meeting, and in conclusion I will ask you to pass a vote of thanks to the Chairman for having been kind enough to preside.

This was carried by acclamation.

THE CHAIRMAN (Mr. Warren): I am sorry the President had to go, for his own sake as well as

for mine, for he would have filled the chair much better than I can, and also because he has missed part of an extremely interesting evening. There are many here who, like myself, would be glad to hear more speakers and so glean more first-hand information from other sources, but the hour is late. I am happy to find that although the views expressed have been very divergent, their general tone with regard to the future of the housing scheme appears to be optimistic. One gentleman described himself as an optimist on the question, and I am glad to think that that atmosphere has prevailed. And it is in that happy atmosphere that I ask you to give the usual signification to the vote of thanks to Major Barnes which has been so eloquently proposed and seconded.

The vote was carried by acclamation.

Correspondence

NATIONAL HOUSING POLICY.

3, Queen Street, Cheapside,
London, E.C.
25 March 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I agree with Mr. Arthur Welford the R.I.B.A. Memorandum is a great disappointment to all those interested in the Institute and in housing.

There is an unnecessary blowing of trumpets, a number of specious statements, and, as far as I can see, nothing which would repay any Member of the Government for the time in reading.

Major Barnes informed Mr. Welford that the R.I.B.A. Housing Committee will welcome "practical suggestions." If some one of the 10,000 members represented by the R.I.B.A. can supply the alternative to Major Barnes's conclusion, that housing (for the poorest paid worker) must become a national charge, like education, the Institute may yet redeem its past.

Capital must be found at a low rate of interest; cheap material must be forthcoming; and the labour output must be very greatly increased.

I have suggested many times that the Government should provide the capital to Public Utility Societies, (a) for housing, (b) (if necessary) for the supply of material, by opening up new sources by the Public Utility Societies for their own use in housing.

I am convinced that if these things were done, Labour would be not only willing, but anxious to give the best output to the societies.

With capital at 3 per cent. instead of market rate, and material at cost instead of at "ring" prices, together with a fair output per man employed, building cost would be very greatly reduced. I have contended for many years that Rating reform is an essential to low rents, and is a part of the housing question. Two-thirds of our "rates" should be "taxes," and the remaining third might be carried by rent.

Another suggestion I have made is that Local Authorities should bear the cost of lay-out, roads and sewers on their contribution when a State-aided Public Utility Society is willing to build.

The most important factor in this, as in all other things, is "goodwill"; and the first essential to the establishment of our industries is "contented workers."

If the Housing Committee of the Institute really want to help the Government, Major Barnes, in his book, has given it the material to work upon, and the whole profession would be gratified if its representatives could put forward valuable suggestions.—Faithfully yours,

JOHN E. YERBURY [*Licentiate*].

THE ARCHITECTURE CLUB EXHIBITION.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—May I correct an impression produced by Mr. Ian Hamilton's notice of the Architecture Club's Exhibition? Partly misled by the catalogue, he attributes to me the Village War Memorial at Kemsing, in Kent (No. 379). This is really the work of Mr. Godfrey Pinkerton, who is entirely responsible for the general scheme and surrounding treatment. My share was confined to some detailing and the supervision of the construction, done in Mr. Pinkerton's absence as regional architect to the four northern counties.—Yours faithfully,

HENRY M. FLETCHER [*F.*].

Two Bartlett Exhibitions for students intending to join the School of Architecture at University College are offered for award this year. They are of the annual value of £40 a year and tenable for five or three years according to the Course.

Applications must be made to the Secretary of University College, London, not later than 30 May.



ST. CLEMENT DANES

From an Etching by H. Gordon Warlow [A.]

(A small collection of Mr. Warlow's admirable etchings is on view in the R.I.B.A. Galleries)

A Visit to the British Empire Exhibition, Wembley

BY H. P. CART DE LAFONTAINE, O.B.E. [A.]

Perhaps of all the visits arranged for the Spring Session by the Art Committee the most instructive and interesting was the visit to the Empire Exhibition at Wembley on 22 March.

Those who took part in this visit were fortunate in several respects; first of all they had the expert guidance of Messrs. J. W. Simpson and Maxwell Ayrton, the architects, who very kindly gave up a part of their leisure moments (which must be singularly few at the present time) in order to explain in detail this vast assemblage of buildings, and who were assisted by representatives of Messrs. McAlpine, the general contractors, and others, in their task of answering the many questions which the visit called forth from members. Secondly, the elements were kind, and in place of the mud we had anticipated there was dust—a much easier obstacle to progress than mud. And lastly, at the conclusion of the visit the party was refreshed by a very welcome tea at the big restaurant which forms part of the Stadium building.

On entering the grounds, from the Wembley Park Station entrance, one comes directly on to the main axis of the Exhibition: in the centre is a wide open space, surrounded by a colonnade and portico, curved on plan as regards its northernmost side and rectangular on the three sides which lead up to the Exhibition. Through the far side of this portico (which is original in its detail and well proportioned in its general lines) is obtained a fine vista of the wide avenue leading up to the Stadium—a great mass effectively placed on the summit of the rising ground. To the right and left are the two largest buildings of the Exhibition—the Palaces of Industry and of Engineering.

Our first impression is one quite unusual in an exhibition, that of solidity and permanence. All these buildings are constructed of large concrete blocks and are well designed, though perhaps somewhat sombre and monumental in effect; they have the merit of being quite honestly "concrete architecture" and there is no attempt to imitate stone. The slight difference between the lower walls, etc., with their broken surface of vertical fluting, is effective in contrast with the architrave, frieze and cornice in plain concrete, broken only here and there by the trace of the shuttering used in the construction.

Space does not permit of a detailed reference to the ingenious method by which exhibits weighing several tons were brought by rail right inside the Palace of Engineering or to the details of the reinforced concrete roof trusses, roofing and glazing, which are all of great interest.

One regrets that it was not possible to exercise a more authoritative control with regard to exhibitors' stands in these two buildings—each of which (we were informed) is nearly a quarter of a mile in length and nearly as much in width—the impression one gained from our hasty inspection is that a too great diversity and a lack of taste will considerably detract from the final effect of the interior of these great halls.

At the end of this main approach avenue is placed the artificial lake, which marks the secondary East and West

axis of the general layout, and is spanned by three reinforced concrete bridges. Beyond lie the big pavilions of Canada, including two separate buildings for the Canadian National Railway and the C.P.R., and Australia. In the centre is a small building for *The Times* newspaper, which we think is singularly refined and charming both in its general conception and in its delightful detail. One is inclined to wonder why both Canada and Australia have adopted a style (more pronounced in the former) which is based on modern French classic. Proceeding onwards to the right we passed the South front of the Palace of Industry and the adjacent Palace of Arts, the effective New Zealand building at the western end of the lake, and had a rapid glance at the distinctive and well-designed Malaya pavilion with its two tall minaret-like towers and forecourt with an attractive pool fed by a small fountain, and, returning eastward, made our way to the large building erected by Messrs. White Alton for the Indian Government, a clever combination of several characteristic buildings in the Indian style, gleaming white against the somewhat smoky sky of distant London. On the way one noticed a quite delightful building (Burma) covered with carved woodwork, all of which was executed in Burma and is now being put together on the framework already erected. A small turret crowns this front and is decorated with bells, etc., which make a pleasant tinkling in the wind. Immediately afterwards one crosses a mediæval bridge with some excellent stone slating on the picturesque turrets and roof, lined on each side with small booths or shops.

On emerging from the archway of the bridge one comes upon a large open space with the British Government building on the far side and on the axial line of the bridges.

Unfortunately the sky line here is disturbed by the fantastic silhouettes of the weird structures of the Amusement Park, while on the left the Newfoundland building and the little Fiji Pavilion are completely overshadowed by a monstrous tower erected to call attention to the Ardath Tobacco Co. exhibit—a notable example of the lack of taste which is no doubt due to the desire for advertisement.

In the northern centre of this section is a big circular excavation with an equally large bandstand in course of erection at its centre, while opposite are a series of extraordinary buildings decorated with weird paintings on a flat vertical surface, some ten to fifteen feet in height, by the girl students of whom a great deal has been heard in the Press during the last few days. One wonders whether the designs signify the state of mind of the visitor when he, or she, has reached this distant point and illustrate a kind of mental indigestion, or whether they are intended to attract patrons to the restaurants they adorn.

Continuing onwards, or rather, returning towards the Stadium, one sees the pavilions of the West Indies and British Guiana, of Hong Kong, of Ceylon (where the woodwork which will give the pavilion its distinctive character was being extracted from large packing cases or fixed on the structure). The large open space in

front will be laid out as a garden and promises well. In the centre is a well-designed little building reminiscent of the Customs House at King's Lynn. Turning southwards and re-entering the main section of the Exhibition grounds, we passed the pavilions of Malta, East Africa, Palestine, and the effective building in the Dutch Colonial style erected for the Government of the Union of South Africa, with a rapid glance at the most primitive mud walls of Nigeria and the native village behind, until, finally, the Stadium was reached.

Here we paused for a while while our guides explained the precautions which have been taken for the next "Cup Tie" day, and gave us some interesting details on the constructional problems of this vast building and how these were solved.

The party then adjourned to the big Stadium restaurant (decorated with an effective colour scheme in black, gold and rose colour) for tea kindly offered by and the visit terminated with an informal vote of thanks to Messrs. Simpson and Ayrton which was carried with enthusiasm.

TOWN PLANNING EXHIBITION AND CONFERENCE AT UNIVERSITY COLLEGE.

The Town Planning Department of the Bartlett School of Architecture at University College has just inaugurated its tenth anniversary. This was made the occasion for the holding of a Town Planning Conference and Exhibition.

It is being realised more and more every day that the question of zoning, or the forecasting of the destiny of towns and regions, is really the acid test of town planning. The designing of new roads and alternative routes becomes more or less a matter of finance and calculation, but to anticipate the future growth of an area requires imagination. Thus, successful town planning calls for the utilisation of the best brains of the architectural and engineering professions. It is with a view to emphasising this and to pointing out the importance of education in connection with Town Planning that the Conference is being held.

The School has been very successful in obtaining the assistance of the leading officials of the Ministry of Health in helping at the Conference, and in the programme are the names of such well-known authorities as Dr. Raymond Unwin, Mr. George Pepler and Dr. Gibbon. Mr. Topham Forrest (the architect to the London County Council) also addressed the audience on architectural interests involved in the preparation of town planning schemes.

The Exhibition, which consisted for the most part of the work of the students, showed an interesting series of studies of towns, such as Barnet, Uxbridge and Edgware within the neighbourhood of Greater London, and also showed many schemes for improvements in the Central area.

In connection with the Exhibition mention should also be made of two very interesting models which were made by the students and which represented characteristic reconstruction of unhealthy areas in South London. In addition, the wonderful surveys of the London Society were on exhibition, and other drawings exhibiting work actually carried out by past students.

The Opening Ceremony was presided over by H.R.H. Prince Arthur of Connaught, and in addressing the audience on the work of the School, Professor Adshead called attention to the number of students who had distinguished themselves in one way and another in town planning since leaving the School. Amongst the names of past students whose work was on exhibition and who had since shown themselves capable town planners in the practical work which they had carried out since leaving the School, he mentioned the names of Mr. Harding Thompson, who was successful in winning competitions at Ramsgate and at Chatham, and Mr. Rosevear, whose writings on difficult technical questions are well known and who is now engaged on the lay-out of an important housing scheme at Barnes. Attention was also called to the number of students who had gone back to India and the Dependencies imbued with more generous methods of developing towns.

Review

A HANDBOOK OF THE LARGER BRITISH FUNGI. By John Ramsbottom, O.B.E., M.A., F.L.S. Trustees of the British Museum (Natural History), Cromwell Road, S.W., 1923, 7s. 6d. net.

This valuable book of over 200 closely printed and well illustrated pages is founded on Sowerby's famous *Guide*, but apart from similarity in form and arrangement it is really a new book. The author in an introduction of some twelve pages sets out in a very lucid and readable manner the difference between fungi and other plants, the importance and extent of fungoid decay, and the use of fungi as, and as associated with, food. The magnitude of the subject may be gauged when it is stated that the 167 genera described nearly all have numerous species. The interest of most of those who read this review will naturally centre on that dread tyrant of the architect, *Merulius*, of which there are twenty different species, while *Polyporus*, also occasionally found in house timbers, though a comparatively mild offender, is said to exhibit itself in no less than seventy species. In a work of this kind much space cannot be devoted to the subject of Dry Rot, nevertheless, in the short account of *Merulius* much useful information will be found. For example, the tendency of spores to germinate freely on wood previously attacked by other fungi, hence the importance of retaining timber in a dry and healthy condition and of not neglecting any evidence of decay although such decay may be clearly not due to such devastating growths as *Merulius*.

Architects and others who have troubles with timber owe not a little to the help and courtesy of the Botanical Department of the Natural History Museum, and it is through the author as one of the staff of the museum that this advice and help largely comes.

ALAN MUNBY [F.]

THE LIBRARY

On the Library Table

NOTES ON SOME OF THE CURRENT FOREIGN AND COLONIAL PERIODICALS.

Even many of those visiting the Library for specific study and research by means of reference to the volumes on its shelves have probably hardly appreciated the fact that, week by week—or perhaps more correctly month by month, there are provided for reference periodicals that lay before those interested what is being done in architecture to-day, not only in France, Italy, Belgium and other foreign countries, but in our own Colonies. It is with a view of drawing attention to this addition to the usefulness of the Library that the following notes have been made.

FRANCE.

La Construction Moderne illustrates in its number for February the interior and exterior of M. Cordonnier's recently built theatre at Lille. In *L'Architecture* is given an able résumé of the final lecture on the Renaissance by M. Boeswillwald, Inspector-General of Historic Monuments. An article on Modern Churches describes, with plan and view, Bentley's Cathedral at Westminster, to which it accords high praise. A design for a theatre by Potain (1763) is illustrated by photographs of his recently discovered drawings of the building. The March number of this journal contains an article on the Church at Rancy, the much-discussed attempt of the two brothers Perret to show the employment of reinforced concrete in an ecclesiastical building—frankly, yet with a view to æsthetic considerations. The autumn number of a new publication, *L'Architecture Vivante*, gives thirteen plates dealing with the same building, and, in addition, a fully illustrated description of a very "modern" shop in the Rue de la Paix, Paris.

The *Gazette des Beaux-Arts* is the *doyen*, and perhaps the best, of periodicals with painting, sculpture and architecture for their province—and, apart from articles dealing with the two former of these subjects, it gives a fully illustrated account of the seventeenth century grottoes, terraces and other garden-work of the Château Neuf, St. Germain-en-Laye, of which magnificent building they are the bare remains.

ITALY.

The periodical *Dedalo* (taking its title from Dædalus, the "First Artificer") covers in its scope not only architecture, but painting, sculpture and the allied arts. In the present number is an account of an important Roman mosaic, representing scenes in the amphitheatre, and found in a villa at Zliten, in Tripolitana. The illustrations, of which there are several, are interesting as showing, often to a large scale, the mosaic worker's technique. Some unknown works by the painter Lo Spagnolo are discussed and illustrated.

SPAIN.

A not very recent number of the organ of the *Sociedad Central de Arquitectos* exhibits Spain as also interesting itself in town planning, and sets forth as an example for study the lay-out of Trondhjem, Norway, by S. Pedersen and F. W. Berger. The new building for the Spanish Legation at Havana by Señors Baixauli and Carrabocas (the former an architect of New York training) is, in another article, given as one of a series of contemporary buildings. *Arquitectura Española* has the advantage of a well-rendered English translation of the text by Prof. Malley, of the Royal University College of Madrid. The fifth number contains some interesting photographs of the Mudejar plaster relief-work in Toledo, dating from the fourteenth century. A design for a proposed building for the Society of Spanish Authors is commendably free from the extreme length to which many Spanish architects have allowed themselves to go in other buildings where a newer expression in architecture is striven for.

SOUTH AMERICA.

Arquitectura is published in Montevideo, Uruguay, by the *Sociedad de Arquitectos* of that city. It includes painting and sculpture in its consideration, and the latest number in the Library contains an article on the former subject and well illustrated from pictures by Velázquez, Murillo, Goya and other Spanish painters. Two houses—one in the country, and the other a town house—are illustrated, and the work of an *Escuela Industrial* (equivalent to our School of Art) is shown by photographs of the work in modelling and wood-carving done by pupils at some of these.

HOLLAND.

The just published *Bouwkundig Weekblad*, the organ of the Netherlands Architects' Society, illustrates Mr. de Klerk's competition design for a cemetery chapel.

BELGIUM.

The official organ of the Brussels Society of Architecture—*L'Emulation*—in its principal article treats of gardens, to a considerable extent of modern English design, but also includes some Belgian examples.

JAPAN.

The journal of the Institute of Japanese Architects (*Kerrchiku Zasshi*) has many views of the destruction caused by the earthquake. The text is unfortunately only in Japanese.

UNITED STATES.

The drawings shown at the last Exhibition of the Architectural League of New York form the principal feature of the *American Architect* for February. In England there is no exact equivalent to *Pencil Points*, a monthly magazine addressed more particularly to the draughtsman and dealing by means of its illustrations with the technique of architectural drawing, mainly in pencil. In the *Architectural Record* the Japanese earthquake is considered in two articles, and especially in its effects upon the Imperial Hotel, Tokyo, which withstood damage better than any building of its size in that city. Beyond two pillars overturned and three small cracks, Mr. F. Lloyd Wright, the American architect, can boast that it escaped uninjured. An article—one of a series—on Public Library planning by the Assistant Librarian at Brooklyn, in the February number of the *Architectural Forum*, possesses much interest, particularly with regard to the plans, of which it gives several examples. The Third Church of Christ, Scientist, in New York, is attracting amongst American architects considerable notice, and is here described. Stained glass and its history are treated in the first of a series by Mr. W. B. Burnham, and illustrated by an attractive coloured drawing of the well-known window of Notre Dame de la Belle Verrière, Chartres. The *Pacific Coast Architect* is published in San Francisco. The present number has a series of views and plans of the prize-winning designs for a small house—in brick. Several San Francisco and Los Angeles houses are illustrated. The *American Magazine of Art* treats in an article giving several half-tone blocks of the Exhibition of Modern English Craft-work at Detroit, and reviews the specimens shown by Messrs. Graily Hewit, Omar Ramsden and others. An account by Mr. Selwyn Brinton, of the Palazzo Horne—the San Gallo palace which, with his wonderful collection, the late H. P. Horne bequeathed to the Municipality of Florence.

The planning of a number of post-war hospitals for the U.S.A. Government forms the subject of the principal article in the latest number of the always admirable *Architecture*, and a further interesting item is a description of the Stockholm City Hall, of which more than one appreciation has been published in England.

C. HARRISON TOWNSEND [F.].

Revision of Existing Regulations for Architectural Competitions

SPECIAL GENERAL MEETING, TUESDAY, 18 MARCH, 1924. SIR A. BRUMWELL THOMAS [F.] IN THE CHAIR.

THE CHAIRMAN: Gentlemen, this is a Special General Meeting called to consider the revision of the existing Regulations for Architectural Competitions, prepared by the Competitions Committee in consultation with the Allied Societies and the Society of Architects, and approved by the Council. A copy of the draft Regulations has been circulated, and I will call upon Mr. Herbert A. Welch, the Chairman of the Competitions Committee, to move that they be adopted.

MR. HERBERT A. WELCH [A.]: Mr. Chairman and gentlemen, the Competitions Committee has during the past two or three years had under review the Regulations governing the promotion and conduct of architectural competitions. In dealing with these conditions, it was agreed that though the old conditions in some respects needed revision they might form the basis of the new conditions. Post-war conditions made it more or less necessary to survey our position in a general broad way, and particularly it was felt that in doing this it would be desirable to have the opinions and the help of all bodies throughout the British Isles who were dealing with competitions, or were in any other way promoting the interests of architecture. A sub-committee was, therefore, formed by the Competitions Committee to collaborate with a sub-committee appointed by the Society of Architects (who had previously accepted an invitation). This Committee in due course presented its report to the Competitions Committee, who considered and approved it, and sent copies to each of the Allied Societies for their comments. Having received and considered the suggestions from the various Allied Societies, the Committee produced the document which you have before you. That document has been approved by the Council of the Institute and is now presented to you for your consideration and approval. The Society of Architects, at the present moment, though they have approved it by their Sub-Committee, have not yet placed it before their general body. There is, however, nothing in this document—except one point to which I shall refer later—of any importance with which, in their conference stage, they were not in entire agreement.

You have all had a copy of these Regulations, and I suggest, Mr. Chairman, for your consideration that they might best be considered and dealt with clause by clause.

THE CHAIRMAN: Yes, I agree.

MR. WELCH: I will proceed with the first paragraph: "It is assumed . . . competitors." This, in effect, is a reproduction of the initial clause in the old Regulations. There is a slight variation in the words, but the effect is the same. Therefore I formally move that it be adopted.

MR. HENRY ASHLEY seconded.

Carried.

MR. WELCH: The second paragraph "Members and Licentiates . . . Regulations."

MR. ASHLEY: I second that.

Carried.

MR. WELCH: "The Conditions of a Competition shall contain the following Regulations (a) to (f) as essential: (a) "The nomination . . . be submitted."

Carried.

MR. WELCH: (b) "Each design . . . has submitted." This is precisely the same as the clause in the previous Regulations, except that Clauses (c) and (b) have been transposed.

Carried.

MR. WELCH read (c) and (d). In (d) the word "paid" has been inadvertently omitted; the first line should commence "The premiums shall be paid." The clause is identical with Clause (d) at present, except in so far as one word in the last line is concerned, where we have substituted the word "varied" for "set aside."

Carried.

MR. WELCH: (e) It is suggested there that we should omit the third footnote referred to in this clause, and add, after "cost" the words "stated in the conditions." We think it will then read more clearly.

Carried.

MR. WELCH: (f) This has been slightly varied, but the variation is trifling, and the meaning remains unaltered.

Carried.

MR. WELCH: While we are on this page, there is a point of some importance which has arisen since these draft Regulations were published. Footnote No. 2 says: "These Regulations are not intended to apply to small private Limited Competitions." The Committee had a feeling that this clause should be deleted when it had this under consideration, and the Society of Architects' representatives agreed to the deletion. Something, however, subsequently occurred which caused the Committee to leave the clause standing as it was. Since these new Regulations have been circulated to the members we have had three strong protests, one from the Liverpool Society of Architects, one from the Scottish Chapter, and another from, I think, an individual member, requesting that the particular reference to limited competitions should be deleted. As a Competitions Committee we have considered these requests and we recommend the deletion of the second footnote referred to.

Carried.

MR. WELCH: We now pass to No. 1 on the next page: "The promoters . . . relating thereto." The first part of this paragraph is identical with that in the old Regulations. The last two lines are new, except for the last three words. We have added "of acknowledged standing," which is a variation of the original clause, which states "of established reputation." There may be no real difference between the two.

MR. J. MURRAY EASTON [A.]: May I make a point here, sir? It seems to me that this is a clause where one had hoped that some reference would be made to the jury system. I think I am right in saying that this is the clause where it would have come in if it had been dealt with. The omission of any recommendation on the part of the Committee that the jury system should be adopted is one which will cause a great deal of disappointment, especially among the younger members. There has been a great deal of discussion about it recently and I think I am correct in stating that the correspondence which was initiated in one of the building papers by Mr. Howard Robertson, giving his view of the jury system, has been backed by Professor Richardson, Professor Reilly, Professor Adshead, Mr. Lancaster, Mr. Davis, Mr. Atkinson and Mr. Buckland. I think it is one which needs the serious consideration of the Institute and of the Competitions Committee. There has been a certain amount of dissatisfaction with recent awards, and that, of course, is probably always liable to occur; but most of the younger men feel strongly that there is much less liability to dissatisfaction where there is a jury of not less than three architects. The feeling exists that competitors are to a considerable extent influ-

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enced in their designs by the personality of the assessor; they study the assessor, when they should be studying the problem purely and simply. I do not think this is the time or the place to put forward a scheme—perhaps it occurs later, on the question of the nomination of assessors—but I do think it would be a more satisfactory method and would promote more confidence if a Panel of Architects, to serve as assessors for the year, were elected—not merely nominated—by the members. Further, that in the case of competitions where the value exceeds £20,000 or £30,000 there should be a Panel of not less than three architects. And, equally important I think, the Panel should have a representative of the promoters, to advise them on the functional part of the building. I know the sub-committee of the Society which conferred with you were strongly in favour of the jury system, and I think if their recommendation—I do not know whether it got as far as that—came to the main Committee that it was not carried any further. There were, I believe, three representatives on the sub-committee, and each of them was strongly in favour of the jury system, and it seems to me that until that is tried there will continue to be a good deal of dissatisfaction with the one-assessor system, which is not in vogue in any other country.

MR. H. V. LANCHESTER [F.]: Do you rule this in order, Sir?

THE CHAIRMAN: Yes.

MR. LANCHESTER: I should like to say a few words.

THE CHAIRMAN: We have no resolution before the meeting.

MR. LANCHESTER: Having been quoted as an advocate of the jury system—and I am most emphatically an advocate of and have the strongest faith in the advantages of that system—I should like to say a few words. While strongly advocating that system, and having great faith that it would, in many cases, produce a better result, I have also been, for nearly twenty years, a worker on the Competitions Committee. With regard to the present position of the Competitions Committee in relation to their experiences with local authorities and other promoters of competitions, had it been possible without entirely disorganising their work to put in something more emphatic in the way of the jury system it would, I am sure, have been included. Many members of the Committee feel strongly that very often it would be better to have a jury; but that until the local bodies and promoters are further educated, as they will be, perhaps, ten or twenty years hence, it would entirely disorganise the efforts of the Committee to endeavour to force upon local authorities the jury system in preference to a single assessor, or one or two assessors. I am sorry it is so. I wish that the general attitude of the country towards the logical solving of competition problems was more advanced; but under existing conditions I firmly believe that it would render the whole of our activities impracticable if we were to make these conditions an absolute necessity. You may feel that I am a reactionary; I am not. I feel that this question, however desirable it may be, is a matter of time, one of gradually educating the promoters, as well as ourselves, on the merits of appointing a jury of assessors in important competitions.

THE CHAIRMAN: Taking this clause as it stands, there is nothing to prevent the general body, from time to time, urging upon the President such a course as a jury, and getting him to urge upon promoters—which is the difficult point—to have juries. But at the moment I cannot do more than put the paragraph as it stands.

MR. H. V. ASHLEY [F.]: I would point out that in the conditions there is nothing whatever to prevent a jury being appointed for any competition. What occurs to me is that it is very often difficult enough to get promoters to appoint an assessor at all; and if we go to the promoters and say "Not only must you have an assessor, but you must have three

assessors" I think you will find that a very large majority of the competitions will simply "go West" at once. The Committee have given a great deal of consideration to the point.

MR. E. P. WARREN [F.]: It appears to me that the words "The selection of an Assessor or Assessors" leave the case open; it is open to the promoters to appoint more than one Assessor, they can appoint five if they like. But I do not think it is possible for this Institute to attempt to impose a jury. I served on a jury last year, at Geneva, at the instigation of the Institute. There were four architects and three non-architects, and it worked very well, on the whole. But I see that it is not possible, in the case where promoters do not wish to have two or three or a jury, to impose a jury. I think a competition may be honourable and absolutely legal without a jury.

MR. EASTON: I do not think it is necessary to impose a jury, but one would certainly have liked to see a recommendation in favour of juries, which is a different matter. It seems to me that many local bodies would have no objection to a jury, provided the payment to be made for their services was not increased. The question of payment should not be regarded as a windfall to men who are appointed assessors, but rather as an obligation and an honour. And therefore if the difficulty is one of finance it certainly should not stand in the way of a jury. At present a clause many of us would like to see is one stating simply that the Institute strongly recommends the appointment of a jury in all important works.

MR. C. E. ELCOCK [F.]: I support the last speaker. I have suffered three times, I feel sure, by the assessing of an important competition being in the hands of one man, especially in one case, in which we were placed second. In that case the Town Clerk, not knowing who I was, told me that the Assessor himself had said that the plans in question were far ahead of anything that had been done in this line before for a special building, but that they were so far ahead in date that he did not like to put them first, so he placed them second. I advised him that somebody else who had done a special building of the kind—which the Assessor had not—might be placed in the position of assessor. Another was the case of a very important building, and a jury, without doubt, would have gone into the matter in a different way. I support the suggestion that it is not any radical change which is wanted in this clause, but simply a more emphatic guidance given as to the value of a jury. If it is a question of the fee which is paid to the assessor, I hope that might be to some extent reconsidered. In spite of the number of hours spent by the Committee in considering this matter, it is a vital point, especially to the younger members of the Institute. Juries should be more strongly recommended, and some guidance given as to their selection.

MR. WARREN: Would there be any objection to inserting, after "Assessors" "or of a jury of Assessors"?

MR. WELCH: You would not need "Assessors" in that case.

MR. WARREN: You cannot impose a jury.

MR. WELCH: That is why we have left "Assessors," leaving it to the option of the promoters to have either one or more.

MR. WARREN: I agree it is well to draw the attention of promoters to the possibility of a jury, unless you hold that the appointment of two or more assessors constitutes a jury.

MR. WELCH: That is what we wish to infer at this stage. It is a very important matter, and before you press it will you allow me to state in general terms the views of the Committee? We have given this matter much consideration, and we have a perfectly open mind on the question of whether or not the jury system or the individual assessor system is the right one from the architect's point of view. I am sure you will appreciate that if we are to do our duty by the profession we must

also do it by the public, who are the promoters, and we have had to take into account the larger point of view in framing this condition. The fundamental point is that these conditions should be so framed that they tend to promote, and not to discourage competitions; that is the main point we have had in our minds. To press, at this stage, for more than one assessor would be, we considered, a great tactical mistake, whatever may be our views regarding the virtues of a jury. There are two or three main reasons why we think so. One point which Mr. Ashley has made is the terror that it strikes into the heart of the average promoter to feel that he has got to combat three professional men; it will make him shy of competitions on that ground alone if you impose a jury system at this stage. The second reason is on the score of cost. I doubt if there exists—even amongst our brother architects—sufficient self-sacrifice to indicate that they are prepared to share the existing fees with a jury of assessors. What is more, I am inclined personally to feel—this is not necessarily the view of the Committee—that, human nature being what it is, there will be a tendency if you ask a jury of assessors to carry out the duties of their high office at the fees payable to an individual assessor, more or less, to leave the work, at any rate, during the early stage, to one only of the three. I submit that these reasons are worthy of serious consideration, and are, in my opinion, of sufficient weight to cause us to pause before unduly pressing the jury system at this stage. Perhaps later it may be more opportune to bring it up again. I submit there is no overwhelming evidence—however much in theory we might favour it—that the jury system where it has been applied has been an unquestionable improvement on the individual assessor system. I submit it has not yet fully proved itself. Because it has been a success in the schools, it must not be considered as necessarily bound to succeed in competitions outside the schools. I have a letter on that subject, which has just been handed to me, in which it appears that Mr. Colcutt, when assessing the competition for the Peace Palace at The Hague, considered that the jury system failed, and resulted in a design being chosen which was not the design the jury wanted. Furthermore, it will be remembered that a considerable amount of dissatisfaction was expressed with the jury's assessing of the Board of Trade offices in Whitehall just prior to, or in the early days of, the War; and, again, that the assessing of the L.C.C. County Hall competition did not at the time meet with universal approval. I have endeavoured to put these things before you fairly and freely, and, I hope, with a judicial mind. We, as a Committee, feeling we have to serve the best interests of the profession and of the promoters, cannot at this stage recommend to you the jury system as a substitute for the individual assessor. We have endeavoured to encourage the idea by stating the plural wherever possible in these conditions, but we cannot press it beyond that point, and we do not think it is desirable for the profession to press it.

MR. WARREN: I would like to put myself right with Mr. Welch if he thinks I recommended the jury system, or wished it to be specifically recommended in this document. I did not. But I think that since the jury system is a perfectly legitimate one and applies to some cases it should be mentioned.

THE CHAIRMAN: If more than one assessor is appointed it is obviously a jury.

MR. LANCHESTER: Shall we say "Selection of an Assessor or Assessors to act as a jury?"

MR. WARREN: I second that.

MR. HORACE CUBITT [A.]: I think we should not do these things in a hurry. These Regulations having been issued to all the members, are we in order to pass them now? I mean without further reference to the members? As amended, must they come up again, or does this meeting finish them?

THE SECRETARY: So far as this meeting is concerned, yes.

MR. CUBITT: I appreciate what Mr. Welch said about not getting into difficulties with the promoters, and if we put the words "Jury of Assessors" without some explanation of what is meant it will give the average town clerk who sees them the idea that we want to have a jury of twelve architects. If we are going to alter it, I suggest that, instead of altering it in the middle, we should put a separate clause at the end saying "In important competitions a jury consisting of three assessors might be more satisfactory than a single assessor."

MR. WELCH: While I agree in principle with what Mr. Cubitt has said, and I think the Committee would be prepared to consider it favourably, the question would arise as to what competition is big enough for a jury. It is difficult to know where to draw the line.

MR. CUBITT: I do not press that, only to make it clear that your jury need not be more than three people.

MR. ASHLEY: These Regulations have been considered at length by the Committee, and that is why they have put into the first clause the appointment of an Assessor or Assessors. Assessors covers a jury of two or twelve, or any number you like, professional or otherwise, and I feel very strongly, after the time the Committee and the Allied Societies have given to this and having decided to put it in this way, that their decision should not be lightly overlooked.

MR. WARREN: "To act as a jury" does no harm.

MR. LANCHESTER: That is as mild as you could put it. I do not think people would consider it meant twelve, they are ordinary common-sense men, most of them.

MR. H. T. JACKSON [A.]: "The selection of an Assessor or two or more Assessors to act as a jury."

MR. LANCHESTER: Yes, that should come in the third line.

The clause, as so amended, was carried.

MR. WELCH: "The President . . . Assessors," and Clause "2. The duties of an Assessor are as follows." I move subsections (a), (b), (c), (d), (e). All these clauses are the same as in the old Regulations.

Carried.

MR. WELCH: (f) "To inform . . . Promoters." There is a feeling latent in the mind of most promoters, particularly local authorities and public bodies, that they must accept the design submitted and placed first by the assessors, whether they like it or not, and whether or not it exactly meets the requirements. This clause is meant to indicate to them that whereas the design selected most nearly, in the opinion of the assessors, meets the conditions and regulations set down in the competition, it might not, nevertheless, exactly meet those conditions, and that therefore the promoters are at liberty to request the author of the successful design so to modify that design subsequently as to make it more nearly accord with their requirements, and that they need not just take it as it is and proceed with it.

Carried.

MR. WELCH: "3. Competitions may be . . . (a) . . . recommended." "Great architectural importance" has been deleted, and "competitions for public works" inserted. (b) and (c) and the note are the same as previously printed.

MR. G. G. WINBOURNE [A.]: The selection of the architects is on the recommendation of the President of the Institute when he is asked?

MR. WELCH: That was not necessarily so intended. It occasionally happens in the conduct of practice that two, or three or four architects receive from a prospective client an invitation to prepare sketches. The client might intimately know three or four architects in a large provincial town. He does not care to engage any one of them offhand, because it might seem invidious. He, however, says, "I would like you three or four to compete, will you do so?"

MR. WINBOURNE: I understand that; I have taken part in such a competition; but would it not be advisable for a

SPECIAL GENERAL MEETING

clause to be added suggesting that the President of the Institute recommends that in any limited competition where architects are invited by the client the Institute be asked to suggest the names of an equal number so as to make it slightly more an open competition?

MR. WELCH: I think that would be undesirable.

Paragraph (3) (a), (b), (c) and the note were carried.

MR. WELCH: "4. The number . . . might suffice."

MR. P. BURNETT: In Clause 4 I think the assessors might do something to minimise the work of competitions, as far as they can. Often assessors put in a clause with that object.

MR. WELCH: We have dealt with that in a separate document issued to assessors, called "Advice to Assessors."

MR. WARREN: It should be "Unless the Assessors advise."

MR. WELCH: Yes.

Carried.

MR. WELCH: 5 is the same as in the previous Regulations.

Carried.

MR. WELCH: (6) (a), (b), (c) are the same as in the previous Regulations.

Carried.

MR. WELCH: (d) is the same as the first part of this Clause in the old Regulations; the second part of the old Clause we think to be unnecessary and liable to misconstruction: we have, therefore, dropped it.

THE CHAIRMAN: Is there any amendment to that?

MR. P. MARKS [*Licentiate*]: You will make it "Assessors," plural?

MR. WELCH: We will revise the Regulations generally in that sense.

Carried.

MR. WELCH: (e) Here for "violated" we have substituted "disregarded."

Carried.

MR. WELCH: (f).

Carried.

MR. WELCH: 7 is as in the previous conditions.

Carried.

MR. WELCH: Clause 8. In this clause "carriage paid" is new, and "within fourteen days of the closing of the Exhibition" is also new.

Carried.

MR. WELCH: The next clause is slightly revised. In the old Regulations the clause was mainly the same, but the basic figure was 30 guineas. Having raised our own fees since the war it would be grossly unfair to ask an assessor to do the work for the same fee as before the war, therefore we have made the basic figure fifty guineas.

MR. LANCHESTER: It looks as if it is part of Clause 8 as it is put here.

MR. WELCH: We can call it No. 9.

MR. P. V. BURNETT [*A.*]: That clause does not differentiate in any way as to the number of competitors. If we are to take the case of the provincial town with three or four architects, the assessor is to receive the same fee for adjudicating as another man for 100 sets of drawings.

MR. WELCH: These fees are not compulsory for assessors, they are customary. This is the usual fee, but it can be varied under special conditions. In the limited competitions in provincial towns to which I referred the prospective client often acts as promoter and assessor. That is the usual course it takes, and I am afraid we cannot stop it.

MR. LANCHESTER: It has had considerable consideration. You must not complicate these things by putting

a number of provisos in them. It is merely to give an idea what the assessor should have.

MR. CUBITT: I would like to raise a point here, of which I have given notice to Mr. MacAlister. I am putting my suggestion in the form of an amendment. Nowhere in the Regulations do we give guidance to promoters or assessors as to what the premium should be. Some of us have had unfortunate experiences in this respect. I call to mind a limited competition, where, of the premiums given by the promoters, the first was merged and the second was about one-third of the assessor's fee. Yet I do not think we can complain of promoters doing that, for if we complained, they would say "You issue Regulations, but you say nothing about this, and we thought it was all right." I think it is very weak of the Institute; I do not say it is the fault of the Competitions Committee, or of the Council, but it is weak to go all these years and not make an attempt to see that we get a higher remuneration for those who do not get placed first. I think the public would pay it; they only want a little reminder that it is desirable that a certain amount be paid in premiums. I may be allowed to refer to some history on this question. When I was joint Honorary Secretary of the Practice Committee, some years ago, we were concerned with fees. We felt it was illogical for us to "carpet" some members for doing work for insufficient fees when the Institute itself, in its competitions, was allowing a large number of members to do a great deal of work for almost no remuneration, even if they were successful in getting a place in the competition. We got into touch with the Competitions Committee, and they agreed, at a joint meeting, to make a sort of scale of about 1 per cent., i.e., that the assessor's fees and the premiums should be 1 per cent. Ultimately the Council turned it down. I shall not bring that forward again, because I think it could be got in another way. It is not unreasonable to say the third premium should approximate to the assessor's fee. We have an unwritten rule that the second premium is double the third, and it would not be unreasonable, in these Draft Regulations, to put in something mild in this form, which should be added, I think, in this clause after assessor's fee: "There is no fixed rule as to the amounts of the premiums to be awarded, but it is considered desirable that the third premium should approximate in amount to the assessor's fee, and the second premium should be double the amount of the third premium." Would that do any harm to the profession if it appeared in our Regulations? If that goes in as I move it should, we may be a little unwise, at the same time, in raising the assessor's fee, because I think he is not badly paid. If you take the raised assessor's fee and say all your premiums must be in accordance with it, you would get a rather larger premium in the smaller competitions than we can expect. I put it forward for discussion that we should have some clause giving a suggestion as to the amount to be awarded in premiums, and making the third premium approximate to the assessor's fee. Our own members would not then feel that these Regulations put the assessor in a very satisfactory position and leave the poor competitors very much out in the cold.

MR. LANCHESTER: Could Mr. Cubitt's proposal be included in the instructions to assessors?

THE CHAIRMAN: It has not been seconded.

MR. BURNETT: I second it. It seems unfair that inadequate premiums in competitions should be allowed to go through by the Competitions Committee. When we consider that if the amount of work done by unsuccessful competitors were valued according to the Institute scale it would probably equal a sum in the region of £50,000 a year, we should surely see that the unsuccessful competitors receive much fairer treatment. I think the motion which has been put by Mr. Cubitt is very good indeed. I should like to go further and suggest that the second and third premiums

should bear a definite relation to the cost of the building, and be a percentage of that cost.

MR. WINBOURNE: The competitor placed first receives no premium, and only second and third competitors are given premiums.

MR. CUBITT: All we actually get is the second and third premiums over and above ordinary fees. Perhaps the Chairman of the Committee might suggest accepting this.

MR. WELCH: As to the proposal for fixing a fractional figure as the remuneration which successful competitors should expect, I do not think the Committee has considered it in quite the form put forward by Mr. Cubitt. Broadly, the Committee has felt that in order to get these Conditions brought up to date along the best possible lines, it is desirable that what we have to say shall be said in terms of cash as little as possible, rather than give the impression that we are concerned not so much for the best interests of the promoters, but for the inflation of our own fees; and we think any departure from that would be bad. I feel—and perhaps members will feel with me on looking back over the past five to ten years—that the measure of the increase which has been brought about in the ratio of premiums paid to the cost of the building has been very considerable. Premiums paid to-day are much in advance of what they were eight or ten years ago. Frequently we as a committee arrive at the stage when promoters say in effect "If you insist on my paying further fees, I will give up the idea of a competition." Local authorities are prone to that. We have to be very tactful and careful how we deal with these matters. Secondly, we must be secured against promoters being able to state, in regard to these Conditions, they have been revised primarily for the purpose of increasing fees and thereby making everything more expensive. I think you will be better treated, and the public also will feel themselves better treated, if this matter is left as before in the hands of the assessors to get the best remuneration they can secure for the competitors.

MR. BURNETT: A definite figure might be suggested to the assessor; he might be given some instructions.

MR. WELCH: Will you leave it for the Committee to consider with the view to putting it forward in a definite form in the Advice to Assessors?

MR. CUBITT: Yes, I will do that.

Paragraph 9 was carried.

MR. WELCH: The next clause, "In the event . . . and the Promoters." This has been done expressly to encourage amongst those whose minds were revolving around the jury system the employment of more than one assessor, and by so doing not to set down a definite scale of fees but leave it to the assessors themselves to arrange with the promoters in each case what fees should be paid.

Carried.

MR. WELCH: The last clause is, "The Conditions of a Competition . . . affixed thereto." At the Committee's meeting this afternoon we have had a request, from some source—I think, the Liverpool Society—that the last paragraph should read "must" have the Common Seal affixed. This question of sealing is not favoured by local authorities as it should be. The Committee considers it wiser that the word "should" remain as drafted.

MR. ELCOCK: I agreed with Mr. Welch about not insisting upon "must," but I take it that legally, if the question came up and the Competitions Committee were asked, they would have to decide that they must be sealed. At a Corporation meeting the question was debated, and they told the clerk he must put on the seal.

MR. WELCH: We should stand firm on that.

Carried.

THE CHAIRMAN: As there have been amendments, I now put these Regulations as a whole.

MR. EASTON: Is it in order for me to move the insertion

of an additional clause? I think the principle which will find favour with most competitors is that they should have some say in the election of the assessors, and therefore I propose a clause of this kind might be considered: "That a Panel of Assessors should be elected annually by the Institute, from which the President should, when called upon, select an Assessor or a Jury of Assessors."

MR. WELCH: Mr. Easton's proposal cannot form part of the Regulations promoting architectural competitions, but as a consideration for the Practice Committee it might be worth the consideration of the Committee as such. It cannot be incorporated in these Regulations.

The Regulations as a whole were then carried.

[The Regulations as revised will be published in the next issue of the JOURNAL.—ED.]

Allied Societies

SOUTH WALES INSTITUTE AT CARDIFF.

The annual dinner of the South Wales Institute of Architects was held on 28 March. The President, Mr. Percy Thomas [F.], presided, and was supported by the Lord Mayor of Cardiff (Alderman Sydney Jenkins), the Mayor of Newport (Councillor Charles F. Williams), and Messrs. J. Alfred Gotch, F.S.A. (President of the R.I.B.A.), Ian MacAlister, B.A. (Secretary of the R.I.B.A.), J. E. Partridge (President of the Society of Architects), C. McArthur Butler (Secretary of the Society of Architects), Principal A. H. Trow (University College, Cardiff), Charles Coles, B.Sc., Gilbert Shepherd (President of the Cardiff Chamber of Trade), Councillor A. J. Howell, Albert K. Foy (President of the South Wales Art Society), I. J. Chorley, F.I.O.B., Isaac Watkins, James E. Turner, J.P., J. A. Wilson (Chief Constable of Cardiff), J. C. Gould, M.P., W. H. Jones (Swansea), Douglas Duncan, John Davies (Cardiff), and William Thomas (Cardiff).

The President submitted the toast of "The Royal Institute of British Architects; the Society of Architects, and the Allied Societies."

Mr. J. A. Gotch, responding, said there should be one authoritative body behind architects in their dealings with the public and public authorities, and in maintaining a high standard of professional conduct.

Mr. J. E. Partridge said the lay-out of Cardiff was sufficient for the envy of other places.

Mr. Francis Jones also responded.

The toast of "Our Guests" was given by Mr. J. Herbert Jones, F.S.A., and the Lord Mayor, Mr. J. C. Gould, M.P., and Mr. I. J. Chorley responded.

The arrangements were in the hands of the hon. secretary (Mr. Ivor P. Jones, S.W.I.A.).

REPORT OF THE ROYAL COMMISSION ON FIRE BRIGADES AND FIRE PREVENTION.

The attention of the Science Standing Committee having been drawn to Mr. Percival M. Fraser's critique of the above Report printed in the Journal of the R.I.B.A. on 26 January 1924, the Committee desire it to be known that the views expressed in that critique are Mr. Fraser's own and are not to be taken as the official opinion of the R.I.B.A.

OBITUARY

THE WALLS AND GATES OF PEKING.

An extremely interesting collection of photogravures and scale drawings of the city walls and gates of Peking was exhibited in the new Meeting Room of the R.I.B.A. last week. The collection was lent by Professor Osvald Sirén, of Stockholm, who, with the permission of the Chinese Ministry of the Interior, has devoted several years to a study of the subject. The photographs and the drawings (the latter made by Chinese draughtsmen under Professor Sirén's supervision) illustrate the decorative architectural character of the gates and their remarkably picturesque setting amidst old buildings, trees and moats.

Mr. John Lane is about to publish a volume, *The Walls and Gates of Peking*, by Professor Sirén, the result of long painstaking historical research and careful architectural examination of the buildings. The book will be amply illustrated.

Obituary

GEORGE LETHBRIDGE [F.]

Mr. George Lethbridge died, in his seventy-seventh year, on the 27 February. He was educated in the house of the Rector of Beaworthy, Devonshire, and was articled to Mr. W. H. Reid at Plymouth. He came to London at an early age, where he practised architecture for more than half a century. He designed and carried out several churches in the Gothic style, amongst which are included the Presbyterian Church at Redhill, the Presbyterian Church at Camden Town and the Presbyterian Mission Church at Somers Town. He designed the Hornsey Cottage Hospital, which he won in competition, and added the Hornsey Borough War Memorial in the form of an entrance hall, panelled in oak, on which are inscribed the names of the fallen: to this he had recently designed a new War Memorial Extension, which is now in course of erection. He was architect to the Warehousemen, Clerks and Drapers' Schools, Purley, and had been for some years engaged in the reconstruction of these schools—including several extensions, a recent one being the new science block which is also now in course of erection. He designed some large office buildings for the River Plate Trust, Loan and Agency Co., which were erected in Buenos Ayres, and also the Telegraph Exchange Offices in the same city. Amongst his domestic works is the mansion, No. 18, Park Lane, which he carried out at a cost of over £40,000.

JOHN WATSON [F.]

Mr. Watson was born in 1853. He was trained under the late Sir Rowand Anderson, with whom he remained as an assistant for several years. He commenced practice in 1888, and was appointed Head of the Architecture Section in the Edinburgh College of Art on its reorganization in 1908, a post which he resigned in 1914. On two occasions he was President of the Edinburgh Architectural Association. At the time of his death he was a member of the Council of the Incorporation of Architects in Scotland. Mr. Watson was elected a Fellow of the Society of Antiquaries of Scotland in 1904, and a Fellow of the Royal Institute of British Architects in 1906, and had served as a member of the Institute Council.

W. E. WILLINK [F.]

Mr. William Edward Willink, whose death occurred after a serious operation, was one of Liverpool's most prominent architects. He was born in 1856 at Tranmere, where his father, the Rev. Arthur Willink, for many years was vicar of St. Paul's Church.

He began his education at Liverpool College, and from there went to King's College, Cambridge, where he distinguished himself by taking honours in history and by becoming captain of his college boat.

After serving his articles with Mr. Alfred Waterhouse, R.A., he came to Liverpool and set up in practice for himself in 1882. Two years later he was joined by the late Mr. Philip C. Thicknesse and practised under the style of Willink & Thicknesse, their fruitful and distinguished partnership lasting until the death of Mr. Thicknesse in 1920.

In collaboration they designed many notable and worthy buildings, among the more important being the Cunard Building, Liverpool—acknowledged to be one of the finest office buildings in the country—Parr's Bank, Castle Street, Liverpool, in conjunction with Mr. R. Norman Shaw, R.A., three elementary schools in Liverpool, secondary schools at Goole, Wallasey and Macclesfield, additions to King William's College, I.O.M., laboratories at Liverpool University, Lancaster County Asylum Hospital and sundry branch banks for the Bank of Liverpool.

They also did a large amount of ecclesiastical work, and contributed much beautiful work to the internal decorations of ocean liners for the Cunard Steam Ship Co. and the Booth Steamship Co.

Mr. Willink was elected an Associate Member of the Royal Institute of British Architects in 1885 and a Fellow in 1898. He was also President of the Liverpool Architectural Society from 1897 to 1899.

In 1920, Mr. Willink was joined in partnership by Mr. Harold A. Dod, and practised under the style of Willink & Dod. In conjunction they were responsible for the reconstruction of the Liverpool and London and Globe Insurance Co.'s offices, Liverpool, internal decorations of steamship for the Cunard Steam Ship and the Anchor-Donaldson Line, Messrs. W. Vernon & Son's offices in the Cunard Building, and sundry war memorials, etc.

Although his professional career was such a full one, Mr. Willink found time to take an active part in public life. For sixteen years he was a member of the Liverpool City Council and for three years occupied a place on the aldermanic bench. He was chairman of the old Technical Instruction Committee and for several years was chairman of the Estate Committee. For many years he was chairman of the Leeds and Liverpool Canal Company, a member of the General Committee of the Liverpool Cathedral and for some years was chairman of the Mersey Mission to Seamen, trustee of the Blue Coat School, and hon. treasurer of the Liverpool Country Children's Fund. Mr. Willink was one of the oldest members of the bench, having been appointed in 1893.

His wife, who survives him, was a daughter of the late Colonel H. Brabazon Urmston. He leaves two sons and three daughters.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

An Easter tour has been arranged by the Garden Cities and Town Planning Association to the Dordogne, a little-known district of peculiar interest to architects and town-planners. The party will leave London on the Wednesday before Easter, 16 April, and will return in the week-end 26-28 April. Among the towns visited will be Cahors, famous for the most beautiful example of a thirteenth century bridge in existence, its palaces built by Pope John XXII., and many other striking buildings; Rocamadour, Montpazier, a perfect example of the bastide towns built by Edward I. to secure his conquests in France and Perigueux, which, like Cahors, is of Roman or pre-Roman foundation, and contains the famous church of St. Front.

Full details of the tour will be sent on application to the Secretary, Garden Cities and Town Planning Association, 3, Gray's Inn Place, London, W.C.1.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING,

17 MARCH 1924.

R.I.B.A. ESSAY PRIZE.

The annual value of this prize was increased from 25 guineas to £50.

THE ROYAL ARTILLERY WAR MEMORIAL.

It was decided to approach the Fine Arts Commission with regard to the site of the Memorial.

PROFESSIONAL CONDUCT.

Three members having infringed the rule of professional conduct which protects a member from attempts to supplant him in his employment, one of them was censured and suspended for twelve months, one was censured and suspended for six months, and the resignation of the third was accepted.

NEWBURY BUILDING BYE-LAWS.

It was decided to communicate with the Ministry of Health in support of the Berks, Bucks and Oxon Architectural Association's appeal against an oppressive Bye-Law.

THE MANCHESTER SOCIETY OF ARCHITECTS.

The admission of the Burnley District Society of Architects as a branch of the Manchester Society was approved.

REINSTATEMENT.

Mr. J. S. Heath [F.] and Mr. J. F. Schofield [A.] were reinstated.

Notices

THE TWELFTH GENERAL MEETING.

The Twelfth General Meeting (Ordinary) of the Session 1923-24 will be held on Monday, 14 April 1924, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 31 March 1924; formally to admit members attending for the first time since their election.

To read the following paper, "Modern Dutch Architecture," by Mr. D. F. Slothouwer.

R.I.B.A. VISIT TO KENSINGTON PALACE.

By the kind permission of H.M. Office of Works a visit to Kensington Palace has been arranged by the Art Standing Committee, to take place on Saturday afternoon, 26 April. Members and Licentiates who wish to attend should apply to the Secretary R.I.B.A. as soon as possible.

THE ANNUAL DINNER, 1924.

It has been decided by the Council that the Annual Dinner of 1924 is to be held on Tuesday, 6 May, at 6.30 for 7 p.m., at the Trocadero Restaurant, Piccadilly, W.1. A number of distinguished guests are expected, and it is hoped that a large number of members will be present.

The price of tickets is £1 11s. 6d. for members and for members' guests (inclusive of wines and cigars). It would be a convenience if members would kindly give the names of their guests when applying for tickets. All applications, with cheques, should be addressed to the Secretary.

Early application would greatly facilitate the arrangements; and if members would send an intimation to the Secretary some days beforehand as to the friends near whom they desire to sit, every endeavour will be made, when arranging the plan of the tables, to meet their wishes as far as possible.

R.I.B.A. DIPLOMA IN TOWN PLANNING.

The examination for the R.I.B.A. Diploma in Town Planning will be held for the first time on Wednesday, Thursday and Friday, 15, 16 and 17 October, and on Monday, 20 October 1924.

Candidates applying for admission must be either Fellows, Associates or Licentiates of the R.I.B.A., and applications must be made before 31 May 1924.

Forms of application for admission containing the Regulations and Syllabus may be obtained at the R.I.B.A.

R.I.B.A. INTERMEDIATE EXAMINATION.

The Intermediate Examination will be held on 23, 26, 27 and 29 May 1924. The closing date for receiving forms of application and Testimonies of Study is 25 April.

INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Congress will be held at the R.I.B.A. from 28 July to 1 August inclusive. A detailed programme of the papers to be read and the functions to be held in connection with the Congress is being drawn up and will be circulated to members in due course. The Membership Ticket will be 10s. 6d.

CRICKET MATCH.

The Architectural Association Cricket Club have challenged the R.I.B.A. to a cricket match, to be played on the A.A. ground at Boreham Wood on Saturday, 12 July. Mr. M. H. C. Doll [A.] has kindly consented to raise the team to represent the R.I.B.A., and would be glad to hear from any playing members who would be willing to take part. Mr. Doll's address is 5 Southampton Street, Bloomsbury, W.C.1.

ELECTION OF MEMBERS

INTERNATIONAL BUILDING TRADES' EXHIBITION, 1924.

The International Building Trades' Exhibition will be opened at Olympia on Friday, 11 April, at 12 noon by the Rt. Hon. John Wheatley, M.P., Minister of Health. Mr. J. Alfred Gotch, F.S.A., President R.I.B.A., will take the chair at the opening ceremony.

A complimentary ticket of admission is enclosed with this issue of the JOURNAL and the presentation of this ticket at Olympia during the Exhibition will ensure the payment of 1s. to the Architects' Benevolent Society by the organisers of the Exhibition.

The Exhibition will be open daily between the hours of 11 a.m. and 9 p.m. and will close on 26 April.

EXHIBITION OF THE CAIRO HOSPITAL COMPETITION DRAWINGS.

The drawings submitted by the following Competitors in the Qasr-el-Aini Hospital, Cairo, Competition will be exhibited in the R.I.B.A. Gallery from Monday, 7 April, to Thursday, 17 April:—

Messrs. H. Percy Adams and Charles Holden.
Messrs. Henry V. Ashley and F. Winton Newman.
Messrs. J. T. Cackett and R. Burns Dick.
Mr. E. Vincent Harris.
Messrs. H. V. Lanchester, T. Geoffry Lucas and T. A. Lodge.
Messrs. William and T. R. Milburn.
Messrs. Charles Nicholas and J. E. Dixon-Spain (photographs only).
Messrs. William A. Pite, Son and Fairweather.
Mr. J. Reginald Truelove.
The exhibition will be open daily between the hours of 10 a.m. and 6 p.m. (Saturday, 12th, and Thursday, 17th, 1 p.m.).

Election of Members

2ND JUNE 1924.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 5 May 1924:—

AS FELLOWS (14).

CUMMING: TARRAS TALFOURD [A. 1906], King Edward Buildings, Reading; Froomfield, Wellington Avenue, Reading.
GRANT: JOHN PETER DIPPIC [A. 1920], Bute Estate Chambers, 3 Castle Street, Cardiff; "Morningside," Dynas Powis, Glam.
KNAPP-FISHER: ARTHUR BEDFORD [A. 1914], 133 Ebury Street, Westminster, S.W.1; 28 St. Mary Abbots Terrace, W.14.
LANGMAN: HERBERT [A. 1907], 14 Hoghton Street, Southport; 10 Balfour Road, Southport.
LAWRENCE: GEORGE CHURCHUS, R.W.A. [A. 1896], 25 Orchard Street, Bristol; Clifton Grove, Clifton Hill, Clifton, Bristol.

MEADOWS: CAPTAIN SAMUEL DOUGLAS [A. 1913], Chief Architect to Municipality of Singapore, Straits Settlements.

MERRIMAN: HAROLD IAN [A. 1911], 4 Staple Inn, Holborn, W.C.1; 7 Willifield Way, Golders Green, N.W.11.

MITCHELL: GEORGE ARTHUR [A. 1909], 309 Regent Street, W.1; "Dun-Edin," Castlebar Park, Ealing, W.13.

RICHARDS: FRANCIS AUGUSTUS, M.A. Oxon. [A. 1922], 60 Tufton Street, Westminster, S.W.1; 53 Campden Hill Square, Kensington, W.8.

SHEPPARD: ARTHUR WILLIAM [A. 1894], New County Hall, S.E.1; 45 Brailsford Road, Tulse Hill, S.W.2.

SYMON: ALEXANDER [A. 1900], 16 Hart Street, Bloomsbury Square, W.C.1; 10 Church Crescent, Muswell Hill, N.10.

TASKER: ALEXANDER KERR [A. 1907], Trinity Buildings, New Bridge Street, Newcastle-on-Tyne; 23 Spring Terrace, North Shields.

WILLIAMS: FREDERICK ERNEST [A. 1891], 34 Henrietta Street, Covent Garden, W.C.2; 89 Drayton Gardens, South Kensington, S.W.10.

WILLS: GERALD BERKELEY, M.C. [A. 1908], 7 Stone Buildings, Lincoln's Inn, W.C.2; Wolmer Cottage, Marlow Common, Bucks.

AS ASSOCIATES (3).

ARTHUR: ERIC ROSS, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Department of Architecture, University of Toronto, Toronto, Canada.

MUSKER: DORIS [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Rest Cottage, Upper Colwyn Bay, N. Wales.

WHITESIDE: WALTER JACK [Special Examination], P.O. Box 604, Bulawayo, Rhodesia.

AS HON. ASSOCIATE (1).

FABER: OSCAR, O.B.E., D.Sc., 5 South Street, E.C.

AS HON. CORRESPONDING MEMBERS (5).

BRUMMER: COMMENDATORE CARL, M.A. (Member of the Royal Academy of Art, Copenhagen), Osterbrogadi 172, Copenhagen, Denmark.

FETT: DR. PHIL HARRY, Christiania, Norway.

NORDHAGEN: PROFESSOR OLAF, Trondhjem, Norway.

SAARINEN: ELIEL, University of Michigan, Ann Arbor, Michigan, U.S.A.

SLOTHOUWER: DIRK FREDERIK, P.C. Hooftstraat 143, Amsterdam, Holland.

Competitions

NURSES' HOME, ETC., COMPETITION, KINGSTON-ON-THAMES.

The President of the Royal Institute of British Architects has nominated Mr. Alan E. Munby, F.R.I.B.A., as Assessor in this Competition.

HEREFORD MARKET BUILDING COMPETITION.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

IAN MACALISTER, Secretary.

Competitions (contd.)

HEREFORD: MARKET BUILDING.

Closing date, 17 April 1924. Veto issued, 4 April 1924.

LONDON: MASONIC MEMORIAL BUILDING.

Sir Edwin Lutyens, R.A. [F.], appointed one of the Assessors by the President, 6 February 1924. Conditions not yet approved by the Competitions Committee.

KINGSTON: NURSES' HOME.

Mr. Alan E. Munby [F.] appointed Assessor 17 March 1924. Conditions not yet approved by the Competitions Committee.

MIDDLESBROUGH: CONSTANTINE TECHNICAL COLLEGE.

Mr. Percy Thomas, O.B.E. [F.], appointed Assessor 28 January 1924. Conditions not yet approved by the Competitions Committee.

VALLETTA: LAY-OUT SCHEME.

Mr. Edward P. Warren, F.S.A. [F.], and Professor Patrick Abercrombie [A.] appointed Joint-Assessors, 21 February 1924. Conditions not yet approved by the Competitions Committee.

PORT TALBOT: WAR MEMORIAL.

Closing date, 7 April 1924. Conditions not yet approved by the Competitions Committee.

BRADFORD: MASONIC TEMPLE.

Closing date, 30 June 1924. Conditions not yet approved by the Competitions Committee.

STOKE-ON-TRENT: HOUSING.

Mr. W. Alexander Harvey [F.] appointed Assessor, 14 March 1924. Conditions not yet approved by the Competitions Committee.

MANCHESTER: ART GALLERY.

Dr. Percy Worthington [F.], Mr. Paul Waterhouse, F.S.A. [F.], and Professor C. H. Reilly, O.B.E. [F.], Assessors. Conditions not yet approved by the Competitions Committee.

Members' Column

FORMATION OF PARTNERSHIP.

MR. THOMAS COCKRILL, Architect and Surveyor, of 7 St. Paul's Square, Bedford, and Market Chambers, Biggleswade, has taken into partnership Mr. B. C. Sellek as from April 1st. The firm will continue to practise as Architects and Surveyors under the title of "Cockrill & Sellek" at 7 St. Paul's Square, Bedford, and Market Chambers, Biggleswade, Beds.

MR. C. CASTLOW [A.] has taken into partnership Mr. C. Berson Hill. The firm will practise under the style of "C. Castlow, A.R.I.B.A.," Architect and Surveyor, 10 Park Row, Leeds.

APPOINTMENTS WANTED.

A.R.I.B.A. (38) desires appointment with architect in London, with a view to partnership, with general experience; highest references. Sometime Lecturer in Architecture, University of Liverpool.—Apply Box 2634, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. (38), with varied experience London and abroad, desires Assistantship with view to Partnership or interest. Southern Counties preferred, but not essential.—Apply Box 2524, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIP WANTED.

A.R.I.B.A. (35) desires partnership with established architect in the West Riding or East Coast of Yorkshire. Practical experience in housing, factory construction, schools (under County Council), licensed houses and general practice.—Apply Box 1424 c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PRACTICE OR PARTNERSHIP WANTED.

ASSOCIATE (37) at present in London partnership desires to move into provinces and to purchase practice or partnership.—Box 3512, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. (40), successful practitioner, seeks partnership or practice. Southern Counties preferred. Capital available. Interview in London.—Box No. 1234, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ROOMS WANTED.

TWO Associates (unmarried) would be glad to hear from anyone in possession of, or contemplating the taking of a house in central locality, where three rooms could be sublet as living accommodation. Rooms furnished or partly furnished and arrangements for service would be preferred.—Reply Box 334, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes XIV

SESSION 1923-1924.

At the Eleventh General Meeting (Ordinary) of the Session 1923-1924, held on Monday, 31 March 1924, at 8 p.m., Mr. J. Alfred Gotch, F.S.A., President, and, later, Mr. Walter Cave [F.], in the chair. The attendance book was signed by 28 Fellows (including eight members of the Council), 29 Associates (including two members of the Council), two Licentiates, and many visitors.

The Minutes of the Meeting held on 17 March 1924, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following members:—

Mr. Albert Edward Murray, R.H.A., elected a Fellow 1889, and placed on the list of Retired Fellows in 1923. Mr. Murray was a Past President of the Royal Institute of the Architects of Ireland and represented that body on the R.I.B.A. Council during the Sessions 1911-1912 and 1913-1914.

Mr. William Edward Willink, M.A. Cantab., elected Associate 1885, Fellow 1898.

Mr. Charles Stuart Delfosse, elected Associate 1882.

Mr. William Charles Antcliffe, elected Associate 1909.

Mr. John William Key, elected Licentiate 1912.

And it was Resolved that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

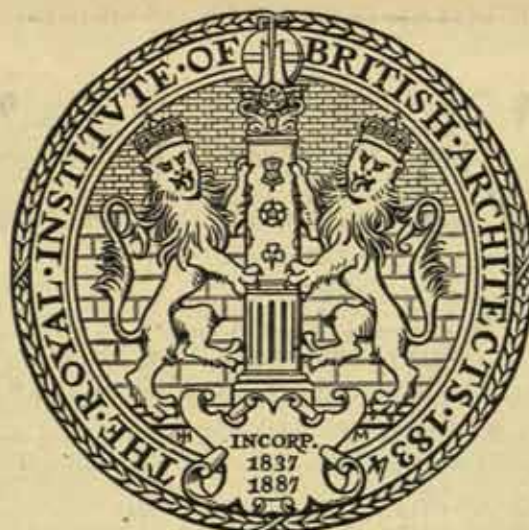
Mr. H. S. Goodhart-Rendel having read a paper on "English Gothic Architecture of the Nineteenth Century" and illustrated it by lantern slides, a discussion ensued, and on the motion of Professor A. Beresford Pite [F.], seconded by Professor A. M. Hind, Slade Professor of Fine Art in the University of Oxford, a vote of thanks was passed to Mr. Goodhart-Rendel by acclamation, and was briefly responded to.

The Chairman called attention to the Exhibition of drawings and photographs of the Walls and Gates of Peking, lent by Professor Osvald Sirén, of Stockholm, and also to the photographs illustrating the successful design in the competition for the National War Memorial of Victoria.

The proceedings closed at 10.20 p.m.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.



Report of the Council for the Official Year 1923-1924

SINCE the publication of the last Annual Report the Council have held 20 Meetings. The following Boards and Committees appointed by the Council have met and reported from time to time on the matters referred to them :—

Academic Dress Committee.
Annual Dinner Committee.
Board of Architectural Education.
Charter and Bye-Laws Committee.
Competitions Committee.
Fellowship Drawings Committee.
Finance and House Committee.
Housing Committee.
Joint Committee on Reinforced Concrete.
London Building Acts Committee.

New Housing Fees Scale Committee.
Premises Committee.
Professional Conduct Sub-Committee.
R.I.B.A. Exhibition Joint Committee.
Royal Gold Medal Committee.
St. Paul's Bridge Conference.
Selection and General Purposes Committee.
Sessional Papers Committee.
Shortage of Skilled Building Labour Committee.
Town Planning Committee.

Particulars of the work of these Boards and Committees, so far as they are available for publication, are embodied in this Report.

Obituary. The losses by death have been as follows :—

HONORARY ASSOCIATE.

Clutton-Brock : Arthur.

HONORARY CORRESPONDING MEMBERS.

Arbós y Tremanti : Don Fernando
(Madrid).
Belmás : Don Mariano (Madrid).

De Suzor : Comte Paul (Petrograd).
Serrure : Edmund Constant (Ghent).

Stuers : Chevalier Alphonse de (Holland).
Wickman : Gustaf (Stockholm).

FELLOWS.

Atkinson : Robert Frank.
Clyne : Arthur.
Collier : Robert William.
Cordeaux : Herbert John Charles.
Darling : Frank.
Davidson : James.
Edwards : Arthur Cecil Morris.
Everard : John B. (Resigned 1911).
Fennell : William John (Resigned 1920).
Flint : Ernest.

Higginbottom : Walter.
Howitt : John.
Kerr : Robert Henry.
Lethbridge : George.
Maddison : Joseph Clarkson.
Mellon : Thomas John.
Morton : Joseph Hall.
Poynter : Sir Ambrose, Bart.
Purchase : Edward Keynes.

Reid : James Campbell.
Sawday : Albert Edwin.
Smith : Charles Steward.
Tickner : Thomas Francis.
Ward : William Henry.
Watson : John.
Weston : Thomas Harry.
Willink : William Edward.
Young : William Frowde.

RETIRED FELLOWS.

Lemon : Sir James. Murray : Albert Edward, R.H.A.

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ASSOCIATES.

Antcliffe : William Charles
Baxter : James Alexander Manson.
Bennett : Edmund John.
Caldwell : Oliver Reginald.
Delfosse : Charles Stuart
Hesketh : Peter.

Mundy : Thomas Edward.
Phillips : Aubrey Wyndham.
Reeves : Charles William.
Robinson : Marshall.
Saunders : Martin Luther.
Shrewsbury : Edward J.

Smith : David Forbes.
Smith : Harry James Gee.
Tanner : Augustus William.
Trew : George Harry Mael.
Vickery : George.
Wheeler : Walter.

LICENTIATES.

Dixon : Willie.
Higginson : Henry.
Key : John William.
Lodge : Percy Dean.

Lowe : James.
Lunn : Edward Langridge.
McGovern : Joseph Henry.
Sebley : Arthur Arnold.

Thomson : Henry.
Walton : Robert Elliott.
Wilson : Anthony.

Membership. The following table shows the Membership and Licentiate-ship of the Royal Institute compared with the preceding five years :—

	Fellows.	Associates.	Licentiates.	Hon. Fellows.	Hon. Associates.	H.C.M.	Retd. F.'s.	Total.
1919	834	1,720	1,836	10	46	45	43	4,534
1920	863	1,770	1,715	11	44	41	43	4,490
1921	969	2,032	1,537	12	45	41	43	4,679
1922	969	2,214	1,487	12	45	38	45	4,810
1923	964	2,316	1,408	10	54	45	47	4,844
1924	970	2,335	1,364	11	54	38	55	4,827

During the official year since the last Annual General Meeting 47 Fellows and 116 Associates have been elected, as against 35 Fellows and 178 Associates in the previous year.

Of the 958 Fellows whose names appear in the current *KALENDAR* 408, or 42 per cent., were elected from the Associate Class, 183, or 19 per cent., were elected from the Licentiate Class after examination, 356, or 37 per cent., were elected without examination under the conditions which existed before the grant of the Charter of 1909, and 11, or less than 1 per cent., were elected by the Council under Clause 2 of the Charter of 1909. Of the 2,352 members of the Associate Class 1,041, or 44 per cent., have been elected since the date of the Armistice.

The Allied Societies. The membership of the Allied Societies, as given in the last issue of the *KALENDAR*, now reaches a total of 4,542, including 1,134 Members and 413 Licentiates of the Royal Institute. The membership of the Architectural Association is now 1,587, including 657 Members and 81 Licentiates of the Royal Institute.

The Council have had the pleasure of admitting to alliance the Ulster Society of Architects, the Burma Society of Architects, the Association of Transvaal Architects, and the Singapore Society of Architects.

Assessors. Since the issue of the last Annual Report, the following Assessors have been appointed on the President's nomination :—

Northumberland Road (Newcastle) Baths—Mr. Alfred W. S. Cross [F].
Leeds Corporation : Libraries—Dr. Percy S. Worthington [F].
Dudley Public Hall—Mr. W. Curtis Green, A.R.A. [F].
Birkenhead Art Gallery—Sir Robert Lorimer, A.R.A. [F].
Greenwich Naval Hospital School—Sir Aston Webb, K.C.V.O., C.B., P.R.A. [F].
Hounslow Church Hall—Mr. Walter Tapper [F].
Truro Public Hall—Sir A. Brumwell Thomas [F].
Armstrong College Library, Newcastle-upon-Tyne—Mr. H. M. Fletcher [F].
Barton-upon-Irwell (Manchester) Hospital—Mr. W. A. Pite [F].
Ealing Wesleyan Church, Sunday School and Hall—Mr. R. J. Williams [F].
Holmside and South Moor Collieries Cottage Hospital—Mr. T. R. Milburn [F].
Dundee Central School—Mr. John Arthur (Licentiate).
Gillingham (Kent) Town Hall and Municipal Offices—Mr. H. V. Lanchester [F].
Constantine Technical College, Middlesbrough—Mr. Percy Thomas, O.B.E. [F].
Masonic Memorial Building, London—Sir Edwin Lutyens, R.A. [F].
Valletta Lay-Out—Mr. Edward Warren [F] and Professor Patrick Abercrombie [A].
Kingston-on-Thames Nurses' Home, etc.—Mr. Alan E. Munby [F].
Harrogate Infirmary—Mr. S. D. Kitson [F].
Coventry War Memorial—Mr. William Haywood [F].

Arbitrators. During the year the President has appointed the following Members to act as Arbitrators in connection with building disputes :—

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Mr. T. D. Atkinson [F].
Major Harry Barnes [F].
Mr. Herbert T. Buckland [F].
Mr. Heaton Comyn [F].
Major H. C. Corlette [F].
Mr. W. R. Davidge [F].
Mr. J. W. Fisher [F].
Sir Banister Fletcher [F].
Mr. Chas. B. Elockton [F].
Mr. Stanley Hamp [F].
Mr. E. H. Heazell [Licentiate].

Mr. George Hubbard [F].
Mr. Wm. G. Hunt [F].
Mr. L. Kitchen [F].
Mr. G. C. Lawrence [A].
Mr. E. W. B. Scott [A].
Mr. H. D. Searles-Wood [F].
Mr. W. S. Skinner [F].
Mr. John Slater [F].
Mr. Percy Thomas [F].
Mr. Sydney Tugwell [F].
Mr. Herbert A. Welch [A].

Grants. Since the issue of the last Annual Report the Council have made the following grants:—

The Architectural Association	£100 0 0	British Non-Ferrous Metals Research Association	£15 0 0
The Architectural Association Endowment Fund	125 0 0	British School at Rome	50 0 0
The Architectural Association Sketch Book	43 15 0	The Franco-British Union of Architects	20 0 0
British Engineering Standards Association	5 0 0	St. Paul's Cathedral Preservation Fund	10 14 0
		The Whitgift Hospital Preservation Fund	10 10 0

The Royal Gold Medal. The Royal Gold Medal for Architecture for the year 1923 was awarded to Sir John J. Burnet, A.R.A., R.S.A., and was presented to him at the General Meeting on 23 June 1923. This year the Council nominated Professor W. R. Lethaby for election as Royal Gold Medallist. For reasons of a personal nature Professor Lethaby declined the nomination and the election was not proceeded with.

Appointments. During the Session the Council have made the following appointments of Members to represent the Royal Institute on the various bodies or for the purposes indicated:—

ROYAL ACADEMY CONFERENCE ON THE CITY CHURCHES—Mr. Paul Waterhouse [F] and Mr. Arthur Keen [F] (Additional Representatives).

INTERNATIONAL CITIES AND TOWN PLANNING EXHIBITION, GOTHENBURG, 1923—Mr. Raymond Unwin [F].

GENERAL COUNCIL FOR THE NATIONAL REGISTRATION OF PLUMBERS—Mr. H. D. Searles-Wood [F] and Mr. C. H. Heathcote [F].

BRITISH WATERWORKS ASSOCIATION, CONFERENCE ON MODEL BYE-LAWS—Mr. Max Clarke [F] and Mr. P. M. Fraser [F].
ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY, COMMITTEE OF MANAGEMENT—Mr. Herbert Shepherd [F] and Mr. Ian MacAlister (Secretary R.I.B.A.).

COUNCIL OF THE BRITISH SCHOOL AT ROME—Sir Reginald Blomfield, R.A., Litt.D. [F].

BRITISH WATERWORKS ASSOCIATION, STANDING COMMITTEE ON WATER REGULATIONS—Mr. H. D. Searles-Wood [F] and Mr. P. M. Fraser [F].

CONFERENCE OF BUILDERS AND MANUFACTURERS ON WATER FITTINGS—Mr. P. M. Fraser [F].

REGISTRATION OF ELECTRICAL CONTRACTORS REGISTRATION BOARD—Mr. Max Clarke [F] and Mr. Alan E. Munby [F].

BRITISH ENGINEERING STANDARDS ASSOCIATION, SECTIONAL COMMITTEE ON CEMENT—Mr. Digby L. Solomon [F].

RURAL INDUSTRIES INTELLIGENCE BUREAU, CONFERENCE ON COUNTRY BLACKSMITHS—Mr. Edward Warren [F] and Mr. Halsey Ricardo [F].

UNIVERSITY OF LONDON ARCHITECTURAL EDUCATION COMMITTEE—Mr. Paul Waterhouse [F] and Mr. Arthur Keen [F].

MEDICAL OFFICERS OF SCHOOLS ASSOCIATION JOINT COMMITTEE—Mr. G. H. Widdows [F].

NATIONAL ASSOCIATION OF WATER USERS—Mr. Max Clarke [F] and Mr. P. M. Fraser [F].

COMMITTEE OF BRITISH ACADEMY WITH REFERENCE TO THE TOKYO IMPERIAL UNIVERSITY LIBRARY—Mr. W. Henry Ward [F].

ROYAL SANITARY INSTITUTE CONGRESS, 1924, LIVERPOOL—Mr. H. D. Searles-Wood [F] and Mr. W. Glen Dobie [A].

COURT OF GOVERNORS OF THE UNIVERSITY OF SHEFFIELD—Mr. Robert Atkinson [F].

BRITISH ENGINEERING STANDARDS ASSOCIATION, CONFERENCE ON STANDARDISATION OF RECEPTION TESTS FOR PAINTS—Mr. H. D. Searles-Wood [F].

COURT OF GOVERNORS OF THE UNIVERSITY OF LIVERPOOL—Mr. E. P. Hinde [F].

INTERNATIONAL CEMENT CONGRESS—Mr. H. D. Searles-Wood [F] and Mr. Max Clarke [F].

TRIBUNAL OF APPEAL (LONDON BUILDING ACTS)—Mr. John Slater [F].

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE, CONFERENCE ON THE PROTECTION OF SITES OF HISTORICAL OR SCIENTIFIC INTEREST OR OF NATURAL BEAUTY—Professor S. D. Adshhead [F].

INTERNATIONAL TOWN PLANNING CONFERENCE, AMSTERDAM, 1924—Mr. Raymond Unwin [F].

Sessional Papers.

The following Papers have been read since the issue of the last Annual Report:—

- "Building Heights and Ancient Lights," by Mr. Delissa Joseph [F].
- "The Rebuilding of Ypres," by Mr. G. Topham Forrest, F.R.S.E., F.G.S. [F].
- "Higher Buildings in Relation to Town Planning," by Mr. Raymond Unwin [F].
- "Architecture in Canada," by Mr. Percy E. Nobbs, M.A. Edin., R.C.A. [F].
- "The Charing Cross Bridge," by Mr. Paul Waterhouse, M.A. Oxon., F.S.A. [F].
- "National Housing," by Major Harry Barnes [F].
- "English Gothic Architecture of the Nineteenth Century," by Mr. H. S. Goodhart-Rendel.
- "Modern Dutch Architecture," by Mr. D. F. Slothouwer.

The following Paper will be read before the end of the Session:—

- "London Town Planning Schemes—1666 and After," by Mr. Sydney Perks, F.S.A. [F].

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Academic Dress. At the Business General Meeting held on 7 January 1924 the report of the Committee appointed to deal with the details of the proposed Academic dress for Members and Licentiates of the Royal Institute was approved. At the Business General Meeting held on 17 March 1924 a resolution was passed rescinding the previous decisions on the subject and deciding that no further action should be taken in the matter.

Provincial Conferences. The Annual Conference of 1923 was held at Edinburgh at the invitation of the Incorporation of Architects in Scotland. All the arrangements for the Conference were made by the Committees appointed by the Council of the Incorporation, and their admirable organisation resulted in a complete and brilliant success. The numbers attending the Conference exceeded all records.

The Annual Conference of 1924 will be held from the 9 to the 12 July at Oxford, at the invitation of the Berks, Bucks, and Oxon Architectural Association. An Executive Committee appointed by the Association is in charge of the arrangements, and a very attractive and interesting programme has already been outlined. It is confidently anticipated that the attendance will again exceed the previous record.

Annual Dinner. The Annual Dinner of the R.I.B.A. will be held at the Trocadero Restaurant on 6 May, when a large number of distinguished guests will be present. The dinner has been arranged for the day following the Annual General Meeting to enable provincial Members to attend on both occasions.

Architects' War Relief Fund Committee. Seven meetings have been held during the year. The Committee have continued to subsidise the employment of architects on the London County Council's Civic Survey Scheme of Greater London and also on the Map of Central London which is being prepared by the London Society; but as the funds at the service of the Committee were rapidly becoming exhausted they have recently had to discontinue the payment of subsidies for these schemes. In addition, twenty deserving cases have been awarded grants from the Fund.

National Housing. A Scale of Fees payable to Architects who are employed by speculative house-builders to prepare plans, details, and elevations, but not to supervise work or to prepare specifications, has been agreed by the representatives of the R.I.B.A., the National Federation of Building Trades Employers, the London House Builders' Association, and the National Federation of House Builders, and has been published for the information of architects and contractors.

Immediately after the advent of the present Government to office a memorandum on the subject of the National Housing Policy was prepared by the Housing Committee, approved by the Council, and submitted to the Government. The Minister of Health has promised to receive a deputation from the R.I.B.A. on the subject.

The Housing Fees Tribunal appointed by the R.I.B.A. at the request of the Ministry of Health has carried on its work during the year. The thanks of the profession at large are again due to the Members of the Tribunal for their arduous work in the interests of housing architects.

The R.I.B.A. Premises. The rebuilding of the R.I.B.A. Galleries and other alterations in the R.I.B.A. premises have been successfully completed under the direction of the Hon. Secretary (Mr. Arthur Keen). The new Galleries were first used on the occasion of the General Meeting on 3 March. During the rebuilding operations the General Meetings of the R.I.B.A. were held in November and December 1923 in the Hall of the Royal Society of Medicine, and in January and February 1924 in the Meeting Room of the Royal Society. The cordial thanks of the R.I.B.A. are due to the Councils of both these bodies for their generous hospitality.

The Archibald Dawnay Scholarships. The following awards have been made :—

Arthur Edwin Cameron (Architectural Association). £25.
Robert Weir Donaldson (Liverpool University). £50.
Ralph Henry Turner (Liverpool University). £25.

R.I.B.A. Certificate Book. A special edition of the R.I.B.A. Certificate Book for the use of non-members of the R.I.B.A. has been issued.

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Street Architecture Medals. The jury appointed, under the chairmanship of the Earl of Crawford and Balcarres [*Hon. F.*], to award a Medal for the building with the best street façade within four miles of Charing Cross and completed within the year 1922, was awarded to Mr. W. Curtis Green, A.R.A., for his building, Wolseley House, Piccadilly. The Medal was presented to Mr. Curtis Green at the General Meeting on 5 November 1923. The award for the year 1923 will be made at an early date. At the suggestion of the Council the Incorporation of Architects in Scotland have initiated a scheme for the award of the R.I.B.A. Medal every five years for the best building completed in Scotland.

Conditions of Contract. Pressure of business has made it impossible up to the present for the representatives of the National Federation of Building Trades' Employers to complete their consideration of the proposals of the R.I.B.A. representatives with regard to the Conditions of Contract. It is hoped that the negotiations will be resumed at an early date.

The R.I.B.A. Prizes and Studentships. The Deed of Award of the various Prizes and Studentships was presented to the Royal Institute at the General Meeting on 21 January 1924. At the presentation of Prizes on 4 February 1924 an Address to Students was delivered by the President, and a criticism of the work submitted was read by Mr. H. M. Fletcher [*F.*]. An Exhibition of the Drawings was held from 22 January to 4 February 1924 in Gallery No. VI of the Royal Academy, which was kindly lent for the purpose by the Council of the Academy. A selection of the Prize drawings is now being sent round the Allied Societies.

The Henry Jarvis Studentships. The Council have awarded Studentships of £50 each to the following ex-Service students:—

THE ARCHITECTURAL ASSOCIATION.—Mr. F. E. Bennett, Mr. W. J. A. Osburn, Mr. A. Wellington White.
THE UNIVERSITY OF LONDON.—Mr. J. Hawkins, Mr. O. M. Welsh.
ROBERT GORDON'S TECHNICAL COLLEGE, ABERDEEN.—Mr. T. R. Wood.
THE EDINBURGH COLLEGE OF ART.—Mr. J. A. Arthur, Mr. J. C. Cunningham.
THE GLASGOW SCHOOL OF ARCHITECTURE.—Mr. L. G. Farquhar, Mr. G. G. Howard.
THE LEEDS SCHOOL OF ART.—Mr. Eric Wood, Mr. G. D. Channon.
VICTORIA UNIVERSITY, MANCHESTER.—Mr. G. H. Gatley.
THE UNIVERSITY OF LIVERPOOL.—Mr. F. N. Astbury, Mr. C. C. Shaw, Mr. F. H. Crossley [£25 only].

The Henry Jarvis Studentship of £50 tenable at the Architectural Association was awarded to Mr. Arthur Edwin Cameron.

The Henry Jarvis Studentship of £250 a year for two years tenable at the British School at Rome was awarded to Mr. Edwin Williams.

The Henry Jarvis Trust. The following statement has been received from the Trustees:—
The capital, mostly invested in Colonial Government securities, was on 31st December 1923 of the nominal value of £16,293 4s. 7d. The income received during the year 1923 (including income tax refunded) amounted to £610 18s. 10d. The income available for distribution at the end of 1923 was represented by a sum of £1,500 invested in 5 per cent. War Bonds, less a bank overdraft of £27 os. 4d.

Exhibitions. The rebuilding of the R.I.B.A. Galleries made it impossible to hold the usual Exhibitions between the months of July and March. In March an Exhibition of drawings by Mr. Edmund H. New [*Hon. A.*] and etchings by Mr. H. Gordon Warlow [*A.*] was held in the Galleries; and it will be followed by an Exhibition of drawings and photographs of the Walls and Gates of Peking by Professor Osvald Sirén, an Exhibition of drawings submitted in the Cairo Hospital Competition, and by an Exhibition of drawings, photographs, and models of Swedish Architecture organised by the Architectural Association.

The R.I.B.A. Travelling Cards. Since the issue of the last Annual Report 48 Travelling Cards have been issued for the use of Members and Students visiting places of interest abroad; 45 cards for use in the United Kingdom have also been issued.

Registration. At the beginning of their term of office the Council appointed a Committee with instructions to consider and report upon the whole situation as it existed at that time. This Committee has prepared a scheme for the reorganisation of the R.I.B.A., with the object of securing improved repre-

sentation of the Council for all sections of membership and for the Allied Societies, greater continuity of policy on the part of the Council, more adequate machinery for enabling the majority of members to make their views felt on all matters of policy, and certain other improvements in the constitution and machinery of the R.I.B.A. By direction of the Council the Committee also entered into negotiations with the Council of the Society of Architects on the subject of Registration. After several months of friendly discussion, a comprehensive policy was developed and has been unanimously approved by the Councils of both bodies. Full particulars of the proposals of the Council on this subject will be submitted to the members before the publication of this Annual Report.

REPORT OF THE BOARD OF ARCHITECTURAL EDUCATION

Since the beginning of the Session the Board have held 8 Meetings.

Mr. W. Curtis Green, A.R.A., was re-elected Chairman, Mr. Walter Cave and Mr. Maurice E. Webb were elected Vice-Chairmen, and Mr. Henry M. Fletcher, Hon. Secretary.

Attendance of Members.—Since the beginning of the Session the attendance of Members at meetings of the Board, exclusive of Committee and Sub-Committee Meetings, has been as follows :—

	No. of attendances at the 8 meetings of the Board.		No. of attendances at the 8 meetings of the Board.
The President of the Royal Institute	—	Mr. W. Curtis Green, A.R.A.	7
The Hon. Secretary of the Royal Institute	4	Mr. John Keppie, A.R.S.A.	—
Professor S. D. Adshead	3	Mr. S. D. Kitson	4
Mr. Robert Atkinson	6	Mr. W. G. Newton	3
Mr. H. Chalton Bradshaw	6	Mr. Basil Oliver	7
Professor Lionel B. Budden	5	Professor Beresford Pite	3
Mr. Walter Cave	6	Mr. W. S. Purchon	7
Mr. Arthur J. Davis	1	Professor C. H. Reilly	7
Professor A. C. Dickie	3	Mr. H. D. Searles-Wood	4
Mr. Henry M. Fletcher	8	Mr. Paul Waterhouse	—
		Mr. Maurice E. Webb	3

Committees.—The following Committees of the Board were appointed :—Committee of Teachers, Examinations Committee, Problems in Design and Testimonies of Study Committee, Probationers' Registration Committee.

Sub-Committees to deal with particular questions have been appointed as follows :—Intermediate and Final Exempted Students Exhibitions Sub-Committees, R.I.B.A. Alfred Bossom Travelling Studentship and Gold Medal Jury, R.I.B.A. Archibald Dawney Scholarships Sub-Committee, Town Planning Examination Sub-Committee.

The Members of the Problems in Design and Testimonies of Study Committee who were appointed last Session were all reappointed for the current Session. The standard for passing and rejecting work submitted has, therefore, been maintained. A considerable number of students whose work has been rejected have availed themselves of the opportunity of obtaining a general criticism of their work from the Committee.

The Committees of the Board have met from time to time and have reported on the matters referred to them.

Exemption from the Final Examination.—During the year exemption from the Final Examination, with the exception of the Examination in Professional Practice and provided that in judging all designs submitted for the Degree or Diploma there be two External Examiners approved by the Council, with power of veto, has been granted to the School of Architecture, McGill University, Montreal, Canada.

The following Schools are also thus recognised :—The Architectural Association (London), University of London School of Architecture, Robert Gordon's Technical College (Aberdeen), Glasgow School of Architecture; University of Liverpool School of Architecture; Victoria University, Manchester, School of Architecture.

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Exemption from the Intermediate Examination.—Exemption from the Intermediate Examination has been granted to the Birmingham School of Architecture on its three years full-time course.

The following Schools are also thus recognised :—The Architectural Association (London), University of London School of Architecture; Robert Gordon's Technical College, Aberdeen; Cambridge University School of Architecture; The Technical College, Cardiff; Edinburgh College of Art and Heriot-Watt College; Glasgow School of Architecture; Leeds School of Art; University of Liverpool School of Architecture; Victoria University, Manchester, School of Architecture; Armstrong College, Newcastle-upon-Tyne; University of Sheffield Department of Architecture; McGill University, Montreal, School of Architecture; University of Toronto Department of Architecture; Bombay School of Art.

Annual Exhibition of Designs of Students of Recognised Schools exempted from the Intermediate Examination.—The accommodation for this Exhibition, which was held in September, was kindly provided by the Architectural Association in Bedford Square.

The designs, of which one is required to be submitted by each School recognised for Intermediate Exemption on behalf of each student exempted, were inspected and approved by the Board.

Annual Exhibition of Designs of Students of Recognised Schools exempted from the Final Examination.—This Exhibition also took place in September, and space was made available at the Bartlett School of Architecture, University College, by kind permission of the University College Committee.

The drawings were inspected and approved by the Board, and the Exhibition was subsequently opened to the public.

Revised regulations governing these two Exhibitions have been issued to the Recognised Schools by the Board. They will come into operation next September.

R.I.B.A. Silver Medal for Recognised Schools.—On the recommendation of the Board the Council awarded the Silver Medal for the best set of drawings submitted at the Exhibition of Designs of Students of Recognised Schools exempted from the Final Examination to Miss I. M. Chambers, of the Architectural Association School of Architecture.

The drawings submitted by Mr. C. H. Hutton, of the Liverpool University School of Architecture, received Honourable Mention.

Advisory Members of the Board.—The Council have appointed the following Advisory Members of the Board :—

Professor Patrick Abercrombie, M.A., representing Liverpool University Department of Civic Design, School of Architecture.

W. H. Bidlake and Herbert T. Buckland, Birmingham.

G. Washington Browne, representing the Edinburgh College of Art.

C. de Gruchy, representing the Royal Academy Architectural School.

Professor Percy Nobbs, representing McGill University, Montreal.

Professor Ramsay Traquair, representing McGill University, Montreal.

Professor Leslie Wilkinson, representing Sydney University.

Rev. Arthur Chilton, D.D., and C. H. Greene, M.A., representing the Head Masters' Conference.

L. Sylvester Sullivan, representing the Society of Architects.

E. Fiander Etchells, A.M.Inst.C.E., representing the Institution of Structural Engineers.

S. Hurst Seager, representing New Zealand.

Rodney H. Alsop, representing Victoria, Australia.

C. D. Carus-Wilson, representing Sheffield University.

Major H. C. Corlette, O.B.E., representing New South Wales.

Professor A. Wellesley McConnell, representing the University of Toronto.

Professor A. E. Richardson, representing the University of London.

Copies of publications and notices on matters of general interest have been circulated to the Advisory Members for their information and comment.

Problems in Design and Testimonies of Study.—179 Designs have been received, and 109 have been approved. Successful designs are exhibited in the Galleries for the information of students.

A selection of successful designs has been sent on a tour to the Allied Societies for the purpose of Exhibitions to assist students in the provinces.

The R.I.B.A. Problems in Design are set for a period of twelve months and the lists are published on the first of January yearly.

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Prizes and Studentships.—The number of entries in the competitions for the Prizes and Studentships was small.

Juries of five members each were appointed by the Board to judge the drawings submitted in competition.

The Report of the Board was adopted by the Council and the Award was published in the Journal for the 26 January 1924.

The Council offer their thanks to the Members of the Juries for their services.

The Board have appointed a special Committee consisting of the Committee of Teachers and the Juries for the Prizes and Studentships to consider the position of the Prizes and Studentships in view of the apparent lack of competition among the students.

The Committee is now engaged in careful consideration of the whole problem and definite recommendations will shortly be made to the Board for presentation to the Council.

Certain alterations to the Prizes and Studentships have already been effected and will come into operation at once. They are as follows :—

Soane Medallion and Tite Prize.—(a) Candidates who have entered for the Soane Medallion or the Tite Prize are permitted to submit their Drawings in place of the usual Problems in Design required for the Final Examination.

(b) Candidates who have been awarded the Soane Medallion or the Tite Prize or who have received a Certificate of Hon. Mention in either of these Competitions receive exemption from the Design portion of the Final Examination.

Age Limits for the Prizes and Studentships.—The age limits have been extended by 5 years in the case of those Prizes for which an age limit is stated.

Arthur Cates Prize.—The annual value of the Prize has been increased from £30 to £50.

R.I.B.A. Essay Prize.—Candidates for the Prize are now required to submit to the Secretary the subject upon which they propose to write for the approval of the Jury.

The annual value of the Prize has been increased from twenty-five guineas to £50.

The R.I.B.A. (Henry Jarvis) Studentship (at the British School at Rome), 1923, was awarded to Edwin Williams (Liverpool University).

The R.I.B.A. (Henry Jarvis) Studentship (at the Architectural Association) was awarded to Arthur Edwin Cameron.

The R.I.B.A. Archibald Dawnay Scholarships, 1923, were awarded to :—Arthur Edwin Cameron (Architectural Association), Robert Weir Donaldson (Liverpool University), Ralph Henry Turner (Liverpool University).

The Scholarships are intended to assist students in the advanced study of construction, and are tenable at any Recognised School selected by the successful candidates.

The (Henry Jarvis) Ex-Service Travelling Studentships.—These Studentships, which will not be awarded after 1924, are allotted as follows :—

	Student-ships.		Student-ships.
The Architectural Association	3	Edinburgh College of Art and Heriot-Watt College	1
Liverpool University School of Architecture	2	Leeds School of Art	1
University of London School of Architecture	2	Robert Gordon's Technical College, Aberdeen	1
Manchester University School of Architecture	1	Technical College, Cardiff	1
Glasgow School of Architecture	1	School of Architecture, Cambridge	1

Register of Prize-Winners of the Royal Institute.—On the recommendation of the Board, panels containing the names of the prize-winners of the Royal Institute have been placed in the R.I.B.A. Meeting Room.

Provision has also been made in the Meeting Room for a register of the winners of the R.I.B.A. (Henry Jarvis) Studentships (at the British School at Rome) and of the winners of the Rome Scholarships in Architecture.

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Architectural Lectures in Oxford.—On the recommendation of the Board, Mr. W. G. Newton, M.C., M.A. (Oxon), F.R.I.B.A., has been appointed by the General Board of the Faculties in the University of Oxford to deliver a course of lectures on "Mediaeval Architecture in England and France" during the winter 1923-1924.

R.I.B.A. Intermediate Examination. Subject C 3 (Design).—On the recommendation of the Board, the Council have decided to increase the time allowed to candidates taking Subject C 3 (Design) from four hours to one day.

This regulation will come into operation for the first time at the Intermediate Examination which will be held next May.

R.I.B.A. Intermediate Examination. Subject A (General History of Architecture).—The Council have also resolved that candidates who are relegated in Subject A (General History of Architecture) of the Intermediate may be required at the discretion of the Examiners to take subject—

C 1 (a) Greek and Roman ; or

C 1 (b) Byzantine and Romanesque ; or

C 1 (c) French and English Gothic ; or

C 1 (d) Italian, French and English Renaissance,

instead of being required to sit for Subject A again.

Federal Council on Architectural Education, South Africa.—A Federal Council has been set up in South Africa, with Headquarters at Johannesburg, for the purpose of directing and co-ordinating Architectural Education in the Union. The Board are in close touch with the Federal Council.

R.I.B.A. (Alfred Bosson) Travelling Studentship and Gold Medal.—The Jury for the Gold Medal and Studentship have been appointed as follows :—Mr. J. Alfred Gotch, Mr. W. Curtis Green, A.R.A., Professor Beresford Pite, Mr. Ernest Debenham, Mr. E. J. Gayer (President of the Institute of Builders).

The Programme has been set and issued and all the arrangements have been made for conducting the competitions for the Silver Medals and for the Gold Medal and Studentship.

The Awards will be made for the first time in January 1925.

R.I.B.A. Diploma in Town Planning.—On the recommendation of the Board, the Council have decided to institute a special Examination leading to a Diploma in Town Planning for Members and Licentiates of the R.I.B.A.

The Sub-Committee appointed by the Board to deal with this matter have drawn up the syllabus and regulations, and these have been approved and will be issued as soon as possible.

The Examination will be held for the first time in October 1924. A Committee of fourteen Examiners has been appointed.

Technical Teachers' Qualifications, Architecture.—H.M. Board of Education recognise the Associateship of the Royal Institute of British Architects if awarded after passing the Examinations of the Institute as the equivalent of a degree of a University in the United Kingdom of Great Britain and Ireland.

R.I.B.A. Overseas Examination.—On the recommendation of the Board, the Council have decided that the Overseas Examination shall not be held after 1924.

Examination System Overseas.—The Council have approved a scheme whereby the Allied Societies Overseas will conduct the R.I.B.A. Examinations in their respective territories.

The Board are in communication with the Societies concerned with a view to putting the scheme into immediate operation.

R.I.B.A. Visiting Board.—The Council, on the recommendation of the Board of Architectural Education, have approved the creation of a Visiting Board to assist and report upon all Schools of Architecture applying for or enjoying exemption from the R.I.B.A. Examinations.

The following have been appointed to constitute the Visiting Board :—Mr. Paul Waterhouse, M.A., F.S.A. [F.], Past-President R.I.B.A. ; Mr. W. Curtis Green, A.R.A. [F.], Chairman of the Board of Architectural Education ; Mr. Maurice E. Webb [F.], Vice-Chairman of the Board of Architectural Education ; Professor C. H. Reilly, M.A. [F.], Roscoe Professor of Architecture, University of Liverpool.

H.M. Inspector, Mr. M. S. Briggs [F.], will accompany the Visiting Board upon their visits to those Schools of Architecture which have official relations with H.M. Board of Education.

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Interchange of Students between Schools of Architecture.—The Council have decided to accept the principle of the interchange of students between one Recognised School and another on the understanding that, in the case of such students, exemption from the Examinations of the Royal Institute will only be granted on the joint recommendation of the Head of the School and the External Examiner or Examiners.

In the case of students from Schools of Architecture not recognised (for exemption from the Examinations of the R.I.B.A.) entering a course at a Recognised School, each application from such a student for exemption from the R.I.B.A. Examinations shall receive sympathetic consideration on its merits.

The International Congress on Architectural Education.—The Congress will be held at the R.I.B.A. from 28th July to 2nd August 1924 inclusive. Papers will be read and discussions held on the Past, Present and Future of Architectural Education in England, America and France.

An Exhibition of Students' work, illustrative of the courses in operation at Schools of Architecture all over the world, will take place during the Congress, and arrangements are being made for accommodating the Exhibition in Devonshire House, Piccadilly.

In the Galleries of the R.I.B.A., 9 Conduit Street, there will be an Exhibition of English, American and French Rome drawings—i.e., work done while the students are actually at the Schools at Rome.

As soon as possible after the Congress a Book of Proceedings will be published containing the Papers and discussions of the Congress, together with résumés of the Past, Present and Future of Architectural Education in all the different countries participating in the Congress.

An attractive programme of visits, social functions, etc., is being drawn up, and all arrangements are in the hands of an Executive Committee under the chairmanship of Mr. Maurice E. Webb [F.].

The following have kindly consented to serve on the Executive Committee:—Sir Reginald Blomfield, R.A., Litt.D.; Sir John J. Burnet, A.R.A., R.S.A.; Lt.-Col. H. P. L. Cart de Lafontaine, O.B.E.; Mr. Arthur J. Davis; Mr. G. Topham Forrest, F.R.S.E., F.G.S.; Mr. W. Curtis Green, A.R.A.; Mr. Stanley H. Hamp; Mr. Arthur Keen; Professor Beresford Pite, Hon. M.A.; Mr. W. S. Purchon, M.A.; Professor C. H. Reilly, M.A.; Professor A. E. Richardson; Mr. Howard Robertson, S.A.D.G.; Mr. H. D. Searles-Wood; Mr. Evelyn Shaw, M.V.O.; Mr. Paul Waterhouse, M.A., F.S.A. Mr. Henry M. Fletcher is the Hon. Secretary of the Committee.

The Executive Committee have appointed the following Sub-Committees to deal with particular questions connected with the Congress:—The Congress Papers Sub-Committee, The Congress Exhibition Sub-Committee, The Congress Finance Sub-Committee, The Congress Visits and Dinner Sub-Committee.

Registration as Probationers.—199 Probationers have been registered.

The Intermediate, Final and Special Examinations.—The Intermediate Examination has been held twice in England and once in Cape Town and Sydney.

The Final and Special Examinations have been held twice in England and once in Bombay, Cape Town and Sydney.

				Passed in through Schools.	Examined.	Passed.	Relegated.
INTERMEDIATE EXAMINATION—England.				31	149	61	88
"	"	Cape Town	.	—	5	1	4
"	"	Sydney	.	—	2	2	—
Total				31	156	64	92

				Passed in through Schools.	Examined.	Passed.	Relegated.
FINAL AND SPECIAL EXAMINATIONS—England				18	41	18	25
"	"	Bombay	.	—	2 Part I only	1	—
"	"	Cape Town	.	—	1	1	—
"	"	Sydney	.	—	2	—	2
Total				18	47	20	27

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One candidate at the Intermediate Examination was not a British subject and took the Examination for the purpose of obtaining a certificate to that effect.

One candidate exempted from the Final Examination was not a British subject and was therefore ineligible to proceed to the Associateship.

Ninety-four Students have therefore been added to the Register during the year, and 37 have received exemption from or passed the Final (or Special) Examination qualifying for the Associateship.

At the Statutory Examination qualifying for candidature as District Surveyor in London one candidate was examined and failed to pass.

The Council, on the recommendation of the Board, tender their grateful acknowledgments to the Examiners for their services.

REPORT OF THE ART STANDING COMMITTEE

Since the issue of the last Annual Report, the Art Standing Committee have held ten meetings.

The following officers were elected to serve during the Session under review:—Chairman, Mr. Walter Cave; Vice-Chairman, Mr. Halsey Ricardo; Hon. Secretaries, Mr. F. Winton Newman and Mr. Percy W. Lovell.

Visits to Buildings.—The programme arranged for visits to buildings during the Session included the Bank of England, Derby House, the British Empire Exhibition at Wembley, Knole Park and Kensington Palace. It was unfortunately necessary to cancel the first-named visit at the request of the Bank of England owing to the railway strike. The thanks of the Committee are due to those who have accorded facilities for these visits or have assisted with information those attending them.

Reconstruction of Piccadilly Circus.—By the courtesy of the Westminster City Council the Committee were able to inspect the plans showing the entrances to staircases and subways to the Underground Stations involved in the reconstruction of Piccadilly Circus, regarding which they were anxious that competent architectural advice should be taken. They were glad to receive the authoritative assurances that the railways concerned were taking such professional advice.

Hough End Hall, Manchester.—In October, 1923, the Committee learnt that the Elizabethan Manor House known as Hough End Hall and its fine avenue were threatened with demolition by the construction of a new arterial road. The Committee recommended the R.I.B.A. Council to be prepared to support the efforts of the Preservation Committee formed in Manchester to prevent the destruction of this building. This the Council agreed to do, but fortunately the efforts of the Preservation Committee in Manchester have been successful in averting the danger to the Hall by securing the diversion of the road from the line originally proposed.

St. Paul's Bridge.—At the request of the Committee, the Council formally protested against the recommendation of the Improvements Committee of the London County Council that a contribution should be made towards the cost of the approaches to the proposed St. Paul's Bridge, and urged that the policy and commitments of the L.C.C. should be in the direction of the construction of a bridge at Charing Cross.

In this connection it is satisfactory to note that at the instigation of Major Harry Barnes the L.C.C. have referred to their Improvements, Highways and Town Planning (Special) Committees, the whole question of the construction of new bridges and the rebuilding of old bridges in relation to the traffic needs of London as a whole, and at Major Barnes' request a short memorandum prepared by the Committee has been forwarded to the L.C.C. by the Council—advocating a broad comprehensive policy on this vital matter.

This has a special bearing on the suggested widening of Waterloo Bridge—upon which proposal the Committee have asked for definite information from the L.C.C.

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Royal Artillery War Memorial.—The proposal to erect the Royal Artillery War Memorial on the island site between Constitution Hill and St. George's Hospital, in the opinion of the Committee, will prejudice the much-needed reconstruction of open space at Hyde Park Corner for traffic purposes, and steps have been taken to impress upon the authorities the desirability of referring this proposal to the newly appointed Fine Arts Commission for their advice.

Public Telephone Kiosks.—The Committee recommended similar action with regard to the new Post Office Standard Designs for Public Telephone Kiosks.

St. Martin's Church, Scarborough.—It was reported that the mural paintings in St. Martin's Church, Scarborough, which were carried out by William Morris, Rossetti, Madox Brown and Burne-Jones were in danger of destruction, but enquiries by the Committee proved that not only was there no truth in this report, but that also the best possible advice was being taken by the Vicar to ensure the preservation of these works of art. The Committee are following up this matter closely.

Encouragement of Craftsmanship.—The proposal of Mr. W. W. Scott-Moncrieff that the R.I.B.A. should organise a permanent Exhibition of Architecture and its complementary arts and crafts received much careful consideration during the Session. The Committee received great assistance from Mr. Scott-Moncrieff himself and others in connection with the details, financial and otherwise, of this proposal, and their thanks are due for the time and trouble which he has given to the matter.

They regret that the financial considerations involved have prevented them from recommending the Council to carry the scheme into effect.

At the present moment the Committee have under consideration other methods for encouraging craftsmanship in connection with building and its greater appreciation by the public.

One of the chief events which have occurred during the Session, and one which marks the growing public interest in the arts and their close relation to everyday life, has been the Government appointment of a Fine Arts Commission—a move which is full of promise for the future, and one which should, if only allowed proper scope for its energies, make its influence strongly felt.

The Committee hope that the work of the Commission may be usefully supplemented by the formation of local Committees in towns and rural areas whose function it will be to advise upon all matters relating to the public amenities of each district working in harmonious conjunction with the local authority.

A memorandum on this subject has recently been prepared by the Committee and published with the approval of the Council.

Another point which gives cause for satisfaction has been the action by the Motor Spirit Companies in demolishing the unsightly field hoardings which have disfigured both town and countryside for so many years, and it is hoped that their example may be largely followed.

List of Attendances during the Session 1923-1924 (8 meetings):—

Professor S. D. Adshead	5	Cyril A. Farey	1
Walter Cave	8	P. D. Hepworth	5
W. R. Davidge	1	*P. W. Lovell	0
H. P. Burke-Downing	4	T. S. Tait	0
E. Vincent Harris	0	Michael Waterhouse	5
H. V. Lanchester	3	Sir John J. Burnet, A.R.A.	2
F. Winton Newman	7	E. Guy Dawber	2
Halsey Ricardo	5	F. R. Hiorns	5
Professor F. M. Simpson	4	G. Gilbert Scott, R.A.	0
*Maurice E. Webb	2	F. C. Eden	5
L. H. Bucknell	3		

* Illness and absence abroad have affected the attendances of Mr. Webb and Mr. Lovell respectively.

REPORT OF THE LITERATURE STANDING COMMITTEE

Since the issue of the last Report the Literature Standing Committee has held eight meetings.

The attendance of members at the 6 meetings held during this Session has been as follows:—

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No. of Attendances.		No. of Attendances.	
M. S. Briggs	2	C. Cowles-Voysey	4
Major H. C. Corlette	6	George Drysdale	1
H. B. Creswell	1	A. Trystan Edwards	1
D. Theodore Fyfe	3	J. Alan Slater	5
J. Alfred Gotch, President	0	Professor J. Hubert Worthington	1
E. Stanley Hall	1	Sir Banister Fletcher	0
Charles S. Spooner	3	A. H. Moberly	3
Arthur Stratton	2	Basil Oliver	4
Walter Tapper	2	C. E. Sayer	6
C. Harrison Townsend	4	W. Henry Ward (Deceased)	5
H. Chalton Bradshaw	2		

The following officers were elected to serve during the Session: The late Mr. W. Henry Ward, Chairman; Major H. C. Corlette, Vice-Chairman; Mr. C. Harrison Townsend, and Mr. C. E. Sayer, Hon. Secretaries.

The Committee have to put on record their expression of the deep loss they and the Institute at large have suffered in the death of their late Chairman, Mr. W. H. Ward, M.A. They have to recognise several years of devoted interest on his part to the work of the Literature Committee as Honorary Secretary, and later as Chairman. In both of these capacities his exceptional knowledge of the literature of architecture and his own fine skill as a writer made his always willing help in affairs dealing with the Library of the greatest value.

Library Accommodation.—The Committee have at various times considered schemes for the safe accommodation of the contents of the Library, and the pressing and urgent need of the provision of increased shelving for books and housing for drawings. The matter was referred to the Council and the Committee are glad to understand that it is under their serious consideration.

R.I.B.A. Exhibition Joint Committee.—The late Mr. W. H. Ward, Mr. H. Chalton Bradshaw and Mr. W. Tapper were nominated to serve on this Committee.

Informal Lectures and Discussions.—On the invitation of the Council the Committee have considered the proposal for a series of Informal Lectures and Meetings for Discussion, and look forward to being represented on any Committee that is appointed to consider the subject. They decided not to arrange a series of Public Lectures during 1924.

Wren Drawings of Greenwich Hospital.—A collection of original drawings connected with the building of the Royal Naval Hospital, Greenwich, were placed in the Library by the director, Mr. A. N. Smallwood, on permanent loan.

Burlington-Devonshire Drawings.—In order to keep these drawings in a proper state of preservation, the Committee have arranged under the advice of an expert for their being carefully protected.

Drawings by Sir Ernest George.—An album of 43 water-colour drawings, mostly of Italian subjects, was bought and presented by Mr. C. Henry Heathcote, Past Vice-President.

James Brooks's Drawings.—Mr. J. S. Adkins [F.] made a presentation of a collection of drawings of the work of the late James Brooks.

Collection of Illustrations.—A series of folios to contain a collection of views and plans taken from current architectural periodicals and divided for reference into 63 subjects is now in process of formation by the Library staff.

Presentation of Etchings.—Mr. Joseph Pennell (Hon. Associate) has presented six of his etchings of buildings in New York, and Mr. Watson Turnbull has presented his large etching of St. Paul's Cathedral, "The Glory of St. Paul's."

Wren Bicentenary Volume.—The Committee have recommended the presentation of a copy of this work to the British School at Rome.

Sessional Papers.—On the invitation of the Council the Committee made suggestions for eight of the papers to be read at the ensuing Session.

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The Librarian reports to the Committee as follows :—

During the twelve months ending 31 March of the present year 212 volumes and 47 pamphlets have been added to the Library, exclusive of periodicals, reports and transactions of societies and parts of works issued in serial form.

The number of works presented was 48 volumes and 28 pamphlets.

Works purchased numbered 164 volumes and 19 pamphlets, of which 51 volumes were added to the Loan Library.

The attendance of readers in the Reference Library numbered 7,967.

The number of books issued on loan was 4,072.

The number of tickets issued for admission to the Library, other than to members of the Institute or to Students and Probationers, was 177.

The number of books issued through the post was 468.

The principal donations in addition to those mentioned in the Literature Committee's report were :

Fifteen sheets of drawings of columns by Giacomo de Sanctis and a framed engraving of Sir Christopher Wren presenting to King Charles II his plan for the rebuilding of the City of London after the Great Fire of 1666, presented by Mr. E. P. Warren [F].

Thirty-one drawings by P. S. Hardwick, including his competition drawings for the Albert Memorial, presented by Mrs. Lyons, a daughter of P. S. Hardwick, through Mr. P. Morley Horder [F].

Ten portfolios of plates of abbeys and cathedrals from the professional press, presented by Mr. F. Fox [A].

Display of Heraldry by Guillim, 1679, and *Encyclopædia Heraldica*, 3 vols., 1828, by Berry, presented by Mr. C. R. Pink.

The Most Profitable and Commendable Science of Surveying, 1578, by Valentine Leigh, presented by Mr. W. F. Hedges [F].

The American Hospital of the 20th Century, by E. F. Stevens, presented by the Author ; *Cours d'architecture et constructions civiles*, 5 volumes and plates by M. E. Arnaud, presented by the Author.

Trésor de l'abbaye de Saint-Maurice d'Agaune, by Edouard Aubert, 2 volumes, presented by Mr. R. Douglas Wells [F].

The 1784 edition of Alberti's work on architecture, presented by Mr. E. P. Warren [F].

Four volumes on Norwegian Architecture by Dr. Harry Fett of Christiania, presented by the Author.

A. C. Bossom, *An Architectural Pilgrimage in Old Mexico*, presented by the Author.

Among the volumes purchased may be mentioned : Adshead, *Town Planning and Town Development* ; Architectural Association, *Sketch Book* ; Avati, *Visioni di Architettura* ; Barnes, *Housing, the Facts and the Future* ; Byne and Stapley, *Spanish Interiors and Furniture* ; Carter, *The Tomb of Tut-Ankh-Amen*, Vol. 1 ; Cescinsky and Gribble, *Early English Furniture and Woodwork* ; Croce, *Æsthetic as Science of Expression* (trans. by Douglas Ainslie) ; Cross and Cross, *Notes for Architectural Draughtsmen*, Series 3 ; Curtis, *Architectural Composition* ; D'Espouy, *Monuments Antiques*—Supplementary volume ; Deeside Regional Planning Scheme, Report ; Denning, *The Eighteenth Century Architecture of Bristol* ; Draper, *Chiswick* ; Folnesics und Planiscig, *Bau- und Kunstdenkmale des Küstenlandes* ; Garnier, *Une Cité Industrielle* ; Gunn, *Little Things that Matter* ; Hill, *Organ Cases and Organs*, 2nd Series ; Humphreys, *Bermuda Houses* ; Jourdain, *English Interiors in Smaller Houses, 1660-1830* ; Kimball, *Domestic Architecture of the American Colonies* ; Koch, *Gartenkunst in Städtebau* ; Lethaby, *Londinium* ; London Society, *The London City Churches, their Use, their Preservation, and their Extended Use* ; Mâle, *L'Art Religieux du XII^e Siècle en France* ; Niemen, *Nereidan Monument in Xanthos* ; Popp, *Medici Kapelle Michelangelos* ; Puig y Cadafalch, *L'Arquitectura Romànica a Catalunya* ; Réau, *L'Art russe de Pierre le Grand à nos jours* ; Royal Institute of British Architects, *Sir Christopher Wren, the Bicentenary Memorial Volume* ; Royal Commission on Historical Monuments, Essex, Vol. IV. ; Salzman, *English Industries of the Middle Ages* ; Sarayna, *De Origine et Amplitudine Civitatis Verone*, 1546 ; Stratford-on-Avon, *Report on Future Development*, by Patrick Abercrombie and Lascelles Abercrombie ; Tarchi, *L'Architettura e l'Arte Musulmana* ; Thompson, *Site Planning in Practice* ; Tipping, *English Homes, Early Tudor* ; Venturi, *Storia dell'Arte Italiana*, Vol. VIII ; Van Buren, *Archaic Fictile Revetments in Sicily and Magna Græcia* ; West Middlesex Town Planning Committee, *Preliminary Report upon the Regional Survey*, by Thomas Adams and Longstreth Thompson ; Westlake, *Westminster Abbey* ; Wiegand, *Die Archaische Poros-Architektur der Akropolis zu Athen*.

REPORT OF THE SCIENCE STANDING COMMITTEE

Since the date of the last Annual Report of the Science Standing Committee the number of meetings held has been 9. Since the appointment of the present Committee the number of meetings held has been 8.

The attendance of members at the 8 meetings held during this Session has been as follows :—

	No. of Attendances.		No. of Attendances.
T. P. Beninett	2	Hope Bagenal	8
W. E. Vernon Crompton	8	H. W. Burrows	4
J. E. Dixon-Spain	0	H. V. Milnes Emerson	7
G. R. Farrow	7	J. H. Markham	3
Francis Hooper	5	Harvey R. Sayer	7
W. R. Jaggard	4	Herbert T. Buckland	1
Alan E. Munby	3	T. F. Ford	3
W. A. Pite	4	S. F. Harris	0
Professor R. Elsey Smith	3	A. W. Sheppard	4
Raymond Unwin	0	Digby L. Solomon	7
R. J. Angel	2		

The officers were elected as follows :—Mr. W. E. Vernon Crompton, Chairman ; Mr. Francis Hooper, Vice-Chairman ; Mr. H. V. Milnes Emerson and Mr. G. R. Farrow, Hon. Secretaries.

ANNUAL REPORT OF THE COUNCIL

Atmospheric Corrosion of Non-Ferrous Metals.—This research, upon which a Joint Committee of the R.I.B.A. and the Institute of Metals have been working for some time, was initiated by members of the R.I.B.A. to see whether something could not be done to prevent the unsightly oxidation of brass and other metal fittings specified by architects. On 17 December 1923 Mr. W. H. J. Vernon, B.Sc., communicated the results of his research up to date to the Faraday Society, which, it is believed, will greatly assist the future progress of the work.

The report is very detailed, but already certain important points have been brought out which enable a clearer view to be obtained on the mechanism of tarnishing and assistance in the choice of tarnish-resisting materials.

Architectural Acoustics.—From time to time Mr. Hope Bagenal has reported to the Science Standing Committee the progress of the work as regards better knowledge of Architectural Acoustics carried on by the Building Research Board at Acton.

The Science Standing Committee consider that the need for the small brochure on this subject referred to in the last Annual Report of the Science Standing Committee has been admirably met by a paper which Mr. G. A. Sutherland, M.A. (Lecturer in Physics at University College, Gower Street, W.C.), contributed to the Journal of the R.I.B.A. on "The Acoustics of the Auditorium," on 22 September and 20 October 1923. This paper has since been published by the R.I.B.A. in pamphlet form, and is now available for members.

Although valuable work has been done, the Committee think that there is still a large field that requires exploring on the lines of Professor W. C. Sabine's researches. They have, therefore, recommended to the Council that the R.I.B.A. should subscribe to this research as they do already to the Atmospheric Corrosion research referred to above.

They also venture to think that the excellent acoustic qualities of the new meeting room at 9 Conduit Street are due in no small respect to the recent researches.

Research Generally.—Thirteen years ago the R.I.B.A. were asked to meet the recently appointed Advisory Committee of the Privy Council for Scientific and Industrial Research, to lay before them any lines of research that could be considered of importance to architects in carrying out their work. This information was supplied and much work has been carried out under the Advisory Committee in connection with research in building materials and construction. During the year that is past the Science Standing Committee have had under review the research work carried out under the Advisory Committee during the past thirteen years, and have submitted to the Council of the R.I.B.A. a full and critical report thereon, with the suggestion that the Council of the R.I.B.A. should approach the Advisory Council with a view to another deputation being received, in order to lay before them a further programme where research might usefully be undertaken, and also with a view of obtaining, if possible, a better liaison between the Committees and their experts who carry out research and architects who are interested not only in the results, but also in the methods of such research.

At the time of writing this report a definite and formal reply is awaited from the Advisory Council.

Smoke Abatement.—A Sub-Committee consisting of Messrs. H. W. Burrows, A. W. Sheppard, and Digby L. Solomon was appointed to consider the recommendations of the Public Control Council of the L.C.C. The Science Standing Committee recommended the adoption of the report of the Sub-Committee, and the same was forwarded to the Council. The report was as follows:—

"If the L.C.C. decide to deal with the smoke question in London, we consider that it can only be effectually and justly tackled by imposing restrictions on the burning of soft coal in all buildings. Any other method of tackling the problem is bound to fail.

"As regards the general question of policy in prohibiting the burning of soft coal in London, this is a matter which we have not considered.

"We suggest, however, that the L.C.C. might give financial assistance for research on smokeless fuel as a substitute for soft coal."

Report of the Royal Commission on Fire Brigades and Fire Prevention.—Messrs. Max Clarke and W. Henry White, of the Practice Standing Committee, and Messrs. W. R. Jaggard and Digby L. Solomon,

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of the Science Standing Committee, were appointed upon a Joint Sub-Committee to consider and report upon the opinions from the Allied Societies relating to this matter. The Sub-Committee are awaiting the replies of the Allied Societies before commencing their investigations.

Corroded Sheet Lead.—An interesting sample of corroded sheet lead from Cranmore Hall, Somerset, was received from Sir Richard Paget, Bart. (Hon. Associate). The matter was referred to Mr. Harry C. Lancaster, of Messrs. Locke Lancaster and W. W. and R. Johnson and Sons, of Millwall, who kindly made an exhaustive examination of the specimen and furnished an excellent report upon the corrosion. The Committee thanked Mr. Lancaster and a copy of his report was entered in the Minutes, and another copy, together with photographs and the sample of lead, is deposited at the Institute and can be examined by the Members.

British Empire Exhibition, Wembley.—Members of the Committee, by the courtesy of the architects, Messrs. Simpson and Ayrton, visited the Wembley Exhibition and were conducted over the grounds and buildings by the Resident Architect and Engineer, and a very instructive and interesting time was spent.

REPORT OF THE PRACTICE STANDING COMMITTEE

Since the publication of the last Annual Report the Committee have held 11 meetings.

The attendance of members at the 9 meetings held during this Session has been as follows :—

Henry V. Ashley	9	Delissa Joseph	7
W. H. Atkin-Berry	9	Arthur Keen	5
Major Harry Barnes	1	T. R. Milburn	4
Max Clarke	8	*Sydney Perks	0
*G. Scott Cockrill	1	*W. Gillbee Scott	1
Horace Cubitt	7	J. Douglas Scott	9
G. Leonard Elkington	7	Harry Teather	9
G. Topham Forrest	0	Herbert A. Welch	7
G. Hastwell Grayson	7	W. Henry White	6
W. G. Hunt	8	Chas. Woodward	9
Francis Jones	3		

* Absent through illness.

The following were elected the officers of the Committee :—Chairman, W. H. Atkin-Berry ; Vice-Chairman, T. R. Milburn ; Hon. Secretaries, J. Douglas Scott and Henry V. Ashley.

The Charges and Contracts Sub-Committee were re-appointed, consisting of Max Clarke (Chairman), Horace Cubitt, W. G. Hunt, Francis Jones, J. Douglas Scott (Hon. Secretary), and W. Henry White.

Other Sub-Committees have been appointed as follows :—

- (a) *Parliamentary.*—Major Harry Barnes, Delissa Joseph, Sydney Perks, W. Gillbee Scott and G. Scott Cockrill.
- (b) *Ancient Lights.*—Max Clarke, W. G. Hunt, Delissa Joseph, T. R. Milburn, Sydney Perks and Chas. Woodward.
- (c) *Position of Members engaged in occupations other than that of Architect and Surveyor.*—Max Clarke, Major Harry Barnes, Arthur Keen and Walter Cave, representing the Art Standing Committee.

The Parliamentary Sub-Committee was set up to watch the interests of the profession in any fresh legislation that might be introduced, but up to the present there has been no need to call this Sub-Committee together.

The other Sub-Committees have not yet completed their labours, although Sub-Committee "C" has presented a report which has been approved except as to one clause which is being redrafted.

The Council have invited the Committee to nominate members to serve on the Committees hereafter named—nominations were made as follows :—

Housing Committee—Horace Cubitt, G. Leonard Elkington, W. G. Hunt and Herbert A. Welch.

Exhibition Joint Committee—Henry V. Ashley, W. H. Atkin-Berry and Max Clarke.

Report of the Royal Commission on Fire Brigades and Fire Prevention—Max Clarke and W. Henry White.

Metropolitan Water Board Regulations—Max Clarke, co-opting P. M. Fraser and D. Barclay Niven.

ANNUAL REPORT OF THE COUNCIL

Representatives to meet those of the Building Employers' Federation with reference to Wages Slips on Tenders—Max Clarke, W. G. Hunt, J. Douglas Scott, W. Henry White and Francis Jones.

The pamphlet on the Services of Architects has been completed and a recommendation to the Council has been made that Mr. Paul Waterhouse be invited to edit it for publication.

Professional Conduct.—The Committee have been called upon to deal with an unusual number of cases of alleged unprofessional conduct and breaches of professional etiquette on the part of architects, and after careful investigations have made the necessary recommendations to the Council.

The Committee on the recommendations of the Charges and Contracts Sub-Committee have given advice and rulings to members and others on numerous questions relating to the appropriate fees for professional services. The Committee again emphasise the importance of architects acquainting their clients at the earliest opportunity with the R.I.B.A. Scale of Charges, as the Courts do not recognise the Scale as binding unless it has been brought to the clients' notice before the charges have been incurred.

In accordance with their established practice the Committee decline to express opinions on matters *sub judice* or on *ex-parte* statements. Several suggestions have been received for amendments to the Scale of Charges, and while reserving them for future consideration, the Committee are of opinion that frequent alteration of the Scale tends to weaken its value and authority.

Many inquiries on matters of *Professional Practice* have been answered, and where these appear to be of general interest a résumé has been sent to the JOURNAL for publication.

As the result of several enquiries the Charges and Contracts Sub-Committee, at the request of the Committee and with the approval of the Council, have drawn up a case for legal opinion on clauses of the R.I.B.A. Form of Contract dealing with payments to Sub-Contractors and advice thereon will be published in the JOURNAL in due course.

The Committee's advice has been sought in several cases involving questions of copyright, but owing to lack of decided cases for guidance they obtained the sanction of the Council to draw up and submit cases for legal opinion, and the same are now under consideration.

Trade Circulars offering commission or discount to architects have again been brought to the notice of the Committee and warnings have been issued to offending firms.

The Committee have recommended that the proprietors of Kelly's Directories be urged to include a professional section in their publications and place architects' names therein instead of under the Trades and Commercial Section as at present. They have also recommended that protest be recorded against the recent omission of architects' names from the "Buff Book," and in both cases that the support of other professional bodies to these recommendations be sought.

The Committee have gratefully accepted the offer of the Assistant Secretary, Mr. Evans, to compile a list of the rulings and decisions made by the Committee for their possible future publication in a handbook, and desire to express their appreciation of the valuable services rendered by Mr. Evans and Mr. Spragg in connection with the business of this Committee.

REPORT OF THE COMPETITIONS COMMITTEE

Since the publication of the last Annual Report the Committee have met on nine occasions. The attendance of members of the Committee during the Session beginning 1 July 1923, since when five meetings have been held, has been as follows:—

Ansell, W. H.	3	Rees, T. Taliesin	0
Ashley, Henry V.	5	Scott, J. Douglas	4
Elkington, G. L.	2	Thomas, Sir A. Brumwell	3
Gotch, J. Alfred	0	Thomas, Percy	0
Guthrie, L. Rome	2	Warwick, Septimus	4
Keen, Arthur	2	Welch, Herbert A.	5
Lanchester, H. V.	3	Wilson, W. G.	3
Newman, F. Winton	5	Woodward, Frank	4
Pite, William A.	1		

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The following have been the officers of the Committee during the Session 1923-1924 :—Chairman, Mr. Herbert A. Welch ; Vice-Chairman, Mr. W. A. Pite ; Hon Secretaries, Messrs. Henry V. Ashley and W. H. Ansell.

During the period under review the Committee have dealt with 31 Competitions. Of this number it has been necessary to veto sixteen owing to the refusal of the promoters to observe the essential clauses of the R.I.B.A. Regulations. One Competition is still the subject of negotiation with the promoters in the hope of securing necessary amendments in the Conditions ; in five other cases amendments to Conditions originally unsatisfactory were successfully arranged. Of the remainder, seven sets of Conditions were submitted to the Committee prior to their issue to Competitors.

Revision of the R.I.B.A. Regulations.—The Sub-Committee appointed to confer with the Society of Architects upon this subject completed their task early in the Session, and their report was circulated to the Allied Societies in October. The observations of the latter received the careful consideration of the Committee ; in many cases their suggestions were incorporated in the report which was submitted to the Council and approved by them with some minor amendments. The revised regulations were submitted to the General Body on 18 March, and were approved in the form now printed. The thanks of the Committee are due to the members of the Sub-Committee and to the representatives of the Society of Architects who assisted in the preparation of the report.

Juries.—The Committee have noted the opinions expressed in different quarters with regard to the establishment of the Jury system for the assessing of Competitions. This matter received the most careful attention when the revision of the existing R.I.B.A. Regulations was under consideration. The Committee were unable to recommend that the R.I.B.A. should insist upon the appointment of a Jury of Assessors in Competitions generally, as not being in the best interest of Promoters and Competitors. The Committee desire to point out, however, that provision is made in the R.I.B.A. Regulations for the appointment of a Jury where desirable.

Ryde Pavilion Competition.—A Licentiate who was found to have taken part in this competition, and to have won the second premium, was called upon to return his share of the latter and to withdraw from the work (the winners having previously done so upon the instructions of the R.I.B.A.). The Licentiate in question refused and was therefore expelled by the Council at the Committee's request.

Town Planning Competitions.—In view of the fact that it is felt that the R.I.B.A. Regulations for Architectural Competitions may not always be applicable to the Conditions of Competitions for Town Planning and Lay-out Schemes, the Committee are now in Conference with the Town Planning Institute and the Town Planning Committee of the R.I.B.A. with the object of preparing an agreed set of Regulations applicable to this kind of Competition.

Cairo Palais de Justice Competition.—Architects of all nations were invited to take part in this Competition. It was found that the Conditions were at variance with the Regulations for International Architectural Competitions which were settled at Paris in 1908 by the International Competitions Commission. The Committee drew the attention of the Egyptian Government by cable to this fact, but obtained no reply. At the request of the Committee the Council therefore banned the Competition and invited the American Institute of Architects, the Société des Architectes Diplomes par le Gouvernement, and the Société Centrale des Architectes to take similar action. These bodies formally protested against the action of the Egyptian Government. The recent announcement that this Competition has been won by a firm of French architects is a matter for regret, from which it is evident that the control exercised by the French architectural bodies over their members is far less complete than that of the R.I.B.A.

Criticism of Winning Designs.—At the Committee's request the Council published a statement in the JOURNAL of the R.I.B.A. and in the Professional Press strongly deprecating the action of unsuccessful competitors in publicly criticising the award of the Assessor and the winning design in a recent Competition without first submitting the matter to the R.I.B.A. The Committee do not wish in any way to preclude disinterested artistic criticism with regard to Competitions, but felt it necessary to ask the Council to take the action stated in view of the bad impression which would be created in the public mind by such breaches of the etiquette of the profession.

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REPORT OF THE TOWN PLANNING COMMITTEE

The Town Planning Committee have held nine meetings since the issue of the last Annual Report. Sir Aston Webb, P.R.A., was re-appointed Chairman, Professors S. D. Adshead and Beresford Pite Vice-Chairmen, and Messrs. W. R. Davidge and P. M. Fraser Joint Hon. Secretaries.

Town Planning Competitions.—The Committee have been in conference with the Competitions Committee and the Town Planning Institute with a view to the issue of an agreed set of Regulations for Town Planning Competitions as an addendum to the ordinary R.I.B.A. Competition Regulations.

Memorandum on Town Planning.—A general memorandum on "The Architect and Town Planning" has been prepared by the Committee and approved by the Council. The memorandum was printed in the JOURNAL and in the professional press and also forwarded to all Allied Societies in Great Britain for publicity in the provincial press throughout the country.

Western Avenue.—On the recommendation of the Committee, the Council have made representations to the Ministry of Transport and the Middlesex County Council as to the desirability of exercising their powers under the Development and Road Improvement Funds Act 1909, for the purchase of a strip of land up to 440 yards in width, in connection with the proposed new Western Avenue.

Arterial Roads.—On the recommendation of the Committee, the Council have approved a special memorandum on the subject of Arterial Roads and the need for employing the best architectural advice in connection with these roads. The memorandum is being submitted in due course to the Minister of Transport.

Public Telephone Kiosks.—Alternative designs for public telephone kiosks put forward by the Post Office and the Metropolitan Boroughs Standing Joint Committee have been considered and the Committee have also been in touch with the Birmingham Civic Association on the matter. The Post Office Department and the Metropolitan Standing Joint Committee have been strongly urged to refer the design to the recently appointed Fine Arts Commission for their consideration.

St. Paul's Bridge.—In conjunction with the Town Planning Institute, the London Society and the Architecture Club, representations have been made to the Minister of Transport as to serious obstructions to East and West traffic that may occur if this bridge is constructed, and to urge that the proposal be deferred until after the formation of the proposed Traffic Authority.

London Traffic Authority.—The Committee have recommended the Council to support the establishment of a London Traffic Authority at the earliest possible date and a letter to this effect has been forwarded to the Prime Minister.

The London Traffic Bill is now before Parliament.

REPORT OF THE HON. AUDITORS FOR 1923

We have carefully examined the books and checked the various items therein with the accounts and vouchers for the year 1923, together with the various share certificates held by the Institute and the list of share and scrip certificates deposited at the bank, all of which were found to be in order and to agree with the balance sheet prepared by the accountants.

The income for 1923 amounted to £22,035 17s. 5d., and the expenditure to £20,539 os. 6d., leaving a surplus of £1,496 16s. 11d. The income for 1922 was £23,372 1s. 11d., and the expenditure £22,198 14s., which left a surplus of £1,173 7s. 11d. Therefore, although the income in 1923 was less than the previous year, the expenditure was also considerably lower, with the result that the surplus as shown on the Income and Expenditure Account for 1923 is £323 9s. greater than in 1922.

In 1922 the fees received from Candidates for the various examinations amounted to £4,063 13s., whilst in 1923 they amounted to only £1,940 6s.; a diminution of £2,123 7s., due to the cessation of the Special War Examination.

It is, however, satisfactory to note that a larger number of candidates have presented themselves for registration as Probationer, and for the Intermediate and Final Examinations, with the result that the fees received are £343 7s. more than in 1922.

(Continued on page 392.)

Income and Expenditure Account of Ordinary Funds for the Year ending 31st December 1923.

Income and Expenditure Account of Ordinary Funds for the Year ending 31st December 1923.

SAFFERY, SONS & Co.,
Chartered Accountants.

Examined with the vouchers and found to be correct. 4th April 1924. R. STEPHEN AYLING [P.]
C. E. HUTCHINSON [A.] Hon. Auditors.

NOTE.—A Fine of £7 per annum is payable in respect of 9, Cundliff Street, under a Lease from the Corporation of the City of London. Notice of renewal must be given at Michaelmas 1935, and the fine for 14 years of £98 paid.

Examined with the vouchers and found to be correct. 4th April 1924. { R. STEPHEN AYLING [P.] }
C. E. HUTCHINSON [A.] } Hon. Auditors.

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Revenue Accounts of Trust Funds for the Year ending 31st December 1923.

Dr.

ASHFELT PRIZE FUND:—

£ s. d.

To Amount paid for prize to A. S. Reid [A.]

To Balance carried forward

10 0 0

39 3 8

49 3 8

ANDERSON AND WEBB FUND:—

£ s. d.

To Balance carried forward

129 18 2

129 18 2

ARTHUR CATES LEGACY:—

£ s. d.

To Balance carried forward

177 8 2

177 8 2

ARCHIBALD DAWNEY REQUEST:—

£ s. d.

To Amount paid to D. J. A. Ross [A.]

To Amount paid to R. W. Donaldson

To Amount paid to R. H. Turner

To Amount paid to A. E. Cameron

To Balance carried forward

25 0 0

33 0 0

17 0 0

17 0 0

254 7 11

346 7 11

DONALDSON TESTIMONIAL FUND:—

£ s. d.

To Balance from last Account

To Cost of Medal

1 4 4

2 7 6

3 11 10

DONATION FUND:—

£ s. d.

To Balance carried forward

29 4 5

29 4 5

GODWIN BURSARY:—

£ s. d.

To Cost of Medal

To Amount paid to W. T. Benslyn [A.]

To Balance carried forward

1 11 6

43 0 0

2 5 0

46 16 6

GRISSELL LEGACY:—

£ s. d.

To Cost of Medal

To Amount paid to P. Morrey [A.]

9 18 0

50 0 0

59 18 0

OWEN JONES STUDENTSHIP:—

£ s. d.

To Amount paid to C. F. Filbey

To Balance carried forward

65 0 0

229 1 2

294 1 2

PUGIN MEMORIAL FUND:—

£ s. d.

To Amount paid to A. N. Thorpe

To Balance carried forward

50 0 0

34 15 8

84 15 8

SAXON SNELL REQUEST:—

£ s. d.

To Amount paid to E. G. Theakston [F.]

To Balance carried forward

60 0 0

63 16 4

123 16 4

TITE LEGACY FUND:—

£ s. d.

To Balance from last Account

To Amount paid to J. C. Shepherd [A.]

15 18 3

70 0 0

85 18 3

WIMPERIS REQUEST

£ s. d.

To Amount paid to W. T. Benslyn [A.]

To Balance carried forward

43 0 0

15 12 2

58 12 2

HENRY BAKER SCHOLARSHIP FUND:—

HENRY JARVIS STUDENTSHIP ACCOUNT:—

£ s. d.

To Amounts paid to British School at Rome:

For G. Checkley 1923 Student

For E. Williams 1923 Student

To Amount refunded to Trustees (re E. W. Armstrong 1921 Student)

To Balance carried forward

500 0 0

250 0 0

18 15 0

47 1 0

815 16 0

HENRY JARVIS STUDENTSHIP AT THE A.A. ACCOUNT:—

£ s. d.

To Amount paid to A. E. Cameron

50 0 0

50 0 0

HENRY JARVIS EX-SERVICE TRAVELLING SCHOLARSHIPS ACCOUNT:—

£ s. d.

To Amount paid to 15 Students

475 0 0

475 0 0

SAFFERY, SONS & CO.,

Chartered Accountants.

Cr.

£ s. d.

By Balance from last Account

By Dividends and Interest received

30 8 11

18 14 0

49 3 8

£ s. d.

By Balance from last Account

By Dividends and Interest received

93 4 2

36 14 0

129 18 2

£ s. d.

By Balance from last Account

By Dividends and Interest received

129 12 9

47 15 5

177 8 2

£ s. d.

By Balance from last Account

By Dividends and Interest received

122 17 11

223 10 0

346 7 11

£ s. d.

By Dividends and Interest received

By Balance carried forward

2 12 0

0 19 10

3 11 10

£ s. d.

By Balance from last Account

By Dividends and Interest received

25 0 1

4 4 4

29 4 5

£ s. d.

By Balance from last Account

By Dividends and Interest received

24 8 7

22 7 11

46 16 6

£ s. d.

By Balance from last Account

By Dividends and Interest received

By Balance carried forward

24 14 2

14 8 4

20 15 6

59 18 0

£ s. d.

By Balance from last Account

By Dividends and Interest received

179 10 8

114 10 6

294 1 2

£ s. d.

By Balance from last Account

By Dividends and Interest received

46 15 1

38 0 7

84 15 8

£ s. d.

By Balance from last Account

By Dividends and Interest received

By Extra Grant for Prize from Mr. A. Saxon Snell [F.]

83 18 6

29 17 10

10 0 0

123 16 4

£ s. d.

By Dividends and Interest received

By Balance carried forward

27 10 7

58 7 8

85 18 3

£ s. d.

By Balance from last Account

By Dividends and Interest received

22 14 3

35 17 11

58 12 2

£ s. d.

By Balance as last Account

62 10 0

62 10 0

£ s. d.

By Balance from last Account

By Amount received from Trustees

65 16 0

750 0 0

815 16 0

£ s. d.

By Amount received from Trustees

50 0 0

50 0 0

£ s. d.

By Amount received from Trustees

475 0 0

475 0 0

SAFFERY, SONS & Co.,
Chartered Accountants.

Examined with the vouchers and found to be correct, 4th April 1924. { R. STEPHEN AYLING [F.] } Hon. Auditors.
{ C. E. HUTCHINSON [A.] }

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Balance Sheet of Trust Funds, 31st December 1923.

Dr.	Value		Cr.	
	31st December, 1923.		£ s. d.	£ s. d.
	£ s. d.	£ s. d.		
TO ASHFITEL PRIZE FUND:—				
Capital—£305 1s. 8d. New South Wales 6 per Cent. Inscribed Stock (1930-40)....	314 4 9			
Revenue Investments:—				
£76 8s. 11d. 4½ per Cent. War Loan	74 5 1			
£20 5 per Cent. War Loan	20 0 0			
£10 5 per Cent. National War Bonds	10 11 6			
£20 4 per Cent. Funding Loan	17 8 0			
Balance at credit of Revenue Account	39 5 8	475 11 0		
TO ANDERSON AND WEBB FUND (Board of Architectural Education):—				
Capital—£594 18s. 4d. New South Wales 6 per Cent. Inscribed Stock (1930-40)....	612 15 3			
£58 6s. New South Wales, 4 per Cent. Inscribed Stock (1942)	48 19 6			
Revenue Investments:—				
£56 6s. 4d. 4½ per Cent. War Loan	54 12 7			
£25 5 per Cent. War Loan	25 0 0			
£30 4 per Cent. Funding Loan	26 2 0			
£25 4 per Cent. National War Bonds	25 2 6			
£10 5 per Cent. National War Bonds	10 11 6			
Balance at credit of Revenue Account	129 18 2	933 1 6		
TO ARTHUR CATES LEGACY FUND:—				
Capital—London and North Eastern Railway—				
£580 4 per Cent. 1st Preference Stock ...	458 4 0			
£580 4 per Cent. 2nd Guaranteed Stock ..	458 4 0			
Revenue Investments:—				
£137 18s. 7d. 4½ per Cent. War Loan ...	133 15 10			
£50 4s. 11d. 5 per Cent. War Loan	50 4 11			
£100 5 per Cent. National War Bonds ..	105 11 0			
Balance at credit of Revenue Account	177 8 2	1383 7 11		
TO ARCHIBALD DAWNEY BEQUEST:—				
Capital—£11,026 17s. 9d. 2½ per Cent. Consols	6119 18 5			
Revenue Investments:—				
£544 19s. 7d. 2½ per Cent. Consols	302 9 3			
Balance at credit of Revenue Account	254 7 11	6676 15 7		
TO DONALDSON TESTIMONIAL FUND:—				
Capital—£72 London Midland and Scottish Railway 4 per Cent. Preference Stock....	57 12 0			
Revenue Investments:—				
£12 4s. 7d. 4½ per Cent. War Loan	11 17 2			
	69 9 2			
Balance at Debit of Revenue Account	19 10	68 9 4		
TO DONATION FUND:—				
Revenue Investments:—				
£76 8s. 11d. 4½ per Cent. War Loan	74 2 1			
£40 5 per Cent. War Loan	40 0 0			
400 War Savings Certificates	400 0 0			
Balance at credit of Revenue Account	29 4 5	543 6 6		
TO GODWIN BURSARY FUND:—				
Capital—£1,030 London Midland and Scottish Railway 4 per Cent. Debenture Stock	834 6 0			
Revenue Investments:—				
£25 5 per Cent. War Loan	25 0 0			
50 War Savings Certificates	50 0 0			
£40 5 per Cent. National War Bonds	42 6 0			
Balance at credit of Revenue Account	2 5 0	953 17 0		
TO GRISSELL LEGACY FUND:—				
Capital—£20 0s. 8d. "B" Annuity G.I.P. Railway	845 13 0			
Revenue Investments:—				
£20 7s. 8d. 4½ per Cent. War Loan	19 15 5			
£20 5 per Cent. War Loan	20 0 0			
£30 5 per Cent. National War Bonds	31 13 6			
	417 1 11			
Balance at debit of Revenue Account	20 15 6	396 6 5		
TO OWEN JONES STUDENTSHIP FUND:—				
Capital—£1,330 London Midland and Scottish Railway 4 per Cent. Debenture Stock	1077 6 0			
£1,247 Great Western Railway 5 per Cent. Consolidated Guaranteed Stock	1265 14 1			
Revenue Investments:—				
£398 16s. 8d. 4½ per Cent. War Loan	386 17 4			
£44 6s. 4½ per Cent. War Loan	42 19 5			
£107 9s. 6d. 5 per Cent. War Loan	107 9 6			
50 War Savings Certificates	50 0 0			
£40 5 per Cent. National War Bonds	42 6 0			
£75 4 per Cent. National War Bonds	75 7 6			
Balance at credit of Revenue Account	229 1 2	3277 1 0		
Carried forward ..	£14707 16 3			
			Carried forward ..	£18495 1 8

ANNUAL REPORT OF THE COUNCIL

BALANCE SHEET OF TRUST FUNDS—continued.

Dr.	£	s.	d.	Cr.	£	s.	d.
Brought forward ..	14707	10	3	Brought forward ..	18495	1	8
To PUGIN MEMORIAL FUND :—							
Capital—£1,070 London Midland and Scottish Railway 4 per Cent. Preference Stock	856	0	0				
Revenue Investments—							
£15 9s. 9d. 4½ per Cent. War Loan.....	15	0	5				
£47 16s. 5 per Cent. War Loan.....	47	16	0				
£50 4 per Cent. Funding Loan.....	43	10	0				
£40 5 per Cent. National War Bonds....	42	6	0				
Balance at credit of Revenue Account....	34	15	8				
	1039	8	1				
To SAXON SNELL BEQUEST :—							
Capital—£898 4s. New Zealand 3½ per Cent. Stock	572	10	6				
Revenue Investments—							
£204 10s. 4d. 4½ per Cent. War Loan....	198	7	8				
£56 14s. 4d. 5 per Cent. War Loan.....	56	14	4				
£40 5 per Cent. National War Bonds.....	42	6	0				
Balance at credit of Revenue Account....	63	16	4				
	933	14	10				
To TITE LEGACY FUND :—							
Capital—£1,150 2½ per Cent. Consols.....	638	5	0				
Revenue Investments—							
£51 12s. 6d. 4½ per Cent. War Loan.....	50	1	6				
£61 4s. 6d. 5 per Cent. War Loan.....	61	4	6				
£30 5 per Cent. National War Bonds.....	31	14	6				
	781	5	6				
Balance at debit of Revenue Account.....	58	7	8				
	722	17	10				
To WIMPERIS BEQUEST :—							
Capital—£1,024 18s. 8d. Metropolitan Water Board 3 per Cent. "B" Stock.....	655	19	1				
Revenue Investments—							
£202 2s. 5d. 4½ per Cent. War Loan.....	196	2	1				
£71 14s. 4d. 5 per Cent. War Loan.....	71	14	4				
£40 5 per Cent. National War Bonds.....	42	6	0				
Balance at credit of Revenue Account....	15	12	2				
	981	13	8				
To HENRY JARVIS STUDENTSHIP.....	47	1	0				
To HERBERT BAKER SCHOLARSHIP	62	10	0				
	18495	1	8				
					18495	1	8

SAFFERY, SONS & CO.,
Chartered Accountants.

Examined with the vouchers and found to be correct. 4th April 1924. { R. STEPHEN AYLING [F.] }
{ C. E. HUTCHINSON [A.] } Hon. Auditors.

Rough Estimate of Income and Expenditure of Ordinary Funds for the year ending 31st December 1924 :—

ORDINARY EXPENDITURE.	£	s.	d.	ORDINARY INCOME.	£	s.	d.
Rents, Rates and Taxes, etc.	2500	0	0	Subscriptions, Fees and Arrears (Paid)	15000	0	0
Gas and Electric Lighting	200	0	0	Entrance Fees	400	0	0
Fuel	100	0	0	Sale of Publications	2100	0	0
Salaries	5700	0	0	Advertisements	1250	0	0
Pensions	513	0	0	Examination Fees	1900	0	0
General Printing, Stationery, Stamps and Petty Expenses ..	2000	0	0	Rent and Use of Rooms.....	1080	0	0
General Meetings and Exhibitions	400	0	0	Dividend on Grissell Legacy	20	0	0
Housekeeping and Wages	450	0	0				
Advertisements	60	0	0				
Architectural Education Congress.....	350	0	0				
Examiners' and Moderators Fees	200	0	0				
R.I.B.A. Visiting Board.....	250	0	0				
General Repairs.....	250	0	0				
Fire Insurance	90	0	0				
Medals and Prizes	400	0	0				
Grants	450	0	0				
Library	360	0	0				
The Journal	3400	0	0				
The Kalendar	500	0	0				
Contributions to Allied Societies	900	0	0				
Presidents of Allied Societies	140	0	0				
Travelling Expenses for Provincial Members of Council....	50	0	0				
Legal and Accountants	200	0	0				
Miscellaneous, including the following :—							
Council Dinner Guests	150	0	0				
Telephone	80	0	0				
Oxford Conference	250	0	0				
Annual Dinner	200	0	0				
Rome Scholarship Examination	60	0	0				
Annual Election Enumerators	50	0	0				
Examinations Overseas	120	0	0				
Housing Fees Tribunal.....	100	0	0				
Registration Bill	100	0	0				
Staff Insurance	200	0	0				
Sundries	300	0	0				
	1620	0	0				
Annual Charge for Fine payable at Renewal of Lease	7	0	0				
Estimated Surplus	660	0	0				
	221750	0	0		221750	0	0

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There is also a reduction of the amount received for entrance fees, which in 1922 amounted to £1,138 4s., but in 1923 totalled only £751 16s.; a difference of £386 8s.

Decrease in expenditure has occurred, as by comparison with the previous year, on the following items:—

(1) General printing, etc., £772 10s. 5d.; (2) General meetings and Exhibitions, £180 12s.; (3) Advertisements, £15 3s. 3d.; (4) Rates and Taxes, £61 16s. 5d.; (5) Fuel, £6 11s.; (6) Contributions to Allied Societies, £106 13s. 3d.; (7) Miscellaneous Expenses, £771 11s.

The following items show an increase in expenditure:—

(1) Salaries, £257 17s. 10d.; (2) Medals and Prizes, £49 10s. 6d.; (3) *Kalendar*, £202 8s. 2d.; (4) JOURNAL, £261 14s. 3d.

It will be noted that the JOURNAL and *Kalendar* have increased in size and weight, and together have cost an additional sum of £464 2s. 5d. This, however, has been more than counterbalanced by an additional revenue of £142 15s. 8d. for advertisements, and £599 11s. 6d. on the sale of publications.

In reference to the item of £88 for rescinding the old contract for printing the *Kalendar*, a considerably lower tender has been accepted for executing this work, so that a large saving will be effected in the future.

We are of the opinion that the Funds of the Institute have been carefully and wisely administered, and great care has been taken to effect due economy where possible, without detriment to the business objects of the R.I.B.A.

The books have been carefully and systematically kept, and every facility was afforded us as Honorary Auditors. The thanks of the members are due to those officials who, very evidently, have the best interests of the Institute at heart.

R. STEPHEN AYLING [F.] }
C. E. HUTCHINSON [A.] } *Hon. Auditors.*

THE FINANCES OF THE ROYAL INSTITUTE

The balance sheet and statements prepared by the Accountants and the Report of the Hon. Auditors show the present position of the finances of the Institute.

The estimate of income and expenditure for the year ending 31 December 1923, which was prepared in March 1923, was a prudent one. We expected an income of £21,250 and we received £22,035. We expected to spend £20,992 and we actually spent £20,539. We expected a surplus of £258. We have a realised surplus of £1,496.

There have been savings as compared with our estimate, of over £700 on General Printing, Stationery, Stamps and Petty Expenses, over £200 on General Meetings and Exhibitions, over £160 on General Repairs, £200 on the contributions to Allied Societies. The £105 set aside in connection with the Australian Parliament Buildings Competition was not called for. On the other hand, Grants have been increased by nearly £200, the JOURNAL and *Kalendar* have cost more than was expected, but there will be substantial savings under both these heads in 1924.

Our estimate of income turned out very satisfactorily. Sales of Publications were £550 better than we expected, Examination Fees were £240 better.

During the year 1923 we spent £3,357 on the structural alterations in the Galleries and the Cloak Room. This was paid for partly by a balance of £1,734 remaining from the amount borrowed from the Norwich Union and partly by an advance from ordinary funds. When the necessary additional borrowing powers have been obtained ordinary funds will be relieved of this expenditure.

The "Budget" for 1924 has been prepared on the same conservative basis as in 1923, and it is satisfactory to know that we may confidently anticipate a surplus of over £600 on the year's working.

HARRY BARNES, Vice-President,
Chairman of Finance and House Committee.

PROPOSALS FOR AMALGAMATION

The R.I.B.A. Council's Proposals for Registration and Consolidation of the Profession

The following letter, signed by the members of the Council and by members of the Allied Societies' Conference, and a précis of the proposals agreed between the Council of the Royal Institute and the Council of the Society of Architects for the amalgamation of the two bodies have been issued to all the members of the Institute :—

9 CONDUIT STREET, REGENT STREET,
LONDON, W.1.

14 April 1924.

DEAR SIR,

We, the Council of the R.I.B.A. and Members of the Allied Societies' Conference, have much pleasure in enclosing a full statement of the Council's proposals for dealing with the question of registration and consolidation of the profession.

It is proposed that the R.I.B.A. should absorb the Society of Architects. The proposal is supported by most of the leaders of the profession, because of its immense value in dealing with all matters on which it is desired to influence public action, apart from and in addition to the question of Registration. Upon the latter aspect of the proposal we have, on the advice of our Parliamentary Agents, consulted Mr. Edward Shortt, K.C. (late Home Secretary), and his opinion is that the dissolution of the Society of Architects and the admission of its members into the R.I.B.A. would immensely strengthen the hands of the R.I.B.A. in the promotion of a Registration Bill. "Coming to Parliament," he says, "as they would, for the protection of the public as well as for their own better regulation, they would speak with the united and unanimous voice of the whole profession. I am of opinion that their chances of success would be infinitely greater than they would be in present circumstances." [See Appendix.]

In order that members may fully realise the position, the following statement is given of the facts upon which the Council's policy is based :—

- (1) As a Council we declined, in the interests of the R.I.B.A., to consider a registration policy which does not leave the R.I.B.A. supreme as the registration authority.
- (2) The Council of the Society of Architects could not see their way to support an R.I.B.A. Bill on these terms, but offered to consider the dissolution of their Society and the absorption of their members by the R.I.B.A. as an alternative.
- (3) As it was obvious that no success could be achieved if an organised body of Architects, such as the Society, numbering some 1,700 members, were not in agreement with our proposals, we agreed to consider absorption, providing the position of our examined classes could be secured and no new class of members created.
- (4) The terms now submitted embody these vital principles. The R.I.B.A. will then occupy the undisputed position of being (with its Allied Societies) the only organised body of Architects in Great Britain, the Associate class still retaining its distinction of being composed solely of men who have passed our examinations.
- (5) The class which will be mainly increased in numbers is the Licentiate class. This is a dying class, and by the effluxion of time will cease to exist altogether, leaving the R.I.B.A. with Fellows and Associates only, and no further admittances to membership without examination.

If returned to office the Council will at once submit to the General Body proposals for confirmation, including provision in our Charter and Bye-laws for the holding of a referendum on occasions, for the more adequate representation of the Allied Societies on the R.I.B.A. Council, and a reform in the procedure for the Council election which will tend to secure greater continuity of policy from year to year.

In order not only that every member may have an opportunity of expressing his opinion upon them, but that the Institute may have, in addition to an agreed policy, a Council in entire sympathy with it, the proposals are put forward as the definite policy of this Council at the forthcoming election and the Council will abide by the result of the voting.

The Licentiates who have no vote will be invited to express their opinion because their class is the one chiefly affected.

Thus a referendum in the only form at present available under the R.I.B.A. Charter and Bye-laws will in effect be held, and the real feeling of the members obtained.

In January last the body known as the "Defence League" issued to members a circular purporting to contain the gist of these proposals. At that date negotiations were in progress with the Society of Architects, and the President of the R.I.B.A. asked members to suspend judgment until these were completed and our proposals formulated.

As will now be seen, the circular, being based on hearsay, was inaccurate in many particulars, and any judgment formed on it requires to be revised in view of the complete and full information it is now possible to furnish.

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Finally, we desire to add our tribute to the generous and friendly spirit in which the Society of Architects have met us in the prolonged negotiations which have resulted in so favourable an arrangement. Their President has further assured us that no special efforts shall be made to increase their membership during the progress of these negotiations.

That Members of the Royal Institute will support these proposals and take a broad and statesmanlike view of the situation is the earnest wish of the Council and of the members of the Allied Societies' Conference whose signatures are appended to this letter.

Yours very truly,

President

J. ALFRED GOTCH

Vice-Presidents

HARRY BARNES.
HERBERT T. BUCKLAND.

E. GUY DAWBER.
W. CURTIS GREEN.

Honorary Secretary

ARTHUR KEEN.

Members of Council

HENRY V. ASHLEY.
ROBERT ATKINSON.
JOHN J. BURNET.
WALTER CAVE.
EDWIN COOPER.
H. C. CORLETTE.
BANISTER FLETCHER.
HENRY M. FLETCHER.
GILBERT FRASER.

JOHN KEPPIE.
EDWIN L. LUTYENS.
THOMAS R. MILBURN.
G. GILBERT SCOTT.
WALTER TAPPER.
A. BRUMWELL THOMAS.
PERCY E. THOMAS.
EDWARD P. WARREN.
MAURICE E. WEBB.

Associate-Members of Council

H. CHALTON BRADSHAW.
G. C. LAWRENCE.
W. G. NEWTON.

MICHAEL WATERHOUSE.
HERBERT A. WELCH.
J. HUBERT WORTHINGTON.

Past Presidents

JOHN W. SIMPSON.

PAUL WATERHOUSE.

Representatives of Allied Societies

S. F. HARRIS [Northamptonshire].
FRANCIS JONES [Manchester].
W. T. JONES [Northern].
JAMES LOCHHEAD [Glasgow].
ERIC MORLEY [Leeds and West Yorkshire].

W. S. SKINNER [Bristol].
C. G. SOUTAR [Dundee].
STEPHEN WILKINSON [York].
R. G. WILSON, Jnr. [Aberdeen].

Representative of the Architectural Association (London)

E. STANLEY HALL.

W. GALT MILLAR, Chairman, Reading Branch, Berks, Bucks and Oxon Architectural Association.
W. R. HOWELL, Past Chairman, Reading Branch, Berks, Bucks and Oxon Architectural Association.
HAROLD S. ROGERS, Chairman, Oxford Branch, Berks, Bucks and Oxon Architectural Association.
G. H. WILLIAMS, Chairman, Slough Branch, Berks, Bucks and Oxon Architectural Association.
C. S. KIMPTON, Past Chairman, Slough Branch, Berks, Bucks and Oxon Architectural Association.
RUPERT SAVAGE, President, Birmingham Architectural Association.
PERCY MORRIS, Past President, Devon and Exeter Architectural Society.
A. G. BEWES, Past President, Devon and Exeter Architectural Society.
G. P. MILNES, President, Gloucestershire Architectural Association.
WILLIAM PORTAL, President, Hampshire and Isle of Wight Association of Architects.
J. A. SMITH, Chairman, Hampshire and Isle of Wight Association of Architects.
G. P. SHERIDAN, President, Royal Institute of the Architects of Ireland.
W. ALBAN JONES, President, Leeds and West Yorkshire Architectural Society.
J. C. PROCTER, Past President, Leeds and West Yorkshire Architectural Society.
J. STOCKDALE HARRISON, President, Leicester and Leicestershire Society of Architects.

PROPOSALS FOR AMALGAMATION

WM. KEAY, Past President, Leicester and Leicestershire Society of Architects.
 E. BERTRAM KIRBY, President, Liverpool Architectural Society.
 W. GLEN DOBIE, Past President, Liverpool Architectural Society.
 ARTHUR J. HOPE, President, Manchester Society of Architects.
 A. W. HENNINGS, Past President, Manchester Society of Architects.
 E. T. BOARDMAN, President, Norfolk and Norwich Association of Architects.
 C. F. BURTON, Chairman, Tees-side Branch, Northern Architectural Association.
 E. H. HEAZELL, President, Nottingham and Derby Architectural Society.
 A. EATON, Past President, Nottingham and Derby Architectural Society.
 T. P. MARWICK, President, Incorporation of Architects in Scotland.
 A. N. PATERSON, Past President, Incorporation of Architects in Scotland.
 GEO. BENNETT MITCHELL, Past President, Aberdeen Chapter, Incorporation of Architects in Scotland.
 A. GRANGER HEITON, Past President, Dundee Chapter, Incorporation of Architects in Scotland.
 J. INCH MORRISON, President, Edinburgh Chapter, Incorporation of Architects in Scotland.
 T. AIKMAN SWAN, Past President, Edinburgh Chapter, Incorporation of Architects in Scotland.
 G. A. PATERSON, President, Glasgow Chapter, Incorporation of Architects in Scotland.
 WM. B. WHITIE, Past President, Glasgow Chapter, Incorporation of Architects in Scotland.
 ALEXANDER GRANT, President, Inverness Chapter, Incorporation of Architects in Scotland.
 JOHN WITTET, Past President, Inverness Chapter, Incorporation of Architects in Scotland.
 H. C. PORTSMOUTH, Past President, South Wales Institute of Architects.
 E. C. M. WILLMOTT, Chairman, Central Branch, South Wales Institute of Architects.
 C. S. THOMAS, Chairman, Western Branch, South Wales Institute of Architects.
 E. W. G. RICHARDS, Chairman, Northern Branch, South Wales Institute of Architects.
 R. M. YOUNG, President, Ulster Society of Architects.
 T. W. HENRY, Past President, Ulster Society of Architects.
 ALAN E. MUNBY, Past President, York and East Yorkshire Architectural Society.
 STANLEY HAMP, Past President, The Architectural Association, London.
 HERBERT BAKER } Representing the Cape Institute of Architects.
 C. D. ST. LEGER }
 R. N. VANES, Representing the New Zealand Institute of Architects.

A précis of the Proposals agreed between the Council of the Royal Institute of British Architects and the Council of The Society of Architects for the Amalgamation of the two bodies

The Councils of the Royal Institute and The Society of Architects are agreed after a careful review of the situation from all sides that the interests of the profession, as a whole, will be best served by the amalgamation of the two Societies and a return to the position of 40 years ago, when the Society broke away from the R.I.B.A. on the Registration question.

They are further agreed that if terms satisfactory to Members of both Societies can be settled, such an amalgamation will undoubtedly strengthen the hands of the profession in dealing through one representative Society instead of two with such questions as :—

- (1) Registration.
- (2) Education and the very complete system of schools which has grown up throughout the Empire.
- (3) The control of Public Competitions.
- (4) Professional Practice.
- (5) Negotiations with Government and Public Bodies.
- (6) Questions which continually arise between the profession and the public which it serves.

Both Councils realise that no terms can be arranged which will be equally agreeable to everyone, and that the members of each Society must make some concession to the common good.

Such an arrangement could only be suggested if, as both Councils believe, it is for the ultimate good of the profession and the public.

With this object in view the following terms have been agreed upon by the two Councils after much anxious consideration, and in due course will be recommended to the Members of both Societies for acceptance.

TERMS OF AMALGAMATION

(A) Membership.
(B) Action after Amalgamation.
(C) Finance.

1. (a) *Fellows of the Society*, approximately 170*, to become *Fellows of the R.I.B.A.*
- (b) *Members of the Society*, approximately 980*, to become *Licentiates of the R.I.B.A.*, with full corporate powers and the power of voting on all subjects, and the right to use the affix *L.R.I.B.A.* and the title "Chartered Architect."
- (c) *Licentiates of the Society*, approximately 180*, to become *Students of the R.I.B.A.*, with privilege of becoming *Licentiates of the R.I.B.A.* as and when they are qualified to do so. (See para. 3.)
- (d) *Students of the Society*, approximately 130, to become *Probationers of the R.I.B.A.*

- (a) To ensure a more adequate representation upon the Council of each corporate class.
- (b) To effect continuity of a Council's policy by limiting the number of its Members put up for re-election annually.
- (c) To increase the representation of the Allied Societies, including those overseas, on the R.I.B.A. Council.
- (d) To enable important questions of Institute policy to be submitted to a referendum of all Members in lieu of a General Meeting in London only.

BEFORE AMALGAMATION.								AFTER AMALGAMATION.			
Approximate Membership of the R.I.B.A.				Approximate Membership of the Society of Architects (October, 1923).							
Fellows			960	Fellows			200†	F.R.I.B.A.			1,130
Associates			2,350	Members			1,137	A.R.I.B.A.			2,350
Licentiates			1,380	Licentiates			167	L.R.I.B.A.			2,347
Students			293	Students			130	Students, R.I.B.A.			455
Probationers			500					Probationers, R.I.B.A.			630
TOTAL			5,483	TOTAL			1,634	TOTAL			6,912

Associates	..	..	..	..	3,000
Licentiates	..	..	..	..	1,500

PROPOSALS FOR AMALGAMATION

No provision is made for the admission to the R.I.B.A. of any unattached Architects other than the above, except through the ordinary channels, but it is hoped that many may be induced to join their local Societies allied to the R.I.B.A., and thereby assist towards the complete unity of the profession.

(B) ACTION AFTER AMALGAMATION.

1. The R.I.B.A. undertakes, immediately upon the ratification of the terms of amalgamation, to appoint a Registration Committee upon which the Society shall be equally represented with the R.I.B.A. to draft and carry through its various stages the Registration Bill until it becomes an Act.

2. The Society undertakes, when the amalgamation is completed and the transfer of members effected, to begin to take the necessary steps for the winding-up and dissolution of the Society.

(C) FINANCE.

1. The Members of The Society of Architects joining the R.I.B.A. will not be required to pay entrance fees. The subscriptions for all Members of the various classes of the R.I.B.A. to be as follows :—

Fellows	£5 5s. od. per annum.
Associates and Licentiates	£3 3s. od. per annum.
Students	£1 1s. od. per annum.

2. The surplus of assets over liabilities of the Society was estimated at the last audit in October 1923 at £7,000. It is estimated that if the scheme is carried through the R.I.B.A. will have an additional income of between £5,000 and £6,000 a year.

APPENDIX

OPINION OF MR. EDWARD SHORTT, K.C.

On the advice of the Parliamentary Agents of the R.I.B.A., the opinion of Mr. Edward Shortt, K.C. (late Home Secretary) was obtained.

The case submitted to Mr. Shortt and his opinion upon it are appended.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

MEMORANDUM FOR OPINION OF COUNSEL.

1. The architectural profession demand that a serious attempt should be made to obtain the Statutory Registration of Qualified Architects.

2. At present there are two independent professional organisations in this country :—

(a) The Royal Institute of British Architects, with over 5,000 members and students and a network of "Allied Societies" and Branches (37 in number), covering the whole country, and embracing several thousand additional members. The R.I.B.A. is the Royal and Chartered body founded 90 years ago to foster the art of architecture and protect the interests of the profession.

(b) The Society of Architects, founded 40 years ago, an unchartered body of some 1,600 professional members and students, completely independent of the R.I.B.A. and endeavouring to discharge similar functions to those of the R.I.B.A.

3. The Society of Architects have declined to support and would almost certainly oppose a Registration Bill promoted by the R.I.B.A. on the only lines which are acceptable to the Council of the R.I.B.A., but would support a Bill which provided for the establishment of a new federal organisation to control the whole profession.

4. The R.I.B.A. will not promote or acquiesce in a Bill which hands over the control of the profession to a new body independent of the R.I.B.A., and will only support a Bill which confirms the chartered position of the R.I.B.A. as the supreme governing body of the profession.

5. As a way out of this *impasse*, the Council of The Society of Architects propose to dissolve their Society on condition that their members are admitted into the R.I.B.A., so leaving the R.I.B.A. with its network of "Allied Societies" as the sole and supreme professional organisation of Architects in the Kingdom.

6. If this solution is accepted, there is no obstacle to the drafting of a Registration Bill on the lines desired by the R.I.B.A.

The Opinion of Counsel is desired on the following Question :—

"Has the R.I.B.A. a better chance of success with its Registration Bill if it absorbs The Society of Architects as suggested in paragraph 5, or if it leaves the Society in its present independent state?"

OPINION.

Having regard to paragraphs 3 and 4 of these instructions, I do not think that any Bill could succeed in present circumstances. But if The Society of Architects dissolve, as suggested in paragraph 5 of these instructions, and the Members are admitted into the R.I.B.A., the hands of the R.I.B.A. would be immensely strengthened. Coming to Parliament, as they would, for the protection of the public as well as for their own better regulation, they would speak with the united and unanimous voice of the whole profession. I am of opinion that their chances of success would be infinitely greater than they would be in present circumstances.

E. SHORTT.

3 HARE COURT, TEMPLE, E.C. 1.
9 April 1924.

The Council of the Society of Architects has also issued the following
letter to the members of the Society

28 BEDFORD SQUARE,

W.C.1.

TO MEMBERS OF THE SOCIETY OF ARCHITECTS.

The enclosed is a précis of the main lines of the agreement come to by the Councils of the Institute and the Society on Registration and Amalgamation. It is being issued to the Members of the R.I.B.A. and also to those of the Society for their information only, and not for the purpose of discussion at this stage of the proceedings. It has been arranged with the R.I.B.A. Council that after the forthcoming election in June next, particulars of the scheme in detail will be submitted first of all to the general body of Members of the Institute by the Council of that body. If the scheme is approved and subsequently confirmed by the general body of the R.I.B.A., it will afterwards be presented to the general body of The Society of Architects, with whom, therefore, the final decision will rest.

It is earnestly hoped by the Council of the Society that until the scheme in detail is placed before the Members for final consideration, they will refrain from Press criticism of the proposals or from taking any other steps which may tend to prejudice the issue or in any other way to embarrass the R.I.B.A. or prejudice the consideration by that body of the scheme on its merits. The Council of the Society realises that this request may put a severe strain upon the loyalty of the general body of Members, but it has every reason to suppose that Members will continue to demonstrate the confidence which they have hitherto reposed in the Council, by acquiescing in this request made in the interests of all concerned. The Council undertakes that if and when the time arrives, Members of the Society will be invited to express their views on the subject and to record their votes personally and by proxy as provided under the regulations.

There are indications that any criticism by Members may be directed chiefly to the proposal to transfer them to a class of "Licentiates" within the Institute, but this class of "Licentiates" must not be confounded with the present one, the Members of which have no corporate existence within the Institute. The new class of "Licentiates" are to have full corporate membership of the R.I.B.A., and voting powers on all subjects, including the Charter and Bye-laws, and the right to describe themselves as Chartered Architects and to use the affix "L.R.I.B.A." The Society's proposal was for the new class to be described as "Members" of the Institute, but inasmuch as the term "Member" in a general sense would include Fellows, Associates and Licentiates of the R.I.B.A., its use could not be restricted to one class of membership. There are some who consider the designation "Licentiate" as suggestive of higher qualifications than that implied by "Member."

It must be borne in mind by Members of the Society that the one and only object of the Council of the Society in agreeing in principle to amalgamation with the Institute is for the purpose of accomplishing the main object for which the Society was founded and is being carried on, viz., the attainment of Statutory Registration of Architects. The Council of the Society is of the opinion that such amalgamation is a necessary preliminary to Registration, and that the chance of obtaining Statutory Registration will be enormously strengthened and increased by amalgamation with the Institute, which is itself pledged to pursue the same object and has given an undertaking to the Society, in the event of the amalgamation taking place, to promote a Registration Bill and to pursue it until it becomes an Act.

In this connection the attention of Members of the Society is called to the appendix on page 6 of the enclosed particulars, giving the opinion of the eminent K.C., Mr. Shortt, on the question.

The Council trusts that if and when the time comes that the Members of the Society are called upon to make a decision in regard to amalgamation, they will regard the process of absorption merely as a means to an end, and that any who for personal reasons might, in normal circumstances, have felt disinclined to accept the proposed terms of transfer will realise that they are the Members who, if they are far-seeing and generous enough to put aside personal feelings and support the Council, will be amongst those without whose aid it would have been impossible for the Society to take advantage of the opportunity now afforded it of accomplishing the main object for which it was founded.

It is hoped that the Members of the Society will realise that during the long and protracted negotiations with the R.I.B.A. Council on the subject, every question on points of detail which it seems possible could be raised by Members of the Society has been exhaustively discussed and the matter considered from every conceivable point of view. In these circumstances, and at this stage of the proceedings, they will be rendering a great service to the Society if they will refrain as far as possible from criticisms and enquiries which would involve the Society in explanations on points of detail which may, after all, not arise.

E. J. PARTRIDGE,

President.

14th April 1924.

See also letter signed by Past Presidents R.I.B.A., p. 404.

Correspondence

MR. GOODHART-RENDEL'S PAPER.

Mentone, 11 April 1924.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I read with much pleasure Mr. Goodhart-Rendel's excellent paper on English Gothic Architecture, and I am sorry that absence from town prevented my attending the meeting.

I must, however, take exception to some remarks he made about John Nash, the architect of Regent Street. He said "Nash carried the practice of jerry-building to such a degree that little of it remains to the present day."

This is absolutely untrue, as witness Regent Street (till it was lately demolished) and the houses round Regent's Park, to say nothing of the work he executed at the Royal Palaces and the United Service Club. He would not have been appointed Architect to the King if he had been such a man as Mr. Goodhart-Rendel describes him.

The additions to Corsham Court had to be rebuilt, because the work was scamped, and Nash, then being an old man, was unable to take the long journeys to Bath to supervise the work. The reason Regent Street was built in brick and plaster was, as Nash said, that if stone had been employed the cost and difficulty of transport was so great that the street would never have been completed. There are many country houses built by Nash still in existence, and I have never heard that the work was badly executed. Pugin* was engaged by Nash when he first came to London from Paris and worked in his office, and Nash paid his expenses to enable him to travel and study Gothic architecture in England.—Yours faithfully,

W. HILTON NASH [F.].

To the Editor, JOURNAL R.I.B.A.— 10 April 1924.

DEAR SIR,—Mr. Goodhart-Rendel's most interesting and excellent paper on *English Gothic Architecture of the Nineteenth Century*, printed in the current issue of the JOURNAL, certainly warranted the timely appreciation by Professor Beresford Pite when he heartily proposed the vote of thanks to its capable author.

I regret exceedingly my inability to be present at the meeting, but sincerely wish to support the congratulations accorded to the lecturer, who has always consistently recognised the merits of the notable achievements of the leaders of the Mediaeval movement during the Victorian Era with which I was to some degree associated as, for instance, by my active connection during a quarter of a century with the Royal Architectural Museum founded by its pioneer Sir Gilbert Scott, whose memorial in Westminster Abbey personally concerned me, when I gladly served as Honorary Secretary of the fund raised for that purpose.

The discussion which you have given with the report of Mr. Goodhart-Rendel's comprehensive essay is equally

* Mr. Nash, of course, refers to Augustus Charles Pugin, the father of Augustus Welby Pugin.—Ed.

valuable and entirely worthy of the occasion. Mr. Edward Warren's remarks following upon his description of a Mullioned Cottage in "Jacobean Gothic" erected by a village mason on a village hill in the Quantocks, "far away from the contamination of the 'Building News' and archaeological journals," induces me to inquire for more precise information, particularly as the speaker went on to say that he had observed how "the lost cause of Gothic Architecture was supported with a fervour almost beyond belief in Oxford." It is true that Mr. Warren had just lately discovered, among the many anachronisms (which he tells us he has constantly found in this University City) "another incongruity at Oriel College, where the Middle Quad has been flanked by two buildings in deliberately Jacobean Gothic."

The professional Press can scarcely be blamed for what has thus happened, though its baneful influence seems possibly implicated perhaps by its eclecticism which arises from an impartial endeavour to illustrate the best available contemporaneous buildings of the day. However that may be, I am at a loss to understand exactly this reference to "the contamination of the 'Building News.'" After 1872 I was enabled to assist in producing a vast number of illustrations of the best work done by Gilbert Scott, G. E. Street, G. F. Bodley, J. L. Pearson, Wm. Burges, James Brooks, Norman Shaw, Alfred Waterhouse and others, too numerous to mention, in the pages of the old *B.N.*! As to that record an Editorial Melbourne article in the January issue of the *Journal of the Royal Victorian Institute of Architects* bears witness in a complimentary way, adding "not a few eminent in the professional world owe a great deal to the faithful representations of their designs by M.B.A." This from Australia.

MAURICE B. ADAMS [F.].

16 April 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—It is indeed a pity that Mr. Maurice B. Adams was not able to be present at the reading of Mr. Goodhart-Rendel's paper, as he missed a pleasure, and has fallen into a little error, through misinterpretation of my poor remarks.

If, however, he had read your report with more attention he would have seen that in my reference to cottage building in the Quantocks I was quoting my friend the late Mr. Alfred Parsons, R.A. The word "contamination" was used jocularly and was received in that sense by my audience at the R.I.B.A.

Mr. Parsons obviously meant that the Somersetshire masons, who dwelt and worked in a remote district, had no contact with illustrations of contemporary architecture, and preserved the traditional manner of Jacobean Gothic up to the end, or nearly the end, of the nineteenth century. I am not responsible for that statement, but I believe it.

I need hardly say that I intended no slur upon that very excellent paper the *Building News*, for which I have every respect.

As to anachronisms at Oxford, I gave three or four instances, and believe there are many others. The "deliberately Jacobean" buildings at Oriel are interesting as showing the continuity of that manner well into the eighteenth century.

Yours faithfully,

EDWARD WARREN [F.].

Domestic Architecture of the American Colonies and of the Early Republic*

BY PROFESSOR A. E. RICHARDSON [F.]

This handsome volume, in which is embodied the substance of a course of lectures delivered by the author at the Metropolitan Museum of Art, New York, in 1920, was published in November 1922. It has taken exactly a year for the review copy to reach London, but it is none the less welcome for the delay.

The work contains three hundred pages of text and two hundred and nineteen illustrations, including drawings and photographs; moreover, it is a book and not a specious compilation.

The admiration for Colonial work began in America nearly sixty years ago, perhaps on account of the popularity of Hawthorne's "House of the Seven Gables" and Longfellow's "Wayside Inn," and not indirectly responding to Thackeray's novels. In this is to be seen an almost parallel development to the revival of interest in English architecture which began in the fifties of the last century, with copious references to the work of Sir Christopher Wren, and has been continued through the various phases, in an ascending scale, until the present day. Both developments regarded in an historical sense, not the revivals, have the unquestioned merit of offering direct truths independent of style or taste. Both correspond to the stimuli of environment and conditions; in addition, the exemplars are true to structural laws of use and function, and observant of economy of material without sacrifice of beauty. Many books have been written on the subject of traditional domestic architecture both in this country and America, for the subject has demanded tribute not only in writing but in the form of measured drawings and photographs. In America many distinguished authors have been busy checking ill-considered travesties and revivals by constant reference to the indigenous although slight building expression of their forbears of the Colonial period. Professor Fiske Kimball, whose name stands for thoroughness of research as well as for authoritative views, has produced a book which, although limited to the colonies under English rule, also bridges the gap between the Colonial and the first Revolutionary period. He treats of the art and its evolution in the seventeenth and eighteenth centuries, and its subsequent development in the days of the early Republic. He employs the term Colonial in the original meaning of the term, and goes on to describe the later influences which so effectually biassed taste towards later

European models of classic origin. The opening chapter describes building in the seventeenth century and refers continuously to parallel examples in the mother country, to which decisions he is helped by references to Mr. Innocent's valuable work, *The Development of English Building Construction*. Naturally he refers to the framed structures of wood which began to be built after 1611. The "Scotch House" (Boardman House), Saugus, Massachusetts, which was built in 1651, has all the character of a Hertfordshire house of the same period; but the Whipple House, Ipswich, Massachusetts, which dates from 1669, shows some slight changes from English custom. It was natural that the building tradition brought from England should by contact with a country of dissimilar natural and material conditions undergo more than a surface change. Thus it came about that a definite departure was made at the close of the seventeenth century and the buildings took on, perhaps subconsciously on the part of the builders, that definite American look which responds to regional and other factors.

Professor Kimball is very explicit on the subject of the windows of the late seventeenth century. He writes: "These, which were universal in the better houses after 1650, were hinged casement sash with leaded panes, either diamond or oblong in shape, a considerable number of which are preserved, although I know no case of one remaining in its original position." A good idea of the interior of a late seventeenth century house is obtained from the illustration of the Parlour of the Capen House at Topsfield. A little further on the author, in Fig. 15, shows the structural arrangements of New England houses of the late seventeenth century, which go far to show that the external effect was derived from the plan. Houses of masonry were not at this time looked upon with favour, neither was it always possible to obtain lime for the construction. Brick, on the other hand, at this time was widely used, not always imported from England or Holland, but manufactured as necessity demanded on the spot. It is interesting, and not a little curious, to study the Tudor characteristics of "Bacon's Castle," Surrey County, Virginia, which was built of brick before 1676, or Fairfield, Carter's Creek, Gloucester County. The house of William Penn (Letitia), built of brick between the years 1682-3, is fair evidence of the impending change in building expression. Here is a small house of brick with sashed windows and outside shutters that might well stand amidst the umbrageous greenery at

* *Domestic Architecture of the American Colonies and of the Early Republic*. By Professor Fiske Kimball. New York: Charles Scribner's Sons. 1922.

AMERICAN DOMESTIC ARCHITECTURE

Chalfont St. Giles. From such evidence as the foregoing it can be said that the seventeenth century in America, in so far as the counties under English rule are concerned, reflects the survival of mediæval methods which were also current in England, and in some cases these methods were continued well into the eighteenth century, later to be fused with the newer leavening of precise workmanship and detail which then became the mode.

The opening years of the eighteenth century brought with each shipload of emigrants and commodities the newer ideas of classicism. Then it was that buildings were conceived on symmetrical lines, and although the mediæval spirit of use and function underwent change and emphasis was no longer given to gables and the grouping of chimney stacks, it was merely transferred to door and window lines, variety of roof lines, pediments and cornices. It was inevitable as it was logical that the tremendous impetus given to vernacular building in England by Sir Christopher Wren and his followers should have a reflex in the Plantations. Perhaps the best index to the change in taste is afforded by reference to Joseph Moxon's *Mechanick Exercises*, but the inherited instinct for structure which came so readily to the hands of the early colonists still had some part to perform, as is to be seen in the plan of the Challoner House, Newport. Cliveden, Germantown, Pennsylvania, is strikingly Hanoverian, as is the Hancock House at Boston, which dates from 1737-1740. The Hutchinson House, Boston, on the other hand, has for its prototype the fine house of the same date with pilasters at Bideford, Devon, which place, as is well known, enjoyed a considerable trade with America. Stratford, Westmoreland County, Virginia, which was built between 1725 and 1730, is essentially a product of the new environment (see illustration). Professor Kimball proceeds with his story by giving plans of the eighteenth century houses, and very carefully distinguishes between those with transverse halls, those with developed front halls and staircase halls, and those derived from Palladio. He is also illuminating on the subject of the relation of outbuildings to the house proper, such as Carter's Grove, 1751, Stratford, and Mount Airy. One of the finest houses of the period is Westover, James City County, Virginia, which was built shortly after 1726. Another is the John Vassall (Longfellow House), Cambridge, which dates from 1759.

After the middle of the eighteenth century the portico house appears, generally, as in the case of the Roger Morris House, New York City, with slender Doric columns of tetrastyle distinction embracing two floors with a projecting balcony within. This is the period of portico and pediment of precise workmanship and good ornament. The larger houses carry that look of opulence denied to the earlier settlements. Society had by this time changed very considerably ;

no longer was it possible for a transported pickpocket who had been " burnt in the hand at Newgate " to rise to the important post of Justice of the Peace. It is obvious that the original owner of the Miles Brewton House, Charlestown, was a man of vast wealth, and also that the leaven of such publications as *Ware's Compleat Body* and Swan's *British Architect* was working toward a more distinguished if slightly ornate expression. This love of ornamental finery asserted itself around chimney pieces and internal doors ; it is found spreading like mistletoe on the ceilings and it is evident in the decoration and embellishment of such fine stairways as that at Tuckahoe and the Jeremiah Lee House, 1768.

Up to the time of the War of Secession, Colonial architecture had differed, in principle, very little from the English prototypes, but from 1780 onwards there is to be observed that slight stiffening which portrays the newer and freer spirit of American society. The John Reynolds House, Philadelphia, 1786-1787, is a typical example of a house which, while boastful of its ancestry, claims the privilege of free citizenship, but the builders still kept an eye on the English ideal.

At this point the author focusses attention on the " Houses of the Early Republic," which he asserts demonstrate the change that overcame American art as a whole. It was then that taste moved towards a more thorough recognition of the classical ideal. Houses had to be modern and convenient, they had to be showy, but at the same time questions of economy had to be considered. As was inevitable, for a time, a reflex of Adamesque taste prevailed, but this during the first fifty years of the Republic's youth gave way to each new theory of Classic art, Roman, Greek, French and Italian, that came over in waves to the New Continent. The American architects of this eventful period, including such men as Jefferson and Charles Bulfinch, were fired with the impulse to make the style thoroughly American ; they were no longer content to be followers, but adventurers. To such names must be added those of Hoban, the Irishman, and Benjamin Henry Latrobe, who arrived as fast as wind and wave would permit from the London office of Samuel Pepys Cockerell. It is significant that the band of adventurers, while seeking the fullest expression of the American classic ideal, thought out their plans for houses on definite structural principles, hence the logical and sane arrangement of such examples as the Harrison Gray, Otis House, Boston, and the Van Ness House, Washington, the latter from the pencil of Latrobe. Planning at this period for houses developed into a scientific art. Professor Kimball gives many illustrations of such plans from the originals. The Swan House at Dorchester is an outstanding as well as an upstanding example of the structural principle. The Octagon at Washington, which William Thornton designed between the years

1798-1800, is another instance of sound structural ideas combined with rare artistry. There is no denying the forceful expression of these two examples. The earlier work had romantic charm, the later has spacious dignity and direct statement for its chief attributes. Much of the quality in the work of Jefferson and Latrobe is due to the care given to detail both in the plan and the elevations. There is extant a drawing of Latrobe's showing cornice and window details to small scale which goes far to explain the methods imbibed by this talented architect when he was an assistant in the elder Cockerell's office. The writer has a collection of Robert Milnes' drawings for small houses made between 1770-1810 which show the same precision. It is therefore obvious that the old architects did not design with malice aforethought, but set out to give articulation to the structural idea, and that with extreme care; hence the very convincing results. America at this date, for a comparatively new country, was developing a natural style in so far as domestic architecture was concerned. The reign of terror was not to come for half a century. It was Thomas Jefferson who changed taste for the highly Ionic portico style, such as the Ionic of Fortuna Virilis, at the University of Virginia, and the Doric of Monticello. It is significant, however, that side by side with academical, if American, precision such delightfully free houses as the Dyckman House, New York City, and many small and obscure farmhouses were being built recalling the earlier Colonial instincts. Professor Kimball carries the reader from one fine example to another; the interest never wanes. We see The Woodlands, Philadelphia, as remodelled, the accepted design for the President's House, the austere dignity of the Harrison Gray Otis House, by Bulfinch, and the gracious expanse of the Lyman House at Waltham, Mass., and finally the reader is confronted with the town houses and terraces of New York, Boston and Philadelphia. What is most striking about the character of the later houses is the freedom of expression given to such important features as the porches, such, for example, as that to the Joseph Peabody House, Salem. It is obvious that after the severance with the mother country, grates, stoves and chimney surrounds, as well as locks from Birmingham, continued to be imported by the shipload, but it is equally certain that America began to make her own goods.

Professor Kimball has produced a most engaging book. He provides a chronological chart of five pages and, what is more to the point, 27 pages of notes on the individual houses which are models of precision and fact.

It is apparent from the author's argument that he does not offer up this history of American domestic building as a species of crib book whereby architects are invited to select this or that type of house for exploitation. He has had a wiser purpose in view,

for from first to last he is eloquent of the structural principles which brought the assemblage of material into definite form, and while careful to adopt the synthetical method of analysis and to call attention to the beauty of the examples, he avoids any attempt to foist the style on his audience either by invidious expressions or going crank on any particular phase. English students would do well to study the development in connection with the parallel course in their own land; they would do well also to refer to the authoritative work on *Building Construction* by Mr. Innocent, which was published in 1916. For although styles change and fashion dictates, fundamental principles remain constant.

Review

BERMUDA HOUSES. By John S. Humphreys, A.I.A., Associate Professor of Architecture, School of Architecture, Harvard University. 4th, Boston, Massachusetts, 1923. £3 15s. [Marshall Jones Company.]

This book is a valuable record of English Colonial architecture. It is interesting to find that the volume has been "prepared and published at the request of a number of prominent architects in New York and Boston." So many as thirty voluntary subscribers supported the publication. But Englishmen should regret that no British support is to be found in the list of these subscribers. Surely now that we have a British Commission on the Fine Arts it is not out of place to express the hope that the word British in its constitution shall be read as including the whole Empire. In the Dominions and Colonies, and in India, this Commission might do valuable work in the future. There is a wide, an unlimited field for the activity of such a body, if its principles and aims could be applied by local initiative. The consent and co-operation of the authorities in the territories overseas would be necessary if its scope is to be so enlarged. But if this larger view is taken we may hope that in the years to come it will before long be impossible for our American friends, and enthusiasts for the preservation of sound British traditions in building, to speak as the author truly speaks in these pages. He refers to these older Bermuda buildings as having "a particular interest and charm"; and that in them is developed "an architecture worthy of perpetuation." Many "are being altered and modernised ruthlessly, or without thought of preserving the old Bermudan character of architecture; others are falling into decay through neglect." Many of the newer houses "are of the suburban villa type, commonplace and smug." "If Bermuda's prosperity continues to increase, it is to be hoped that the designers of new houses . . . will seek their inspiration in Bermuda's own older architecture. . . . It is . . . appropriate to the climate and other local conditions, harmonious and in scale with the surroundings."

These expressions of opinion are quoted from the author's preface. And judging by the nearly two hundred plates, they are fully supported so far as they refer to the old buildings in one of our oldest Colonies. And we may wel-

come the opinions of the Associate Professor of the Architecture School of Harvard University, and, at the same time, hope they will, with this book, do something to rouse Englishmen, both at home and overseas, and make them refuse to neglect and destroy their treasures in these buildings and others for the future.

The historical note on the Colony is interesting. There is in it a quotation from some observations by Mr. W. H. Taft that is a reminder of the attack on the holders of Charters by "quo warranto" during the regime of Charles II, when arbitrary methods were making encroachments on those many valuable privileges which the charter system had preserved as a national principle since the Middle Ages. These charters did more than many realise to preserve the sound building traditions of the immemorial craft guilds. And architecture through the ages rested on the foundation of these guilds, which were both the protectors of the craftsmen and the preservers of their inimitable skill.

HUBERT C. CORLETTE [F.]

The Library

THE ORGAN-CASES AND ORGANS OF THE MIDDLE AGES AND RENAISSANCE. By A. G. Hill, 2nd. series. Fo. London. 1891.

Our Library has been too long without completing this standard and splendid work. The fine drawings of the best examples from Lübeck to Tarragona, from Tewkesbury to Siena, from Tirmont to Genoa, are invaluable to the modern architect who so often comes to grief in this particular branch of design through ignorance of the practice of the old designers and neglect of the conventions which all ages from Gothic to Baroque uniformly observed, and by observing never failed of satisfying results.

A HISTORY OF ORNAMENT, RENAISSANCE AND MODERN. By A. D. F. Hamlin, with 464 illustrations and 23 plates. Large 8o. London: [1924.] £1 4s. [B. T. Batsford, Ltd.]

The Library already possesses Professor Hamlin's *History of Ancient and Medieval Ornament*, to which this is the promised successor. The earlier volume covered the period from 3500 B.C. to 1500 A.D. As regards the present one its starting-point is the latter date, and the evolution of the arts of decoration is historically considered and carried down to the present time, for the author holds that the impulse of the Renaissance has not, even in our days, exhausted itself. The book is very fully illustrated by 110 half-tone plates, small in size but of unusually good quality of printing, and 350 line-cuts printed with the text.

ENGLISH HOMES. Period II: Vol. I. EARLY TUDOR 1485-1558. By H. Avray Tipping, M.A., F.S.A. *Country Life*.

We are so accustomed to the high standard of *Country Life* publications that we should resent it if any work of theirs fell below it, and certainly this one does not. The text is learned and illuminating, and the illustrations delightful, and whilst many old favourites are included there are numerous examples not generally known.

One notices that the restorer has been busy with some of them recently, and whilst rejoicing that they are well cared for, one wonders how far the recent craze and some of the tricks resorted to are justified.

Perhaps some of us may live to see a re-restoration movement, aiming to bring back the buildings to their Victorian state after the example of Carlyle's house in Cheyne Row.

C. E. S.

ST. PAUL'S BRIDGE SCHEME.

The matter of the proposed new St. Paul's Bridge was discussed on 8 April at a meeting called by Sir William Bull, M.P., and held in a Committee Room at the House of Commons. There were present members of the deputation representing the Royal Institute of British Architects, the London Society, the Town Planning Institute, and the Architecture Club, who recently stated to the Minister of Transport their case against the proposed bridge, and members of Parliament for certain London and Home Counties constituencies.

The meeting was addressed by members of the recent deputation, and the remarks of the members of Parliament present, with one exception, indicated general agreement with the arguments advanced against the bridge. Sir T. Vansittart Bowater was the one speaker in support of the scheme, his main point being that the whole question had been settled long ago. The discussion ended with the carrying of a resolution proposed by Viscount Curzon, M.P., to the effect that the meeting urgently recommended that before the matter went any farther the Minister of Transport should give an assurance that no money should be spent on the scheme until Parliament had had an opportunity of going into it.

Mr. Paul Waterhouse, on behalf of the R.I.B.A., said they felt that nothing like this scheme should be undertaken unless there was a considered plan for a complete rearrangement of London's traffic ways.

Sir T. Vansittart Bowater said the matter had long ago been very carefully considered. Southwark Bridge had never been any good. The widening of Aldersgate Street, which would form part of the scheme of the new bridge, would have to be undertaken, sooner or later, whether the bridge were built or not. The City Corporation had already spent about £1,000,000 in the purchase of property in preparation for the construction of the bridge. The bridge would do much to relieve traffic, and expert engineers had said that it would not affect St. Paul's. It would not, the speaker declared, hurt St. Paul's half so much as the heavy omnibuses which passed it every day.

Mr. W. R. Davidge (Town Planning Institute) pointed out that since 1911, when the scheme was first prepared, traffic conditions had entirely altered. Traffic moved faster when it was moving, but it stopped for longer periods. A new St. Paul's Bridge would double even the present length of the traffic queues. This whole scheme was out of date, and contained not one principle which modern town planners and arterial road makers considered essential. Nothing should be done until the new London traffic authority had had an opportunity of considering it. Mr. W. Rees Jeffreys also addressed the meeting.

The R.I.B.A. and the Society of Architects

The following letter, signed by all the surviving Past Presidents of the Institute, who have held office since the year 1902, has been addressed to all members of the Institute.

DEAR SIR,—We have read with great satisfaction that the Councils of the R.I.B.A. and The Society of Architects have agreed upon a complete scheme for the amalgamation of the two bodies.

In our opinion this amalgamation will immensely strengthen the influence and authority of the Royal Institute, and we hope that it will receive the undivided support of our members.

For many years this question has been under discussion, and a splendid opportunity has now arisen to settle on broad lines the difficulties of organisation and administration which the existence of two societies doing similar work has caused in the past.

To secure the representation of the profession by one great Institute is an ideal we have always hoped to see realised, and we desire most earnestly to appeal to members to support the Council's scheme in every way in their power.—Yours faithfully,

ASTON WEBB,	President, 1902-1904.
T. E. COLLCUTT,	" 1906-1908.
LEONARD STOKES,	" 1910-1912.
REGINALD T. BLOMFIELD,	" 1912-1914.
JOHN W. SIMPSON,	" 1919-1921.
PAUL WATERHOUSE,	" 1921-1923.

DRAWINGS BY INIGO JONES.

His Grace the Duke of Devonshire has kindly lent to the Victoria and Albert Museum for exhibition during May and June the very valuable series of drawings by Inigo Jones, from the Library at Chatsworth, comprising designs for scenery and costume for use in the masques performed at the Court of James I and Charles I.

Inigo Jones bequeathed his collection of architectural and stage designs to John Webb, his assistant and nephew by marriage, and from Webb's descendants the bulk of the collection passed ultimately to the Earl of Burlington, and from his villa at Chiswick to Chatsworth, where it has been preserved ever since. Besides Inigo Jones's pen drawings for the opening scene of Ben Jonson's "Chloridia" or William Davenant's "Luminalia," there are designs for the actual dresses which James and Anne, or Charles and Henrietta Maria, and the Lords and Ladies at Court wore, a series of some 300 drawings varying from the boldest and roughest first sketch by Jones himself to a detailed and careful design by some assistant for the completed dress. The names of the wearers on the projects for dresses, the splashes of the scene-painters'

distemper on the sketches for scenery, prove that the drawings were in fact used for the practical purposes for which they were prepared.

SIR JOHN W. SIMPSON, K.B.E.

The announcement made on the day before the opening of the British Empire Exhibition that the King had been pleased to confer the honour of Knight Commander of the Order of the British Empire on Mr. John W. Simpson, the principal architect to the Exhibition, was received with general satisfaction by his brother architects as a suitable recognition of the successful carrying out by Sir John and his partner Mr. Maxwell Ayrton of a vast architectural plan and scheme of buildings. As a member of the R.I.B.A. since 1882, as one of its most enterprising Presidents (1919-1921), as the organiser of the International Town Planning Conference held in London in 1910—the most successful conference ever held under the auspices of the Institute—Sir John Simpson's splendid work in the cause of architecture has long been recognised, not only in this country, but in France, of which country he is a Chevalier de la Legion d'Honneur, and a corresponding member of its leading architectural societies.

THE BUILDING TRADES' EXHIBITION.

Mr. J. Alfred Gotch (President R.I.B.A.) took the chair at the opening ceremony of this Exhibition on 11 April, which was attended by a representative gathering of members of the architectural profession and the building trades.

In introducing Mr. Wheatley, the Minister of Health, who opened the Exhibition, Mr. Gotch referred particularly to the Report (which had appeared that day in *The Times*) to the Government of the building industries in the carrying out of a "full housing programme" with particular reference to the means of providing an adequate supply of labour and materials. It was most gratifying to architects, he said, and to all who had the interests of the building industry at heart, that the whole of the resources of the industry would not be concentrated on housing, to the exclusion of ordinary building operations. He was very much struck with the insistence the report laid on the operation of good will. He had recently been reading the *Life and Letters* of Mr. Page, the American Ambassador to this country during the War, and noted the emphasis with which he spoke upon courtesy in international relations. He thought that good will and courtesy would help in the solution of most of the problems of life. The President also referred to the skill and enterprise which Mr. H. Greville Montgomery had displayed in arranging the Building Trades' Exhibition, and the great interest and value which such an exhibition had for all those who were interested in the many issues of building.

Mr. Wheatley in declaring the Exhibition open dealt in some detail with the recently published report of the building industries.

Major James Petrie (President of the Institution of Structural Engineers) proposed a vote of thanks to Mr. Wheatley, which was seconded by Mr. H. G. C. Johnston (President of the Institute of Clay Workers).

OBITUARY

Allied Societies

SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS.

ANNUAL GENERAL MEETING—APRIL 10th, 1924.

Mr. J. R. Wigfull in the chair.

Apologies for absence were received from Messrs. W. C. Fenton, C. B. Flockton, H. Nowill, J. H. Odom.

The minutes of the last meeting were read and confirmed.

Mr. H. Fieldsend and Mr. F. J. Powell were proposed and seconded as Associate Members of the Society.

The Annual Report was read and approved on the proposition of Mr. A. F. Watson, seconded by Mr. F. E. P. Edwards.

Mr. J. R. Wigfull proposed and Mr. A. F. Watson seconded that the Annual Statement of Accounts be adopted. Mr. H. Webster and Mr. H. Nowill were appointed honorary auditors.

Votes of thanks to the retiring officers were then passed.

The election of officers for the session 1924-25 resulted as follows:—

President: Mr. H. L. Paterson [F].

Vice-President: Mr. F. E. P. Edwards [F].

Hon. Treasurer: Mr. R. Fowler, F.S.I.

Hon. Secretary: Mr. H. B. S. Gibbs [A].

Council: E. M. Gibbs [F]; F. Winder, Licentiate R.I.B.A.; W. C. Fenton [F]; W. J. Hale [F]; A. F. Watson [F]; C. B. Flockton [F]; J. R. Wigfull [F]; W. G. Buck, Licentiate R.I.B.A.; J. Amory Teather, Licentiate R.I.B.A.; H. I. Potter [A]; J. M. Jenkinson [A]; F. H. Wrench, A.M.I.C.E., Licentiate R.I.B.A.; C. M. Hadfield [F]; E. M. Holmes, B.Eng., F.S.I.; A. Whitaker; J. C. P. Toothill [A].

The total membership now stands as follows: 1 Honorary Member, 25 Fellows, 46 Associates, 2 Students and 6 lay Members, making a total of 80 as against 77 last year.

Obituary

ALBERT E. MURRAY [F], R.H.A., F.R.I.A.I.

It is with great regret that we have to announce the death of Mr. Albert E. Murray, of Dublin, so soon after his retirement from the active practice of his profession, in which he had been engaged for over half a century. Mr. Murray had many friends among the members of the Institute in London and the provinces who will regret his loss.

We are indebted to Mr. R. M. Butler [F] for the following particulars of Mr. Murray's career.

Mr. Murray was articled to his father, the late William George Murray, R.H.A. He was a student of the old Metropolitan School of Art, Dublin, where he won silver and bronze medals and a South Kensington medal. He became a member of the Royal Institute of the Architects of Ireland in 1866, nearly sixty years ago, and was at the time of his death the oldest member and "the father" of the Institute. He was honorary secretary and treasurer to the Institute for over seventeen years and conducted its

affairs on a basis of sound economy and thrift, so much so that, having found it in a state of bankruptcy, he was enabled, on resigning office, to hand over the substantial sum of over five hundred pounds of accumulated investments. During his long occupancy of the office of honorary secretary he was very jealous of the honour and prestige of the Institute, and exercised a scrupulous care in regard to the qualifications of applicants for admission to membership. In 1914 the R.I.A.I. elected him president, which office he held for three years until 1917. He also held the honorary office of Professor of Architecture to the Royal Hibernian Academy, and for some years acted as examiner in architecture to the National University of Ireland.

Mr. Murray had an extensive practice throughout Ireland, specialising in hospital work. Amongst his chief works were the Cairns Memorial Wing to the Rotunda Hospital, Dublin; Carnegie Free Library, Waterford; work for the Incorporated Law Society of Ireland; the Royal City of Dublin Hospital and Nurses' Home; additions to the Adelaide Hospital, the Coombe Hospital, the Old Men's Asylum, Waterford County Infirmary, Londonderry County Infirmary, Fermanagh County Infirmary, Cottage Hospital, Kilkenny; Harding Boys' Home, Dublin; maltings at Roscrea, Nenagh, and Dublin; works for the Royal Bank, Dublin; many private residences and business premises, etc. In the County Waterford, in the old days, he carried out much work for the Malcolmsons, and other families of note in that county. He was elected a Fellow of the Royal Institute of British Architects in 1889, and was a Royal Hibernian Academician. He was an old member of the Architectural Association (London), and a regular attendant at the annual excursions of the Association for over fifty years. He most thoroughly enjoyed those delightful outings of pre-war days, making himself very popular amongst his English brethren. He was the oldest and almost the sole survivor of the old Architectural Association of Ireland which flourished in the "sixties," and on the re-establishment of the Association in 1896 he became an original member.

As a witness in law cases relating to light and air, and similar subjects of dispute, Mr. Murray's services were for many years in great request. As an arbitrator or umpire in such matters he was frequently employed, his decisions being marked by sound common sense.

Mr. Murray married Amy, daughter of the late Andrew Johnston, of Dublin, a kinswoman of his own, and leaves a son and a daughter. To them, the deepest sympathy of all who knew him will be extended in their great loss.

WARNING TO MEMBERS.

A member of the Institute was visited by a man calling himself J. H. Cossar, ex-Licentiate of the R.I.B.A. He obtained financial help on the strength of his alleged identity. Mr. Cossar died some nine years ago, and it is clear that his name is being used by an impostor. If any member receives a similar visit he is asked to communicate at once with the Secretary.

IAN MACALISTER,

Secretary R.I.B.A.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Notes from the Minutes of the Council Meeting

31 March 1924.

RESTRICTION OF GENERAL BUILDING IN FAVOUR OF HOUSING.

It was decided to approach the Ministry of Health and protest against any steps being taken to restrict general building operations in favour of house-building.

R.I.B.A. STREET ARCHITECTURE JURY.

Sir John J. Burnet, A.R.A., and Mr. Walter Tapper were appointed in place of Sir Aston Webb, P.R.A., and Sir Reginald Blomfield, R.A., on the Street Architecture Jury.

THE PROFESSIONAL CLASSES AID COUNCIL.

Mr. Paul Waterhouse (Past-President) was appointed to represent the R.I.B.A. on the Council of the Professional Classes Aid Council.

THE INTERNATIONAL GARDEN CITIES AND TOWN PLANNING FEDERATION CONFERENCE, AMSTERDAM, JULY 1924.

Mr. Raymond Unwin was appointed to represent the R.I.B.A. at the Conference.

14 April 1924.

CRAFTS EXHIBITION.

On the recommendation of the Art Standing Committee, the Exhibition Committee was instructed to organise a Crafts Exhibition in the R.I.B.A. Galleries in the course of the next Session.

LONDON TRAFFIC BILL.

On the recommendation of the Town Planning Committee, it was decided to transmit to the Minister of Transport an expression of opinion in favour of making the London Traffic Area as wide as possible.

FEDERAL COUNCIL ON ARCHITECTURAL EDUCATION, SOUTH AFRICA.

A donation of twenty guineas was made towards the funds of the Federal Council.

TOKYO IMPERIAL UNIVERSITY LIBRARY.

A sum of £20 was granted for the purchase of books and their presentation to the Tokyo Imperial University Library.

ARCHITECTURAL COPYRIGHT.

On the recommendation of the Practice Standing Committee, it was decided to support two members on cases of distinct infringement of architectural copyright.

FELLOWSHIP.

Under the provisions of Bye-Law 12 Mr. H. S. Goodhart-Rendel and Mr. G. C. Lawrence [A.] were, by a unanimous vote, elected Fellows of the R.I.B.A.

The Exhibition of Architecture at the British Empire Exhibition will be held at the Palace of Arts from 19 May to 28 June.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Executive Committee have great pleasure in announcing that His Royal Highness the Prince of Wales has graciously consented to become Patron of the International Congress on Architectural Education to be held in London from 28 July to 1 August next.

R.I.B.A. INTERMEDIATE EXAMINATION, MAY 1924.

The centres for this Examination will be London and Leeds. At both centres the Examination will be held on 23rd, 26th and 27th May.

At the London centre the Oral Examination will be held on 29th May; at the Leeds centre it will be held on 28th May.

DIRECTORSHIP OF RESEARCH, BUILDING MATERIALS AND CONSTRUCTION RESEARCH BOARD.

Dr. R. E. Stradling, M.C., M.Sc., Ph.D., Assoc. M.Inst.C.E., A.M.Am.Soc.C.E., Head of the Department of Civil Engineering, Architecture and Building in the Technical College, Bradford, has been appointed Director of Research of the Building Materials and Construction Research Board of the Government Department of Scientific and Industrial Research, London.

The Building Research Board, according to the report of the Research Department, was formed in 1920 to consider and direct the conduct of research on building materials and methods of construction. For this purpose a Research Station at Acton was established in July, 1921, and since that time this station has been in full operation. Having regard to the immediate importance of the housing question, the efforts of the Board at first were directed to research into building materials and methods of construction suitable for small houses. But the Board has considered that its most useful function lay in fundamental research and with this end in view the work has fallen naturally into two categories: (a) fundamental research of an almost purely scientific nature, and (b) the attack of practical problems where economic situations enter or are even paramount.

EXHIBITION OF "MODERN SWEDISH ARCHITECTURE."

12 MAY TO 6 JUNE.

An important Exhibition of "Modern Swedish Architecture" has been arranged by the Architectural Association, which, with the permission of the Council of the R.I.B.A., will be held in the Galleries at 9 Conduit Street. The Exhibition will consist of drawings and photographs of the work of twenty of the leading architects of Sweden, together with models of various buildings, including a large model of the new Town Hall at Stockholm.

The Exhibition will be opened on Monday, 12 May, at 3 p.m. by His Excellency Baron Palmstierna, Swedish Minister in London.

NOTICES

Notices

THE ANNUAL GENERAL MEETING, 5 MAY 1924.

The Annual General Meeting will be held on Monday, 5 May 1924, at 8 p.m., for the following purposes:

To read the Minutes of the meeting held on 14 April; formally to admit members attending for the first time since their election; to announce the names of candidates nominated for election.

To receive the Annual Report of the Council and Standing Committees for the official year 1923-24, printed on preceding pages of this issue. Copies of the report will be available for members at the meeting.

To nominate candidates (one Fellow and one Associate) for the office of Hon. Auditor for the ensuing year.

To receive the list of attendances at the meetings of the Council and Standing Committees during the session.

R.I.B.A. ANNUAL DINNER, 1924.

It has been decided by the Council that the Annual Dinner of 1924 is to be held on Tuesday, 6 May, at 6.30 for 7 p.m., at the Trocadero Restaurant, Piccadilly, W.1. A number of distinguished guests are expected, and it is hoped that a large number of members will be present.

The price of tickets is £1 11s. 6d. for members and for members' guests (inclusive of wines and cigars). It would be a convenience if members would kindly give the names of their guests when applying for tickets. All applications, with cheques, should be addressed to the Secretary.

Early application would greatly facilitate the arrangements; and if members would send an intimation to the Secretary some days beforehand as to the friends near whom they desire to sit, every endeavour will be made, when arranging the plan of the tables, to meet their wishes as far as possible.

STUDENTS' VISIT TO MESSRS. JOHN BARKER AND CO., LTD., NEW PREMISES.

Members are requested to call the attention of their assistants and pupils to an invitation to inspect the foundation work at Messrs. John Barker and Co., Ltd., new premises in Kensington High Street, on Saturday, 3 May 1924. The visit will begin at 2.45 p.m., and will be conducted by the architect, Mr. H. L. Cabuche.

Sir Sydney Skinner, the chairman of the company, has kindly invited the party to tea after the visit.

Applications for tickets should be made as soon as possible to the Secretary R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. VISIT TO THE FLETTON BRICKYARDS, PETERBOROUGH.

At the invitation of the directors of the London Brick Company and Forders, Ltd., the Science Standing Committee has arranged a visit to the Fletton Brickyards, Peterborough, to take place on Saturday, 31 May or 7 June.

The party will travel by the 10.10 a.m. train from King's Cross in a special saloon and arrive back in London at 7.10 p.m. All arrangements in connection with the

journey will be made by the company, who will also provide luncheon at Peterborough.

Members and Licentiates who desire to take part in the visit are requested to make early application to the Secretary R.I.B.A., 9 Conduit Street, W.1.

INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Congress will be held at the R.I.B.A. from 28 July to 1 August inclusive. A detailed programme of the papers to be read and the functions to be held in connection with the Congress is being drawn up and will be circulated to members in due course. The Membership Ticket will be 10s. 6d.

R.I.B.A. STREET ARCHITECTURE MEDAL.

The Jury appointed by the Council of the R.I.B.A. for the award of the R.I.B.A. Street Architecture Medal has been reconstituted as follows:—

The Earl of Crawford and Balcarres [*Hon. Fellow*], Chairman.

Mr. J. Alfred Gotch, President R.I.B.A., F.S.A.

Sir Edwin L. Lutyens, R.A., F.R.I.B.A.

Mr. E. Guy Dawber, Vice-President R.I.B.A., F.S.A.

Mr. Walter J. Tapper, F.R.I.B.A.

R.I.B.A. LECTURES.

Mr. Sydney Perks, F.S.A., has altered the title of the lecture which he will deliver at the R.I.B.A. General Meeting on Monday, 19 May, at 8 o'clock, from "London Town Planning Schemes—1666 and After" to "The Scheme for a Thames Embankment after the Great Fire of London."

At the R.I.B.A. General Meeting, on Monday, 23 June, at 8 o'clock, Professor Sir Rodolfo Lanciani, K.C.V.O., of Rome, will deliver a lecture on "The Influence of English and Scottish Workers upon the Development of Archaeological Discoveries in Rome."

ARCHITECTS AND PUBLIC HEALTH AUTHORITIES.

Members and Licentiates of the R.I.B.A. who, in the course of their practices, have experienced unreasonable demands from the Public Health Authorities of the London Borough Councils—particularly in the interpretation and carrying out of the L.C.C. By-Laws—are invited to communicate in confidence to the Secretary, giving brief particulars of their cases.

CRICKET MATCH.

The Architectural Association Cricket Club have challenged the R.I.B.A. to a cricket match, to be played on the A.A. ground at Boreham Wood early in July. Mr. M. H. C. Doll [A.] has kindly consented to raise the team to represent the R.I.B.A., and would be glad to hear from any playing members who would be willing to take part. Mr. Doll's address is 5 Southampton Street, Bloomsbury, W.C.1.

Competitions

LONDON: MASONIC MEMORIAL BUILDING.

Assessors: (1) Sir Edwin Lutyens, R.A. [F.], appointed by the President. (2) Architect who is a Freemason nominated by the Special Committee, Mr. Walter Cave [F.]. (3) Grand Superintendent of Works, Mr. A. Burnett Brown. Conditions not yet issued.

KINGSTON: NURSES' HOME.

Mr. Alan E. Munby [F.] appointed assessor 17 March 1924. Conditions not yet issued.

MIDDLESBROUGH: CONSTANTINE TECHNICAL COLLEGE.

Mr. Percy Thomas, O.B.E. [F.], appointed Assessor 28 January 1924. Conditions not yet issued.

VALLETTA: LAY-OUT SCHEME.

Mr. Edward P. Warren, F.S.A. [F.], and Professor Patrick Abercrombie [A.] appointed Joint Assessors 21 February 1924. Conditions not yet issued.

STOKE-ON-TRENT: HOUSING.

Mr. W. Alexander Harvey [F.] appointed Assessor 14 March 1924. Conditions not yet issued.

MANCHESTER: ART GALLERY.

Dr. Percy Worthington [F.], Mr. Paul Waterhouse, F.S.A. [F.], and Professor C. H. Reilly, O.B.E. [F.], Assessors. Conditions not yet approved by the Competitions Committee.

DUNDEE: NEW ADVANCED SCHOOL, BLACKNESS ROAD.

25 June 1924. Mr. John Arthur [Licentiate] appointed Assessor. Conditions not yet approved by the Competitions Committee.

GLASGOW: PUBLIC HALL.

4 July 1924. Mr. James Lochhead [F.] Assessor. Conditions approved by the Competitions Committee.

Members' Column

CHANGES OF ADDRESS.

MESSES. COLLICUTT AND HAMP have changed their address to 126 Wigmore Street, Portman Square, W.1. Telephones: Mayfair 4764-3

R. KITCHING ELLISON, A.R.I.B.A., has moved to 4 York Buildings, Adelphi, W.C.2. Telephone: Regent 6118.

PARTNERSHIP WANTED.

Good London man [A.] in practice offers some years of full time services at peppercorn for ultimate partnership or succession by purchase.—Apply Box 1044, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

COMMENCEMENT OF PRACTICE.

Mr. O. H. COCKRILL [A.] has commenced practice at 35 Weston Chambers, Weston Road, Southend-on-Sea.

APPOINTMENTS WANTED.

A.R.I.B.A. Manchester seeks appointment. Varied experience. Design, details, specifications, quantities, surveying and levelling, or would be glad to assist architects who require temporary help.—Box 9724, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. (30) with exceptional experience desires chief assistantship, preferably with a view to Partnership. Enthusiastic, sound design, and construction. Able to take entire charge of contracts and office. Largest contract carried out alone £31,000.—Apply Box 7424, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIP OR PRACTICE WANTED.

F.R.I.B.A. (40), successful practitioner, seeks partnership or practice. Southern Counties preferred. Capital available. Interview in London.—Box No. 1234, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ROOM WANTED.

WANTED Desk room in office (West end preferred); will pay small rent or give part services.—Apply Box No. 2444, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

A.R.I.B.A., Silver Medallist, etc., wishes to share his small well-furnished office in West End with another. Phone, assistance, typing, etc., available.—Apply Box No. 2344, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Minutes XV

SESSION 1923-1924.

At the Twelfth General Meeting (Ordinary) of the Session 1923-1924, held on Monday, 14 April, 1924, at 8 p.m., Mr. J. Alfred Gotch, F.S.A., President, and afterwards Mr. E. Prioleau Warren, F.S.A. [F.], in the Chair.

The attendance book was signed by 19 Fellows (including 5 Members of the Council), 25 Associates (including 1 Member of the Council), 1 Licentiate, and a number of visitors.

The Minutes of the Meeting held on 31 March, 1924, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of:—Mr. William Frowde Young, elected Fellow 1904, Mr. Joseph Clarkson Maddison, elected Fellow 1887, Mr. Thomas Francis Tickner, elected Fellow 1907, Mr. Arthur Edward Northcote, elected Associate 1882, and it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

Dr. D. F. Slothouwer, of Amsterdam, having read a paper on "Modern Dutch Architecture," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. E. P. Warren, seconded by Mr. H. M. Fletcher, a vote of thanks was passed to Dr. Slothouwer by acclamation, and was briefly responded to.

The meeting closed at 9.50 p.m.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924:—12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.



POST OFFICE, AMSTERDAM. DESIGNED BY THE LATE M. DE KLERK. BUILT 1918-1920

Modern Dutch Architecture

BY DR. D. F. SLOTHOUWER.

[Read before the Royal Institute of British Architects, Monday, 14 April 1924.]

IT would be very natural if I began by asking for your indulgence, because it is a difficult task for me to speak in a foreign tongue before so distinguished an audience on a subject that I cannot see in its right proportions because I do not stand at a sufficient distance from it. But we all know from our childhood that it is bad manners to ask for things and that a good child gets what he deserves without asking for it.

And so I venture to begin my Paper on a subject that is very dear to me, saying first that I not only consider it a great honour to be the guest of the Royal Institute, but it is also a great pleasure to me to accept your invitation. It shows your interest in what my little country has been doing in the last decade, and although I am not quite sure whether you will appreciate our modern architecture, I am not afraid to speak about it and to show

some lantern slides in the hope that several of you will follow the example of some young students last year and cross the Channel to see the originals themselves.

Our nations have not always been friends, and in that wonderful seventeenth century our relations were a little different from what they are now, and without wishing to give a historical sketch of those relations I cannot help saying how thankful I am that, after the terrible years that lie just behind us, the friendly feelings between our nations have not changed.

The influence of the architecture of our countries has been reciprocal, and as Mr. Arthur Stratton pointed out when he was lecturing in Holland, we are greatly indebted to each other. From my own experience I can say that the influence of English domestic architecture in the beginning of

this century in Holland was so strong that we younger Dutch architects have been greatly indebted to you. When I began to study architecture at the Technical High School at Delft in 1901 the periodicals in the library were mostly English; and in addition to the teaching of our professors, whom we, of course, did not believe very much, we studied and sketched by ourselves; and the names of many English architects—for example, those of Ernest Newton, Edwin Lutyens, C. F. A. Voysey and Baillie Scott—were dearer to us than the glorious Dutch names of the past. In 1905 we came, most of us as full-fledged architects, to London and made an excursion into Surrey, where we saw in reality some of the houses that we knew so well from pictures, such as *Orchards* by Lutyens, and the house of *Methuen* by Voysey (*New Place*). These beautiful houses, lying on the hills of Surrey, surrounded by their flower gardens and grass lawns, in their simple forms, built in good materials and with well-chosen colours which go so well with the beauty of the landscape, indicated the noble and healthy ideas of a people that have so admirably maintained a sense of natural beauty.

Of the monumental buildings we were most struck by Westminster Cathedral, then in course of construction, the grand work of John Francis Bentley. We had no eyes for the so-called classic style.

The neo-classic had been dead in Holland since about 1880. Most of us have come to the conclusion that it had never been really alive. I could not name one building in that style of any importance for the development of architecture in my country. The revival in the Catholic Church and the romantic feelings of the last period of last century caused a revival of Gothic—that is to say, of the forms used in Gothic times—and this movement was for the greater part due to an architect of undoubted genius, Dr. P. J. H. Cuypers, who created the *Ryksmuseum* at Amsterdam, built during the years 1877–1885. If you look up a guide book you will find that the style of this building is called early Renaissance. But that was only a name. We can well understand that the building where Rembrandt's paintings were to be kept should remind us of our glorious seventeenth century. Because it was a sort of competition, the architect had given in his details many a form used by the great Dutch Renaissance

architects, but the spirit of the building is Gothic. I need not explain to you why. No Renaissance architect would have made the roofs in such a way. And for the details you have only to look how the vaults are supported by the pillars or columns. It was a revival of the Gothic, and through the whole career of the architect, whom we might call the Dutch Viollet-le-Duc, we find this idea strongly expressed. About ten years later the *Town Museum* was designed by Mr. Weissman in a purer copy of Dutch Renaissance, but this building has never played any role in the development of Dutch architecture, not only because the architect, though a very clever draughtsman and historian, was not an artist of genius, but principally because in the nineteenth century the desire to build in a historical style had gone.

This was caused by the change in general ideas in Holland between 1880 and 1890. It first manifested itself in the art and literature of these days, when a new poetry and a new prose were born. The intense longing for a new beauty filled the air with the hope of its coming. It was to be a new general beauty, where all the artists should work together in mutual understanding. There was born a hate against individuality; the general feeling was anti-Renaissance. Out of this intense longing, and upheld by a noble feeling for the material and the function of the different elements, the new style was to be born. Had not the Greek genius created the forms that ever since had been copied and misunderstood? Instead of playing the old tunes in varied forms, why not try to create the hymn in praise of the beauty of this life and the happiness of mankind?

This feeling is eternal. It is in vain to call it wrong or right; it is a part of all of us as well as its opposite. The longing for new forms is in us, when we are drawing our sash-windows, while we are trying to find the right proportions of the window panes, even while we feel the vanity of trying to give that tower a different top from the tops of all the other towers on earth. It is the eternal swing of the pendulum from democracy and new forms to aristocracy and old truths.

It was about 1900 that the young architect, Berlage, who was born in 1856, was commissioned by the Town Council of Amsterdam to build the new Exchange. He had shown himself in some smaller work to be an architect of talent. It is interesting to know that he got the commission

through the influence of the younger democratic party, and that the plans of the building were not published. Even when the foundations were laid the public of Amsterdam did not know what the building would look like.

The effort made by Berlage in creating this building full of a new character is difficult to understand in all its greatness. But some of its qualities can be defined. Before all we have to

northern Italy. The whole treatment of the building is of an honesty that is in danger of becoming tiresome; and a mistake in the total composition is that the large Exchange halls are not expressed by the exterior, because they have been built in by the offices. The material for the whole Exchange is brick, for the exterior as well as for the interior. For the walls of the large halls a light yellowish brick is used, which gives a



EXCHANGE, AMSTERDAM. DR. H. P. BERLAGE, ARCHITECT. BUILT 1898-1903

understand that the principal aim of the architect was, and still is, to express the purpose of the building in its form, and that, if only good materials are used in the right way, the fulfilment of this condition is enough to create a work of art. If this were the whole truth it is certainly illogical to ornament this building with a tower. The great impression that the building makes is due more to the talent of the architect than to his theories. The front is especially of a pure and simple beauty, reminding us of the old Romanesque buildings of

beautiful warm tone. The ornamentation of these walls is in coloured glazed terra-cotta by the painter Toorop. Most of the wood used for doors, panelling, and so on is unpainted oak or pitch-pine. In the board room a large stained window is made by Kinderen, the painter, now director of the Academy at Amsterdam. The very discreet sculpture is by Zyl. To a certain extent the Gothic traditions are continued in the Exchange building. The materials are used in their simplest form; the beauty is more found in the propor-

tions, in the character, than in the detail. And if it is true, as your President has remarked, that "One of the greatest charms of a work of art is the absence of any visible effort in its production,"

different sketches know what an enormous effort in reality has been made by the artist, who created in the full sense of the word, and who did not use one profile or one motif from an old style. The enormous



EXCHANGE, AMSTERDAM (INTERIOR). DESIGNED BY DR. H. P. BERLAGE. BUILT 1898-1903

then we must certainly admire the Exchange building for that reason. Indeed, when you look at it as it stands there it seems as if it could not have been otherwise; those who have seen the

value of Mr. Berlage's work was the simplification or purification of our architectural feeling and the general interest it has awakened in architectural beauty and architectural problems in general.

Although the strong and simple principles on which this architecture are based would make it probable that Mr. Berlage had founded a school, this has not been the case. Certainly some of the younger architects have followed him, and he himself has remained faithful to his own principles till this day, but the development of architecture in Holland has not been along the lines indicated by him.

A contemporary of Berlage who was very much admired in Holland was de Bazel, who died last November, just when he built his first monumental building, a large office building in Amsterdam. He was in many ways a contrast to Berlage; he loved complicated detail and, having begun as a furniture maker, he has shown that feeling in all his buildings by the care with which the detail is treated. But he had this in common with Berlage, that his composition was determined by the practical use of the building, and that before all he respected the beauty of the material. But he was not as radical as Berlage, for he used the pilaster and entablement, although in a simplified form. The charm of his architecture is unmistakable, and he has done remarkable things in decoration and furniture.

In the years from 1900 to 1910 it seemed as if the general lines of the future Dutch architecture had been traced by these two men and that we were waiting for young architects of talent to build on their principles and to bring the new architecture. But it has not been so, although their influence has been enormous, and Dr. Berlage certainly is now the most celebrated architect in Holland. He is one of the most honest, one of the most serious architects that ever lived. Of course he is an idealist, as every artist is, who tries to bring beauty into our sombre community. His severe dogma, that the mathematical purity of a construction is enough to make it a work of art, had in its beautiful simplicity an attraction for some time, but it certainly, true or not, had to come into conflict with the nervous longing after emotion so characteristic of our time. Berlage works for and believes in a new and simplified social life, and when you see this old philosopher sitting in his garden near the dunes at Scheveningen you feel that he is far away from all the nervousness, from all the wrestling of our daily life.

The reaction has been intense. It came in

1910 with the creation of the new head office of the centralised Shipping Societies, the so-called Shipping House. It was begun by the architect Van der Mey, with the collaboration of two younger artists of talent, de Klerk and Kramer. The Shipping House is one of the most interesting buildings of later years; it shows not only new ideas in architecture but also new technique. Like the Exchange of Berlage, it is a milestone in the development of our architecture.

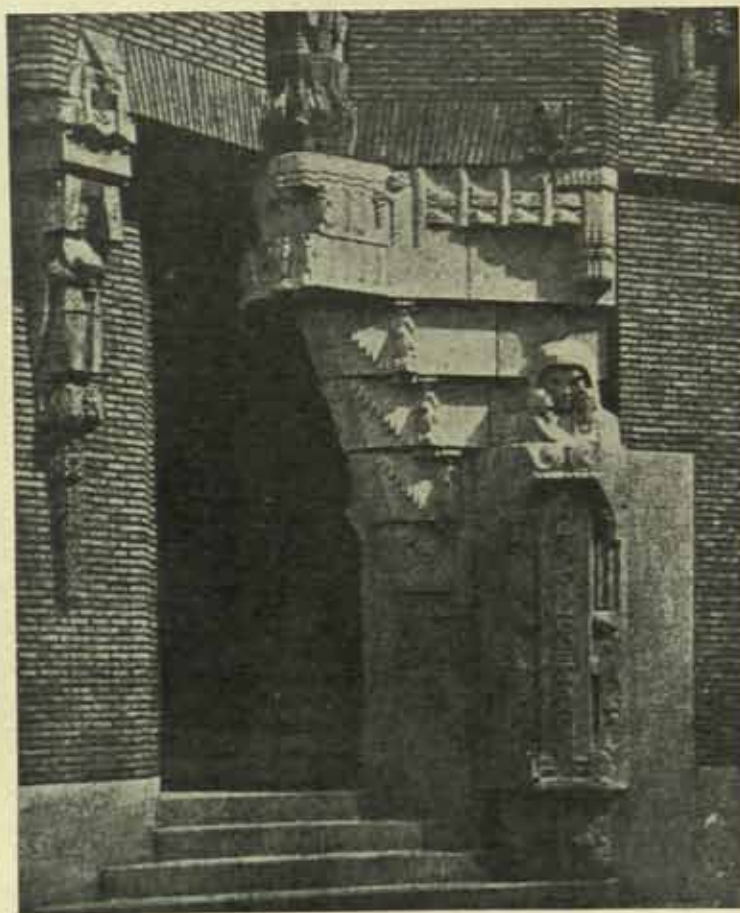
The greatest contrast to the architectural ideas of the decade before lies in the love of fantasy, even if it leads to illogical constructions. Perhaps I should say that the love of fantasy naturally reduces logical thought to a lower plane. It certainly was the nature of his philosophical ideas on architecture that made fantasy impossible to Berlage. It was a great quality of his architecture to be as pure, as logical as possible, but this quality had its defect, and that was the lack of fantasy. Therefore fantasy, so long neglected, took her revenge—and, it must be said, in a splendid way. Nothing, not the slightest detail, not even the material itself, was forgotten by her. Our celebrated old bricks got a new size and put on a new overcoat. They were not treated any more like slaves, but they were respected as the different members of one large family. Very remarkable is the way in which terra-cotta, made by very gifted artists, is composed of the same material and is treated in quite the same way as the brick, so that they form one unbroken surface. It is admirable that the result does not show the enormous difficulty of the shrinking of the material; all the sculpture had to be made about 10 per cent. larger.

In order to appreciate the brick technique of this building it must be understood that the architects wanted to show that the brick surface is only a decorative curtain, hung over a construction of concrete. The consequence of this theory is that the most illogical brick construction is the most honest, because it shows clearly that it cannot exist by itself, and there must be some construction behind. The severe and critical mind of the English architect will certainly at once feel the danger of such a theory. But in this case the theory was not very important; it was made because it was asked for. What need has fantasy of theories?

The most admirable quality of this building is the unity of the whole, although many artists have

collaborated. This unity is the more remarkable because the spirit was quite new for the Holland of these days. Its influence has been enormous. Not only have the architects who collaborated in its design done important work themselves, but a number of satellites have tried to follow in their steps.

any interesting details, but because, still suffering from the shock of the unexpected death of de Klerk, whom some of you who did us the honour of coming over to Holland will remember, it is difficult for me to speak freely about the great work he has done. In his last year he worked in collaboration with Kramer. Mr. Kramer is now



OFFICE PREMISES (ENTRANCE), "HET SCHEEPVAARTHUIS," AMSTERDAM.
DESIGNED BY M. VAN DER MEY. BUILT 1913-1917

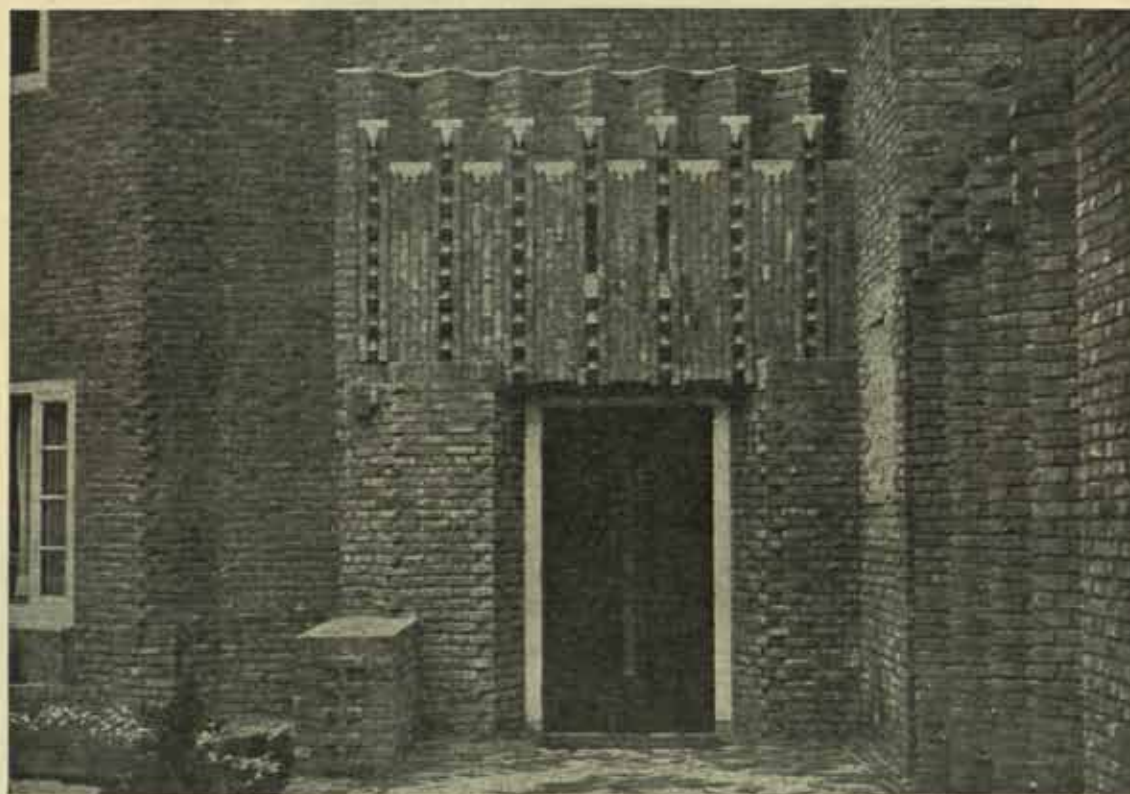
Of the two collaborators, I can show you here some work of the architect Kramer and of the extremely gifted de Klerk. Since I got the invitation to read this Paper, de Klerk has died at the age of 39. It was in November last year that, on the same day that we paid the last honour to this great artist, we were astonished by the absence of the architect de Bazel. He died the same day in a railway carriage. I tell you this not to give

building a large warehouse in The Hague, and we all are waiting with interest to see what he will make of it. I show you on the screen some of his early work, full of fantasy and talent—the Sailors' Clubhouse at den Helder and three houses in the north of Holland that were burned down.

The work of de Klerk is considered by us younger architects as the most individual work done in later years. He made all the drawings

and even the general details himself. It could not be otherwise, because nearly every detail is nearly a new invention. He could never teach pupils because every new day was really new for him and brought the possibilities of unknown beauty. His development was remarkable. In his earlier work he only made ornamental façades. He began by drawing for contractors, and it is only since the war that in the building of the large workmen's

had tried to group his masses effectively. This was done with cool severity; there was no passion in it, no unreasonable joy. But look now at the younger architects and the manner in which they model their buildings. Some of them certainly look strange, but show great talent. There is the work of Luthman, Rutgers, Staal and Vorkink. In some of this work, and in much of the work I dare not show you, there is exaggeration. And I



BUILDING FOR THE FEDERATION OF SAILORS, DEN HELDER (ENTRANCE). DESIGNED BY P. KRAMER. BUILT 1914

houses, with support of State and town, he got the opportunity of developing his enormous talent. He did very little private architecture. The Director of the Housing Department in Amsterdam, Mr. Keppler, was the man who put all this work in his able hands. In his earlier work his plastic talent is shown principally in the details, but when he saw the possibility of grouping his buildings and even the different part of the buildings his plastic talent came into greater play.

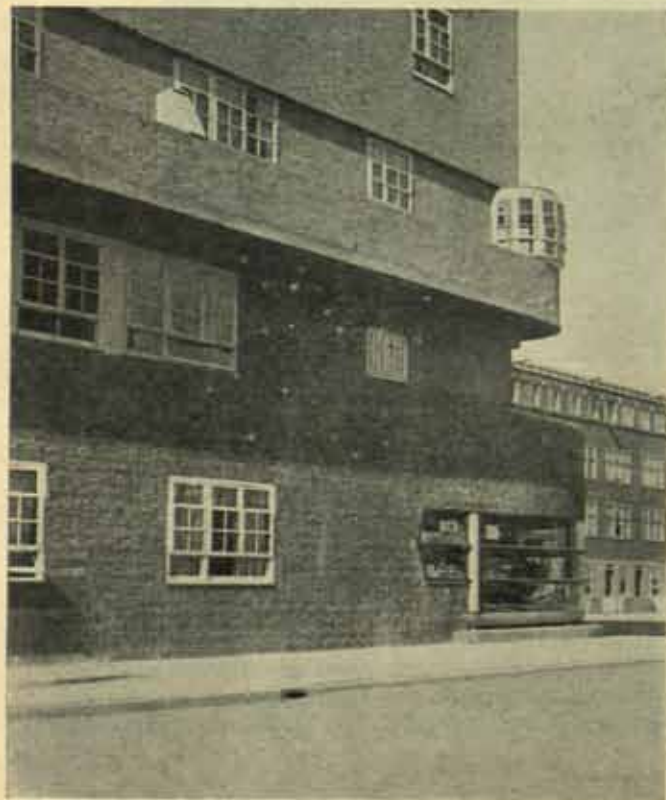
In the Exchange building Berlage had not built up different storeys in the Renaissance style, but

am not quite sure that your President is not thinking at this moment of what he said to the students:—

"In the present day it is not difficult for novelties, even indefensible novelties, to obtain a vogue, especially if possession can be obtained of one of the thousand ears of the Press." The courage which speaks here of that thousand-eared monster—with which we are all of us trying to keep on friendly terms—gives me hope that the exuberance of youth, expressed in this architecture, will not be completely condemned but will find



SHOP FRONT, AMSTERDAM. DESIGNED BY THE LATE M. DE KLERK. BUILT 1921 -



DWELLING HOUSES, AMSTERDAM "ZUID." DESIGNED BY THE LATE M. DE KLERK. BUILT 1922

sympathy because youth has expressed itself openly and frankly.

The important step of no longer considering architecture as the making of a good plan and façades, but as the composition of different masses, led in the beginning to a modelling where the straight line seemed to be condemned. There is a general feeling now that we have passed that

Hilversum, by the architect Dudok. As other architects working in the same spirit I should like to give you the names of Wils and the associated architects Bijvoet and Duiker, who won the first prize for a new Art Academy at Amsterdam.

I hope you will allow me to show some work of the Office of Public Works of Amsterdam, under the direction of my colleague, Hulshoff. He has



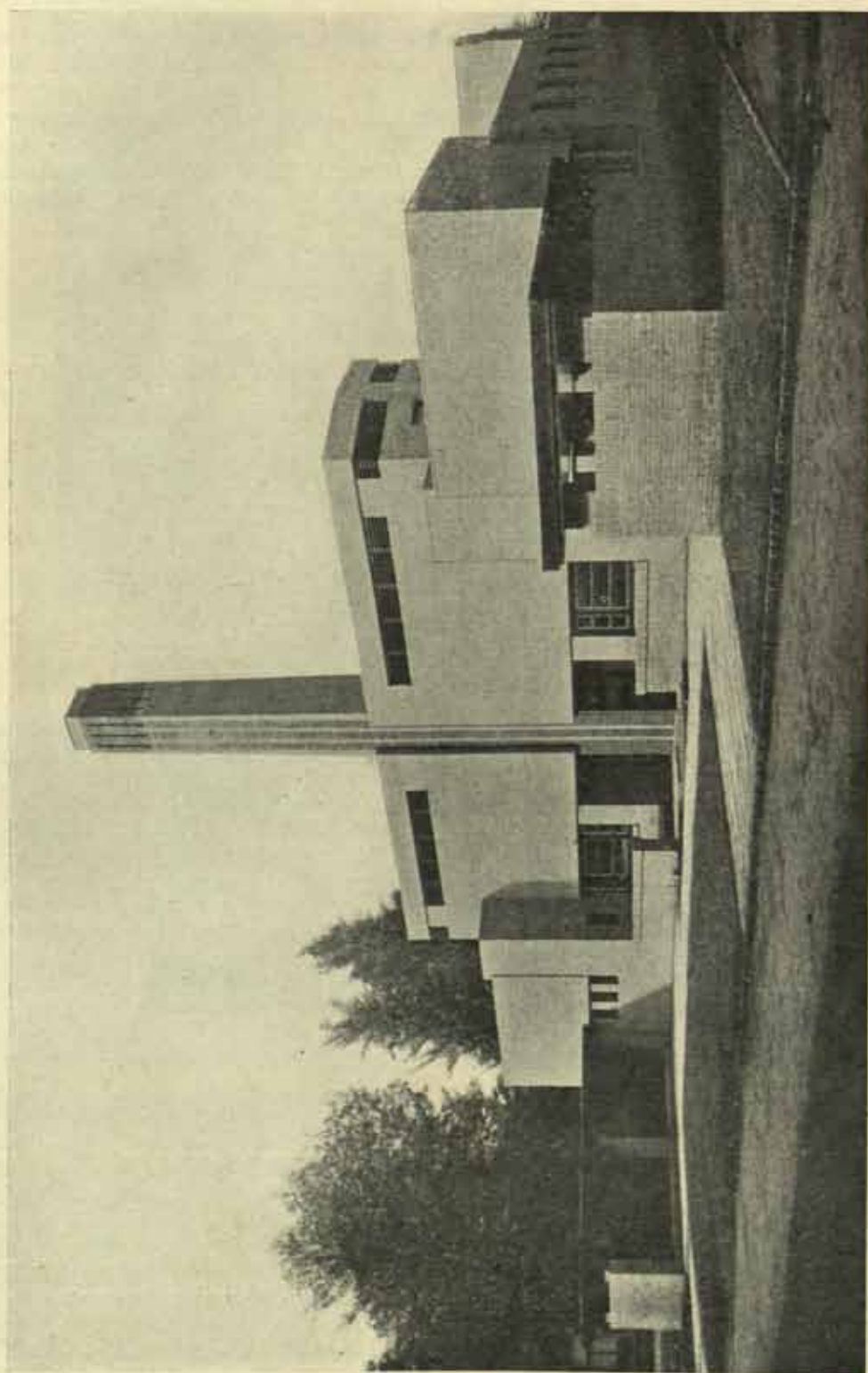
WIRELESS STATION, KOOTWYK. DESIGNED BY J. M. LUTHMAN. BUILT 1920-1921

point. Instead of the romantic fairy-tale houses, where every detail seems to keep a secret, there has come again the great flat surface and the silence—the wall as the background; while the other houses were themselves dancing, the new house should create an interior in which we could dance. The change is not so much a new view of architecture as another view of life in general. As examples of this architecture there are some municipal buildings of a suburb of Amsterdam,

formed a staff of very clever architects, all working in the modern spirit, and, after a period of the romantic and picturesque style, he now comes to the straight lines and the silent walls.

Of course, what I have shown you is in no sense complete, because trying to give an idea of the principal lines is to omit many things that in themselves certainly would be worth while looking at.

As a last duty, coming from my beloved Amsterdam, I bring to you the greetings of these old



BATHING ESTABLISHMENT, HILVERSUM. DESIGNED BY W. M. DUDOK. BUILT 1921

houses that still form the principal beauty of the town. The love for these houses has not gone. We who, as the younger generation, although we like to look into the future, love the beautiful old face of our town. Why shouldn't

it be possible to do both? We can love our children as well as our parents; only the love is different, and it depends more on the age of our minds on which side our feelings are the stronger.



TELEPHONE OFFICE, AMSTERDAM (ENTRANCE). DESIGNED BY A. BOEKEN.
BUILT 1921-1922

Discussion

(MR. EDWARD P. WARREN IN THE CHAIR)

MR. WARREN [F.]: I have been asked, as the President has had to leave to catch a train, to take his place in the chair. He absents himself with great regret, a regret that I echo.

As I am here, I believe the honour devolves upon me of proposing a very hearty vote of thanks to Dr. Slothouwer, and I judge from the applause which has greeted his remarks that Dr. Slothouwer has given us an extremely popular and, as I have felt it to be, a very interesting lecture. We all of us have, in spite of the little differences which did exist, in the seventeenth century in particular, between our country and Holland, and we always have had, an affection, even in the midst of our quarrels, and an admiration for that country. I need hardly allude to the expression "Dutch courage," because, immensely as we admired the courage of the Dutch, we had to account for it in some way, and we accounted for it by attributing it to the excellence of their schnaps, and the presence of the little bottles which they carried and from which they imbibed before fighting in the terrific manner they did, so our seamen when asking for a drink of that beverage asked for Dutch courage. We have an extremely affectionate memory for one of the best kings we ever had in this country, whom we alluded to as "Dutch William." He brought us many things, good government and good sense, and he led the fashion for Dutch architecture, a manner of architecture which spread, and, in spite of the changes which inevitably arose in the different habits of the countries, is still very marked in Great Britain. We have the Dutch type of house with us to-day, and within the last 50 years there has been a strong revival of what we may call the Dutch manner in England. It has always struck me, however, as a little singular that the Dutch, having imposed the sash window upon England, appear to have deserted it themselves. They have imposed it on Portugal too, and given it up; you find it in Oporto and Lisbon, and even in Gibraltar, but not much in Holland.

With regard to Holland as a country for the study of architecture, every Englishman who goes to Holland, as I did for the first time thirty years ago, is immensely struck with the delightful, slightly familiar, but also slightly strange quality of Dutch architecture, particularly that of the seventeenth and eighteenth centuries. There is nothing more charming than to wake up one morning in a bright, clean Dutch town—and Dutch towns are very clean—and I am speaking now of the old Dutch architecture as we were all familiar with it in those days. I have not been to Holland, I regret to say, since the war, in fact not for 15 years, and therefore I am not familiar personally with these new manifestations of architecture which Dr. Slothouwer has shown

to-night. That they have Dutch courage, but not the kind derived from bottles, I can testify from what I have seen to-night; those examples are the most courageous departures from all known and accepted rules that, I think, occur anywhere in Europe; and I congratulate Dr. Slothouwer and his compatriots on their courage. If they go on, they will arrive at what the Dutch have always arrived at, namely, doing what they wanted to do; they will evolve a new kind of architecture. Some of the buildings in great plain masses which we have seen on the screen struck me as fine things. As to their eccentricities of window and doorway, I must reserve my opinion until I have seen them myself, which I hope to do before very long.

After the delightful lecture of Dr. Slothouwer, and in view of the possible questions you have to ask him and the further observations which will be made by others, I only have to propose a very hearty vote of thanks to him for being so good as to come here and give us this delightful evening.

MR. HENRY M. FLETCHER [F.]: It gives me very great pleasure to second this vote of thanks for the very witty and philosophical Paper which we have heard this evening. Dr. Slothouwer is a very diplomatic man; he began by making us all purr—I do not know that we could all purr personally, but we purred vicariously for Sir Edwin Lutyens, Mr. Baillie Scott, Mr. Voysey and others whom he mentioned. It goes very much home to us to hear that our modern architecture has a following and an influence in Dutch architecture. If some of the outcome has surprised us, we may at any rate feel pride that the very remarkable work that we have seen depicted to-night owes, in some sense, its origin to ourselves. It is surprising; we have all been surprised; but I think we have sufficient breadth of mind to realise that this is the ebullition of youth. Dr. Slothouwer has told us this is the work of young men; and those who settle down to great things have often started as young men by going wild; experience tempers them and gives them greater reverence for the older work, but not till after enthusiasm has made them mad. One thing which struck me on looking at this wonderful series is that, although they think they have left all tradition behind them, they have not; it is all Dutch work. Of all the buildings we have seen to-night there are few that you could imagine being done in any other country. It is a country which has a great brick tradition behind it. The extraordinary technical feats they have demanded of the bricklayers could not have been asked for in any country whose architecture was not based upon brickwork. I do not think he showed us any of the examples which I have seen in some of the publications, of brickwork with the courses laid verti-

cally; that seems an outcome which can hardly be defended on any grounds, except those of fantasy, which rejects everything it has seen before. There seems to be nothing which they are not capable of asking the bricklayers to do and which the bricklayers are not equal to doing. It shows great enthusiasm, both in the designers and the workmen, that they should be ready to throw aside all tradition, all logic, and everything except the desire to do something new; and we must not blame them for that. We perhaps have not the courage to do that sort of thing ourselves, but it is very refreshing to see it in work for which we are not responsible.

Another thing upon which we must congratulate Holland, with an almost passionate congratulation, is the fact that their Office of Works is ready to embark upon experiments of this kind. I ask you, ladies and gentlemen, to turn your minds carefully on to the British Office of Works—I do not think I need add any more on that topic.

It was very interesting to see the slides with which Dr. Slothouwer concluded, showing the old work of Holland, because one feels that this new work, after time has dealt with it, will settle down into the landscape. I remember when first the photographs of the Exchange at Amsterdam were published in this country how startling it seemed; but when we saw the illustration of it this evening, it seemed to have settled down entirely to be a building which anybody could accept. And so I believe it will be found in the case of all but the strangest manifestations of the present school; there were one or two which we could not accept on any terms, and which I do not think Dr. Slothouwer meant us to accept on any terms; he showed them to us as interesting marvels.

But I think the courage with which they have attacked these problems will have its own reward, and that when they have settled down with experience they will produce works of extraordinary interest and of extraordinary value.

MR. F. R. YERBURY (Secretary, Architectural Association): In Bedford Square we regard Dr. Slothouwer as one of the representatives of the Centre Party of the Architectural profession in Holland; he is neither Bolshevik nor reactionary. I am sorry he has not shown examples of his own work this evening, for if he had, we should have seen that it was fresh and carried out with a kindly regard for the past. Certain of the architects have undoubtedly turned their backs on tradition, and one or two have told me they did so intentionally, because, they said, though they admired the old work and it was suitable in its day, they considered it out of place at the present time, and that it had been badly copied in the past. I agree that in Amsterdam and Rotterdam, and in most places in Holland, we see very bad copies of some of the

old buildings, and it is because of them that the younger school have attempted to get right away from tradition. Mr. de Klerk was a very great artist, and those who knew him realised, even after a short conversation with him, that he was undoubtedly a great genius. He seemed to have a number of followers among the younger school who did remarkable things. In some cases the result was not good. Their attempt to graft this new architecture on to their country houses has been, I think, a failure. One British architect who is thought a good deal of in Holland, and who has not been mentioned, is Mr. Mackintosh, of Edinburgh. De Klerk, I know, had much admiration for Mackintosh. It is perhaps a little extraordinary that the architects who were best known in Holland were not some of the architects whom perhaps we know best. I wish to add my thanks for the Paper which the lecturer has given us.

MR. FLETCHER [F.]: If I may rise again I would like to ask Dr. Slothouwer what the lighting of some of these buildings is like inside, especially Mr. Dudok's building. The proportion of wall space to window area is something extraordinary. It may be that the great length of the windows compensates for their want of height, but most of the windows appear to be about two feet high.

MR. GILBERT H. JENKINS [F.]: I also would like to add my appreciation of Dr. Slothouwer's Paper, the more so as I was one of the party from the Architectural Association, and was fortunate in being one of the guests of the architects in Amsterdam the year before last. They showed us an enormous amount of their work, new and old, and we all felt that although eccentric things were being done, the time would come when a great deal of the best that they had been striving for would come to the front, and the eccentricities would drop away. They seem to have had a wonderful opportunity for housing their working classes. Holland, during the war, went through, perhaps, a phase of great prosperity, and the Dutch seem to have used the opportunity to put up around Amsterdam very much better houses for the working classes than, I think, any other country. One of the reasons why their houses are more satisfactory in some ways is that the foundations of Amsterdam are extremely bad, and it does not pay to put up low buildings; you must put up buildings of four or five storeys. There you have great blocks of workmen's dwellings, and though the fenestration is eccentric, yet in many cases it is very fine. The wonderful sense of mass and grouping which some of the photographs revealed shows a distinctly new idea and trend in architecture. I can answer Mr. Fletcher's question and say the schools are well lighted, and anyone visiting them would say that they are good schools for ordinary primary education; they are buildings which we in England might almost envy. I think the time is coming when architects here, in America, and

elsewhere will go to Holland to study the work which Dutch architects are doing.

MR. T. ALWYN LLOYD [F.] also expressed his thanks to Dr. Slothouwer, and continued: I am another of those who received great kindness from Dr. Slothouwer in his native city during the time I was in Holland as a wayfarer. I had previously met him, and when I called to see him he gave me one of the most delightful days it has ever been my pleasure to spend; he put himself out to show me the architectural glories of Amsterdam in a way that I, as a stranger, could not possibly have experienced otherwise. We are all amazed, I think, by the courage and the ingenuity with which the modern architects of Holland are tackling their problems. Like those who have already spoken, I do not feel myself able to subscribe to all the results of the theories we have seen expressed in the buildings on the screen to-night, but I would like to add my tribute to the courage and, almost as important, the public spirit in Holland which has backed up the efforts of the younger architects and enabled them to build in this extraordinary way. Another thing is, that the buildings express not only a design of remarkable character, but also a very surprising use of materials. I think that in no part of the world could we see such magnificent brickwork, the colour and the texture, that we get in Dutch buildings.

MR. T. LAWRENCE DALE [F.]: I rise to support Mr. Jenkins in his appreciation of Dutch architecture. I was struck by the tendency of several speakers to patronise the modern Dutch architects; they are frightened by what they call "wild men." For myself I confess I think that Dutch architecture is not only going to do something fine, but has already done something extremely fine. The shipping office is, to my mind, a most interesting building, one of the most interesting that have been erected in the last generation. The extraordinary wealth of imaginative detail in that building is bewildering. You may say it is overdone, but that, surely, is a very small criticism. The fact is that nobody else could do it. In the same way the flats of our very much regretted friend de Klerk seemed to me extraordinarily brilliant. One cannot admire them all equally, but the building with the balconies was beautiful; seeing it only on the screen, you cannot appreciate the beauty of the whole thing. When English architects speak in a patronising manner of that work, I ask them to recall the English attempts at the same problem, the block of industrial dwellings or flats of the cheaper type. I have very much pleasure in greeting Dr. Slothouwer again.

MR. W. T. BENSLYN [A.]: I would like to say that one of the things that struck many members of the Architectural Association when they went to Holland was the effect which the houses built by these architects

had on the people who lived in them. We were privileged, under the leadership of the late Mr. de Klerk and Dr. Kepler, to go into the houses, and the impression we came away with was that, whatever else this work had done, it had certainly stimulated the people who lived in the houses. We have had it preached in England that good architecture would have an uplifting effect on the standard of living and the taste of the community, and we can say that one of the greatest honours to the memory of Mr. de Klerk is that his work did have this uplifting effect on the people who dwelt in the houses he had built. I have never seen such a high standard of taste in any country I have visited.

DR. SLOTHOUWER (in reply): The great interest shown by those who have taken part in the discussion makes it a pleasure for me to ask your attention for a few more minutes. It is not possible for me to answer all the speakers personally. Mr. Jenkins has answered the question put by Mr. Fletcher. And Mr. Fletcher's remark about the possibility of introducing new technique to the workmen is on the same level as the very intelligent remarks of Mr. Benslyn. I would only add to the answer that it is not sufficiently understood, I think, that the past styles of architecture have never been styles of the people; they have always been styles invented by those who had no contact at all with the people. The great thing, really, is that the people of Holland are very much interested in their architecture, and I know, personally, that the contact we have with our bricklayers is more sincere than it was, let us say, a hundred years ago, and especially fifty years ago.

Another difficult question which has been asked referred to the teaching of architecture. I think the best answer I can give is that I do not think teaching is so very important; I think that young students pick up what they like to pick up, and forget the rest. But, to tell you how things are now, we have one official Institute where architecture is taught, which is in Delft. There is, however, a younger school, or rather a younger generation, who have tried to make a school in Amsterdam. That is a very important thing for us, but a difficult thing to speak of, because the great principles that brought the men to that school under State support were a little mixed. If they had not been so openly against the theories of Delft, I am sure their success would have been greater.

I would specially like to thank the Chairman and Mr. Dale, who has been so kind as to appreciate this work, which in many ways is overdone. I am very glad he has used the word. It is indeed difficult for me to criticise the work of my countrymen. I thank you for your appreciation of my Paper and for the generous hospitality which I have received.

A Review of the Tendencies of Architectural Education*

BY PROFESSOR BERESFORD PITE, M.A. [F.]

ARCHITECTURAL education is perhaps the most interesting and vital question of the day to our profession. The practising architect, who would prefer not to be bothered about it, his own education having been completed (a sad delusion), needs assistants from time to time as his juniors grow up and drift away to higher pay; and maybe among his sons and daughters one at least is designated either by heredity or inheritance to enter the firm and will need education to that end; the subject also affects the silent public which furnishes material to primary, secondary, public, and university education to be worked up for vocational training and ultimate bread-winning. Architectural education indirectly concerns the school-master who prepares our youths, and directly the growing ranks of instructors, masters, and professors of the technical institutes and colleges who from it derive sustenance and by it honour. To these it may seem sacrilegious that any word should be spoken in criticism of their worship of an image that has come down to them from the Jupiter of the R.I.B.A., and they form a class that by reason of its cultivated eloquence largely affects the atmosphere of discussion. Finally architectural education deals with an art which is both a necessity and a joy to mankind, so that patrons or clients also have interests that are deeply involved in this subject.

It is necessary that we should be reminded that architecture is either cursed or blessed with permanence. It expresses the characters and education of its servants in solids. It is not ephemeral as music or even literature. The original purpose of a building may be changed and become of little account, but the stone, brick, steel, and reinforced concrete may, almost perpetually, bear witness to what manner of persons in the first quarter of the twentieth century strutted their hour upon the architectural stage.

From this standpoint the educational influences which at present enlighten or shadow the course of the young architect must be considered. Under the cloak of a curriculum his judgment is heated, his ideals are cooled, and he is comforted by that growing self-confidence which the world discerns to be an outstanding persuasion of his profession.

THE EFFECTS OF THE WAR.

Any review of the present productions of students of architecture must unfortunately take account of the

disturbance caused by the war to a whole generation. It would be inconsiderate not to give full weight to this lamentable fact. The snapping of tradition may provide a starting point for a fresh outlook, but it also will emphasise the importance of recalling our aims.

The war of 1914-18 will be found to have left its mark upon the works of architecture as upon painting and sculpture. Buildings reflect social conditions and artistic ideals. We remark the aspect of the work of a century ago in the sterner simplicity and frigid lack of ornament of the scholarly Grecian ideal that replaced the last survival of the Baroque. Minor currents and remote motives may be overlooked and the general character discerned as unmistakably more serious than the exhausted traditionalism of the close of the eighteenth century. The black death in the fourteenth and the wars of religion in France and the Netherlands in the sixteenth are historical instances of change of aspect produced by similar causes. The full effect of the recent war upon our building art cannot yet be measured, but it is still to be reckoned with in the student world.

Though the normal volume of building is resuming to meet suspended commercial requirements, and smaller houses are being erected in great numbers, it is clear that idealistic, which can be inclusive of luxury, building which is necessarily architectural, will be generally impossible until the incubus of the expenses of the war are alleviated by revived trade and production.

The tendency, however, of the excitement and sacrifices of war upon the student mind should not be wholly repressive. A stimulus to imaginative conception, similar to that imparted to literature and pictorial art, may be predicated for the arts of design. Students' work should be illuminating as to the results of a changed outlook on life, and unless depressed by an academical system its freedom should be manifested in earnest and fresh conceptions.

THE ARCHITECTURE OF THE VICTORIAN ERA.

Victorian is sufficient description of an era already clearly distinguished by its variegated architectural landmarks; they include Greek, in St. George's Hall, Liverpool, Gothic, in the Palace at Westminster and the Royal Courts of Justice, the significant mediævalism of ecclesiastical work, and finally the romantic granges and Dutch brickwork of the school of Norman Shaw; and this ravaging of the architectural museum culminated in the serious endeavour to relate the decorative arts

* Edinburgh Architectural Association, 21 March 1924.

of the day to social reform, which is still a not-exhausted ideal.

The architectural product of the era was extraordinary in its variety, but in spite of its basis in really scholarly investigation its enthusiasms were as transient as they were rapid in evolution.

The subject of architectural fashion is interesting and mysterious, and should be explored philosophically. Its prejudices, standards of taste, its sincere hypocrisies and fanaticisms, have perverted the public judgment in art, with the result that the path of the student is surrounded and baffled by tendencies which make the direction of progress difficult and uncertain. This Victorian architecture leaves us wondering at its power and enthusiasms, with the questions, What was the architectural education that produced works of such variety and power? Are we certain that the path which we are now pursuing, and which to a great extent has replaced the Victorian policy, is more likely to lead to vitality in our art?

The last century generally, and that later portion of it with which some of us have had personal connection, cannot be credited with the inheritance or initiation of systematic architectural training. By contrast with our continental neighbours we had no educational processes. Definite courses of study in the science of construction or history of art did not exist, and, examinations in architecture not having been invented, schools for preparation for such tests had not come into being.

ARTICLES OF APPRENTICESHIP.

The historic principle was education by articulated apprenticeship in the office of a practising architect; a training equally open to unarticled assistants and juniors down to the rank of office boy. An impressive list might be made of architects' powder-monkeys who attained quarter-deck rank. The gracious gifts of sterling character, taste and artistic ability were not then conferred only upon premium pupils, or indeed now only upon whole-time students in colleges. An office is run by a crew sharing a common experience falling to all who take a turn at the oars. The staff, including the pupils, shared the same fare; the premium was paid for the advantages of a stool at the desk, and involved participation in the secret mysteries of the master.

Mr. Bolton's researches into the journals of Sir John Soane's office do not reveal material differences from the routine of general practice which still maintains. The tendency of this system for good depended upon the business dealt with and on the master's method of work. Slackness of business afforded opportunity for academic exercises, but it was conceded that the pupil was fortunate whose lot fell in a busy office.

As success depended more upon the pupil's zeal and

adaptability than in a disciplined academy, the tendency was not only to make a student fend for himself, but also to develop a sense of responsibility for the work in hand, which grew in a long term of articles into a full professional qualification. To office training was often added contact with practical building by a term in a builder's shops, or better still by a place in the clerk of works' office from the beginning to the end of a job. An improvership, at small pay or none, in a different atmosphere generally followed, town and country mice changing places. Travel abroad might ensue for a year or more, when Greece and Rome were indispensable before the days of steam, and later for a few months when the mediæval continent was the goal. In broad outline this constituted the education of the men on whose works the fame of the Victorian era rests.

THE LONDON A.A.

There were a few privileges and influences outside the office to be reckoned with. The Architectural Association was founded in London about the middle of the last century, and continued for nearly 50 years as a purely voluntary association of juniors, providing one another with fellowship in study. A basis was laid for classes of instruction, which became important with the advent of compulsory examination. The original idea of the Association was mutual contribution by members, and avoided the relation of students and instructors. The atmosphere was free, if unsystematic, and its effect cannot be easily defined; generally it was most useful to men in second-rate offices who enjoyed meeting their more fortunately placed brethren. The economical half-guinea annual subscription was a real source of strength to the Association and a blessing to its members. The large constituency of London ensured its success, but Edinburgh, with other centres, followed the pattern. The sixty-sixth session of the Edinburgh Architectural Association cannot be passed without acknowledging the illustration that it offers of the self-devotion of leaders and of the zeal of juniors in mutual service.

The lack of an organised system in architectural education produced the tendency to that mutual self-helpfulness which is notable among artists. This is too valuable an element to be overlooked in a day when the need for it is not so apparent as formerly. The disappearance of voluntary aid to the educational needy will be a real loss to the profession; to a great extent the very economical cost of the technical classes established in London by the County Council at the School of Building at Brixton and elsewhere at Polytechnics meets the need; but the friendliness and freedom of architectural associations has a different quality to that of schools, though one must not deny that it can be present between remunerated instructors and subscribing students.

LECTURES AT THE R.A. AND COLLEGES.

Among the educational resources formerly open to a limited number of London students was the privilege of attending lectures at the Royal Academy by the Professor of Architecture. A short course was delivered each winter on the particular subject dear to the professor. The audience, besides the handful of evening architects, included the day-time painting and sculpture students, who attended compulsorily and inattentively. These lectures were stately functions delivered in the presence of the President and members of the Academy. My architectural ancestor has described to me the dignity and charm of Professor Cockerell's appearance and manner, in the days when he was vindicating the importance of Greek architecture to a generation of reactionaries and heretics. The value of the Professor's words was ephemeral, but his executed buildings are a permanent legacy of beauty and scholarship.

Sir Gilbert Scott's lectures on Mediaeval Architecture at the Royal Academy were eloquent and scholarly propaganda; they covered a long term of years, and probably had the clergy as much as architects in view. Edward Barry's lectures followed, and were apologetic for a wider field of vision. G. E. Street lectured after Barry's premature death (he vigorously protested against being called professor). This was a most stimulating course, mainly devoted to the French cathedrals. He was in the thick of detailing the Law Courts building, but in spite of a very large practice in which he insisted on giving individuality to every drawing, he found time to visit France for the purpose of his lectures. No professor succeeded Street; Waterhouse and Bodley gave one or two lectures apiece, and valuable short courses were given by Mr. Penrose, Professor Middleton and Dr. Reginald Stewart Poole on subjects due to the interests of Lord Leighton, which were far beyond the cognizance of the average Academy student, but had considerable influence in enlarging the horizon of a few beyond the now waning battlefield of the styles. The appointment of Professor Aitchison inaugurated a long term of scholarly lectures on Classical Architecture, which marked the changing seasons.

Professorships of Architecture—that is, lectureships—had been established at King's College and University College, London, and the names of Professor Kerr at the former and of Donaldson, Hosking, Hayter Lewis, and Roger Smith at the latter can be remembered with gratitude. These courses dealt with construction and history, and were attended by pupils and assistants from offices. They were not propagandist in tendency as those at the Royal Academy, and may be described as simply informing. I suspect that the article in the *Encyclopædia Britannica* that still stands on architecture embodies Professor Hosking's

University College course of 70 years ago. Those days were anterior to photographic illustration, and probably the magic lantern was considered frivolous. The diagrams employed, however, were to remain beautiful exhibitions of scholarly draughtsmanship. The illustrations published in Sir Gilbert Scott's volume of lectures were wholly made on a large scale for the Academy Lecture Room; but Street only sketched on the blackboard as he lectured to illustrate the development of vaulting.

ARCHITECTURAL PUBLICATIONS—BOOKS AND WEEKLIES.

The artistic interests of the period can be discerned by recalling its publications. Gwilt's dry pemican was supplanted by the vigorous doctrinaire volumes of Fergusson's *History*. This work, in its broad catholicity, is still an important influence, and has not been displaced, though the liberality with which an individualistic criticism is dispensed is only to be regretted if accorded equal value with his presentation of facts. But strong architectural convictions were then the fashion, and though Fergusson held himself aloof from current enthusiasms, his encyclopædic acquaintance with the buildings of the world may excuse his dogmatism. He was a second Agincourt. But the bulk of the literature was specialist. It is significant that the movements of architectural taste almost wholly proceeded upon scholarly, well illustrated books. This was a true development of the Renaissance impetus derived from the republication of Vitruvius. The work of the brothers Adam was based upon their Spalatro book; the Greek movement upon Stuart and Revett and Wilkins; the Italian Classic upon Letaroucky; the later Greek upon Penrose's *Athenian* and Cockerell's *Ægina* and *Banæ*.

The Gothic Revival cannot be divorced from Pugin's examples, from Rickman and Parker's "Grammars of Assent," or from the Oxford Movement. Ruskin's *Stones of Venice* and *Seven Lamps*, magnificent as literature, exercised the deepest influence upon its generation; it diverted the outlook upon Gothic architecture from dilettantism, or a search for academical principles, and it became ethical and indignantly self-righteous. Sharpe's *Parallels* no longer sufficed, and Street, Butterfield and Pearson showed the way into continental fields that made Viollet-le-Duc's *Dictionnaire* contribute to modern English art. The publication of many beautifully illustrated volumes of drawings rapidly followed, and the English architects of the period may claim to have established a school of patient and fruitful investigation of European mediæval building—a school which one fears has passed away if the parlous condition of the Pugin Studentship competition, founded to further such studies, is symptomatic.

Regard should be given to the progress of photolithography, by means of which inspiration was refreshed every week through the pages of the *Building News* and its rivals. For a few pence new examples could be procured of precedents, ancient and modern. In any estimate of the educational resources and tendencies of the last generation the effect of the rapid circulation of picturesque and scholarly drawings must be allowed for. We may ask if any educational stimulus to-day can be compared with the periodical publication of illustrations by Street, E. W. Godwin, Burges, or Norman Shaw?

THE SKETCH BOOKS.

Besides the weeklies, so-called *Sketch-Books* were issued to subscribers by enthusiastic clubs. The serial volumes of the Architectural Association, the Spring Gardens and the Lancaster Clubs had important aims and results. These folios created a repertory for the designer, having the definite aim of supplying inspiration from old work. Their day has passed, but they are monitors to the modern student of zeal in study, as, the cost of photo-lithography being inhibitory to an annual subscription of one guinea, the pages were laboriously lithographed in transfer ink; a detestable medium to a careless draughtsman. No superficiality can be alleged against the measured studies of such profound students of mediæval life as Wm. Burges and Edward W. Godwin. They were not only antiquaries but practical architects. It is to these masters that the intelligence underlying the craft movement of William Morris should be imputed. Burges's volume of architectural drawings has a value comparable with Penrose's *Athenian Principles*. Clearness of definition and elimination of the unessential mark the school of draughtsmanship. To these names Nesfield may be added, followed soon after by Bodley, whose mantle has not yet quite fallen into disuse. We owe to these later Victorian leaders the vital interest of that intelligent archæology which is our hope to-day.

COMPETITIONS.

The tendencies of any system, or habit of training in architecture, are exhibited directly in competition designs as well as in buildings. Freshmen enter the lists with veterans, bringing new knowledge and enthusiasms. Actual building practice naturally lags a generation behind students' design. Public competitions during the last quarter of the nineteenth century were full of surprises; and in architectural competition surprise strategy has had its victories. The sensations should be recalled of the Manchester Town Hall competition, of the Bristol Assize Courts, won twice over by E. W. Godwin; of Wakefield Town Hall, in which Mr. Colcutt won his spurs with a double version, in Gothic and New Renaissance. These were open competitions. St. Mary's Cathedral, Edinburgh, and the

Law Courts in London were limited, and later the Admiralty buildings was first open and then selected, and the Imperial Institute and the South Kensington Museum were limited. Liverpool Cathedral first and last may also be included. All these competitions furnish a conspectus of the tendencies of the current education. Entire freedom of outlook, great variety of treatment, originality and artistic power, abound in this collection. The draughtsmanship is strikingly and characteristically English. It embodies the traditions of David Roberts, Prout, and Mackenzie in the coloured perspectives, and in constructional definition illustrates the soundness of its training by measured drawing. The Law Courts drawings of Sir Gilbert Scott's design and those wonderful details drawn for Wm. Burges by Phené Spiers would be almost impossible to-day. In a modern cathedral competition could we expect such scholarly perfection as G. E. Street achieved in his Edinburgh drawings shown a year or two ago at the R.I.B.A.?

STUDENTS' COMPETITIONS.

The student competitions echoed this endeavour to bear away the prize by a *tour de force*. The Royal Academy Gold Medal produced such work as Wm. Frame's nobleman's house in the manner of Burges; a similar subject about twenty years later produced an Assyrian palace by Atwood Slater; French Renaissance by Tom Maclaren; Dutch by Guy Dawber, and a Norman Shaw version by Gerald Horsley. Niven's Elizabethan Soane mansion is a landmark in scholarship, and Lethaby's House for Learned Societies, a few years later, introduced the mysterious author of the "Début series" in the *Building News* Designing Club to a larger world.

Besides many private design circles under fancy names, the students' designing clubs, dealing with unambitious subjects, conducted monthly by Mr. Maurice Adams for the *Building News* and by E. W. Godwin for the *British Architect*, were outlets for energy, infectious in their effect. These design circles have been superseded by the establishment of Schools of Architecture, but one may doubt whether the spirit of the prophets rests upon the more regular schools. The vivacity and adventure manifested in these works reveal the earnestness and brilliance of the student world of that day. Of this youthful freedom of expression, if it is not already too late, one would say as of the cluster of the young vines, "destroy it not for a blessing is in it."

The period that we have been reviewing was predominantly interested in artistic design; it had the usual attributes of the artistic temperament, and was always in protestation against the current European traditional style. Merely pompous formal design had the fear of Ruskinian criticism before its eyes and its romanticism alternated between severity and

picturesqueness. Carlyle and Browning were prophesying as well as Ruskin, and much moral earnestness underlay the excitement.

THE MODERN OUTLOOK.

To-day a different atmosphere infuses the designs of seniors and juniors. Indeed, it is difficult to believe, in surveying the student world, that the present is product of the past. Its evolution is indistinct; it may be but a reversion to a temporarily discarded type, or the reappearance after an upheaval of a primæval underlying basis. Was the nineteenth century only a spasm of ill-health? Is the twentieth the authentic neighbour and inheritor of the healthier eighteenth? Does ancestral devotion justify itself if, while condemning the fathers and grandfathers, it pours oblations upon the altars of the great-grandfathers, as if their virtues had no transmissible life? Such piety is suspect of affectation, and needs pontifical robes to give it respectability. The tendency is to be noted and weighed, as commending a ready-made starting point for an academical system; an apparatus of style and criticism, easy to be applied and fit for youth in its subjection to spoon-feeding!

THE DEMAND FOR EXAMINATIONS.

The break in the sky, which practically coincided with the death of Queen Victoria, had its origin in a claim for authentic qualification steadily raised and maintained by the always earnest and hard-working practitioners and students who formed the larger outer rim of the artistic professional circle. Inability to partake in the bold adventures of students' design had necessitated on their part concentration on the matters of fact of constructional science and professional practice. These subjects are not of the tournament field, but of the text-book, classroom, and examination paper. A limited popularity had attached to the voluntary examinations of the R.I.B.A., and among its successful candidates an occasional hero appeared who had scored in design competitions. Methods of study and examination naturally appeal to the public mind, and the recognition of such methods by the Institute, when admission to its ranks was confined to examination candidates, has given it impetus and status. From year to year this has developed and now official qualification is universally recognised as indispensable. The tendency of this compulsory examination or academic system therefore has now to be considered.

SCIENCE AND ART.

Architecture combines science and art in varying proportions. A good building should exhibit the harmony of both; at once intelligent and reasonable and productive of pleasure and humane interest; disgusting us neither by barbarism nor affectation.

The architect parent has incessantly to attempt the

reconciliation of these unbrotherly twins. His conscience always places him in awkward predicaments. His successes are those of the peace-maker. His position is akin to a practising theologian compelled to reconcile the deep-seated convictions of his own soul, plus those of uncanny clients, with tortuous circumstances. His art and mystery is their solution; he is a combine of fire and water; a machine for the production of steam.

Such considerations must indicate the direction of his education; the necessary co-ordination of science and art by practice gives importance to the ideal of a teacher experienced and sympathetic, and tends to the revival of the disappearing apprenticeship method of education. But fear of reversion need not deter us from seeking to estimate the significance of the accomplished facts of the more modern system.

RELATION OF EXAMINATION TO EDUCATION.

The Institute examination created a programme of study, unwittingly, as it preceded the provision of architectural education. This was anomalous, but it has had the result of calling into existence, in a relatively short space of time, new centres of architectural education and the engrafting of courses upon existing technical training institutions. The educational world recognised that professional examinations provided a field of operation, and acted promptly in catering for its new constituents. The system of to-day is the product of the examination, and its main tendency is the obtaining of examination passes.

It is frankly to be deplored that the Institute examination in architecture is the aim of architectural education. The educating authority should take precedence and be sufficiently trusted to examine and authorise its own production. This, of course, implies the closest association of the practitioner with the educator in order to avoid a divergent tendency of ideals. At present the system of education is pinned down to an external examination level, for its purpose is assumed to fail unless it concentrates on schedules and previous questions, and the external examiner judges his victims by practical standards with which the instructor has little acquaintance.

It is not unnatural that these conditions perplex true education. The principles of uninspired text-books predominate in building construction. Mathematics, mechanics and the theoretical strengths of materials are subjects that lend themselves to book instruction and questions. The history of architecture plays a lame part in the race. Professional practice can be frozen into indigestible lumps. The general result is that departmental instruction specialises upon each subject and displays the dangerous tendency of enclosing knowledge in air-tight compartments, in spite of courageous attempts by teacher and examiner to resist the

evil of mere memorising, and is a constant struggle with imaginary problems results. Do we not sympathise with the teacher's longing to have a real building at hand in process of erection where demonstration can accompany doctrine, and experiment prove its truth? The difficulties of the office do not originate outside its sphere of action, and the system which postpones them until examination has done most of its work on education is not sufficient for its real purpose.

THE STUDY OF CONSTRUCTION.

The school designs for prize competitions, both at the Institute and for the School of Rome, are evidences of the finished products of the scholastic method of intensive cultivation in theoretical construction. They will be found to exhibit some elaborately worked out detail, usually an iron mock dome, with stress diagrams and seductive calculations. Everyday architects stand amazed at the high attainment and student-like quality of the work. But the tendency is manifestly wrong which permits the constructional parts and roof sections of the general drawings to be filled with opaque tints, and which for the major problems of structure appear to rely on the magic of ferro-concrete. The system is not healthy which evades that fundamental thoroughness which real working drawings demand, and which skips difficulties to produce a pseudo-constructional drawing which cannot properly be said to have been designed.

The atmosphere of a forcing pit too often pervades an exhibition of school designs. Intensive cultivation, whether of vegetables, live-stock, or of architectural students, produces phenomenal specimens of doubtful commercial value, and needs the constant adulteration of the builder's and workman's intellectual and practical outlook.

THE STUDY OF DESIGN.

The study of practical design in schools presents greater difficulty than that of theoretical or so-called applied construction. The tendencies of the office are adjusted daily to the idiosyncrasy of a client, and by the terror of the estimate. These persistent thorns in the flesh of the zealous practitioner do not afflict the school. The instructor is happy in freedom from such anxieties, and he stimulates the uninstructed to flap their wings in a paradise of art where such malicious spirits do not trouble. Unless the teacher himself has been hard bitten by the adversities of practice, and is caustic as well as sympathetic in disposition, his class is doomed to much disillusionment in the later processes of life on earth.

The tendency of the schools in the study of design is naturally towards such standardised subjects as cottages or continental casinos, of which published types are plentiful, the one based upon an urgent but passing economic need, and the other upon a characteristic

reaction from the ecclesiastical ideals of mediævalism in thirsting for the luxury of declining Rome.

The practical sessional problem of school routine is not merely that of setting subjects for design, but of guiding illustrations and examples for the students. The range of available prints is more limited than a casual observer might think. In-breeding results from the dependence of the schools on current publications of contemporary academic work for types, and absence of freshness of motive or outlook. It is not easy to suggest a remedy. Human nature, of which the professional instinct of architects is part, would propose to substitute actual and current buildings and propositions as the types to be studied and experimented with in the local centre of architectural education for the standardised problems either of the R.I.B.A. examination or of the instructor's repertory. But too intimate a relation between the doctrinaire teacher and his neighbouring practitioner would not be possible as things now are. The student has to imbibe a scholastic doctrine, and later on, when the inevitable office work begins, adjust it to reality.

THE STUDY OF HISTORY.

Of all the departments of the manifold art of architecture, history would seem to be that most suitable for academic study. The theory of construction at all points must be applied to modern practice. Materials incessantly depend upon markets, while adaptation to use and economics are the wheels on which architectural business moves.

The materials of architectural history are collected in more or less convenient forms for the teacher. Volumes of drawings and the now world-wide range of photographic illustrations are at hand. Though the subject is vast, its sub-division chronologically and geographically is simple. General outlines can be followed by special periods, and facts supplied, memorised and illustrated to any extent demanded by examiners.

The philosophical treatment of the history of building demands much more attention than it receives. The political, economic and spiritual motives which underlie all architecture should not be snowed under the forms of expression. Foliage and fruit depend upon soil, culture and atmosphere. Deductions applicable to modern life must be made if the study of history is to be more than pedantic. It can become intensely practical and stimulating, and provide for the introduction of sanity into architectural criticism if a discerning mind directs the innocent neophyte.

In dealing with history the tendency of the schools of architecture should become essentially individual, schools of thought—not merely schools of design. The lack of an intelligent use of form in students' designs, with regard both to scheme and the use of detail, marks a tendency which indicates a limited outlook—a failure for which the figment of professional qualification by

examination is mainly responsible. Besides the general aspect of prize designs—an aspect which deserves the criticism that English architectural students persist in doing badly where French architects do well—the parlous condition of the R.I.B.A. essay prize competition bears witness to the absence of any real appreciation of the value of historical study and to the neglect of this proper sphere for academical study.

The examinations in architectural history as at present conducted are merely pedantic, and it is hypocritical to treat this subject as an essential to professional qualification. It would be better that it should be eliminated from the schedules.

DOCTRINE AND IDEALS.

It has not been found difficult to propound to the Philistine world a doctrine of ascertained professional qualification by examination for architectural practice, for it is not easy to envisage a satisfactory education for this combined art and science. In fact no attempt has been made to view the problem in its full relation either to the abstract art or to the student.

The tendency of the examination nostrum has been to invent an education for itself, a singular reversal of evolutionary process. And it must not be forgotten that an examination as a hall mark for practising must be pitched somewhere about the level of respectable mediocrity. The result is that the general practice of architecture has been levelled up and education flattened down. Already the loss of variety and adventure has become significant in the work of the schools, of which the preliminary competition for the School of Rome prize this year is a sad witness. With heavy examination schedules to digest, and the uncertain taste of examiners to face, students cannot risk a free excursion into fields of study, and without freedom artistic inspiration faints and expires. The only alternative for the student is to ignore as long as possible the existence of the Institute and its examinations, to face the world without suffixes, and await the testimony of qualification that his executed work may afford; in fact to rely, like authors and composers, painters and sculptors, upon real uncertificated performance. But this alternative cannot now be safely recommended to anyone whose livelihood will depend upon public bodies.

It is vain to deplore the tendency of architectural education to mediocrity of production without urging again that the subject of education directed to the art of architecture urgently needs much more time and thought to be given to its fundamental presupposition than it has yet received. To begin after the completion of the usual schoolboy life is too late by three or four important years. The qualities most valuable to the practising architect should be educed and cultivated when character begins to crystallise into indi-

viduality. Inventiveness, mechanical aptitude, analytical observation, and artistic perception are even more important aptitudes than drawing. The widest possible basis of general scientific knowledge should be laid upon those universal laws which govern all construction from the equator to the poles; upon history, which records the progress or the reverse of the civilisation that implies city building; and upon drawing and geometry, which should go hand in hand with writing and arithmetic. Upon such a soil specialised studies would develop fruitfully towards the particular goals of the architectural profession. But the specialised studies of the schools should begin, continue, and end with practical aims. Working drawings, a most essential as well as honourable definition, must replace the follies of "rendered" drawings. The subject matter of specifications, probed to its multifarious roots, and treated as the architects' literature, should wait upon the working drawings. In short the specialised education for the profession in its output should have no other deliberate aim than the standard of a first-rate office.

We have endeavoured to review the spirit and results of the unsystematic educational methods of the Victorian era in the hope that it will provoke to emulation. It is not easy to compare its effects with those of our present devotion to academical training. If we estimate these, as optimistically as possible, the conclusion will probably be that enthusiasm for concrete historic ideals, and with it learned research, has faded and is replaced by devotion to abstract qualities. The designer seeks to realise the force of such phrases, as breadth, proportion and composition. These, dissociated from any recognised architectural language, have not much inspiration and are already wearying the student. The revulsion from revivals, and the belated attempt to pick up the dropped thread of the eighteenth century—itsself a revival—have not furnished the schools with the needed stimulus of such vivid ideals as our fathers enjoyed.

Religious art in every age has supplied the most direct and concrete expression of idealism. To it belongs the commemoration of the dead. Ecclesiastical building, which is not now as plentiful as in Queen Victoria's day, still clings to mediæval trappings and derives a little freshness from the revival of the crafts. But the war memorials of the last few years have furnished an acid test for architects. This opportunity for the solemnities of art it is difficult to characterise calmly, but in any review of tendencies it must be taken account of. The cenotaph in Whitehall, the crosses, obelisks and men in field kit in all their melancholy array, await the verdict of time upon the architects' interpretation of religion and victory. It is to be anticipated that absence of ideal will be imputed to the age which followed but knew not the

authors of the Scott monument in Edinburgh or the Prince Albert memorial in London—and it was the age that had known Alfred Stevens and possesses Alfred Gilbert.

In civil architecture the schools have more or less specialised in devotion to the methods of the *Ecole des Beaux Arts*. The Parisian draughtsmanship has been emulated and the Imperial Roman and Napoleonic planning imitated. It is proving to be unhealthy fare for the young architect, and his projects have suffered from the exaggeration consequent on applying large scale to small subjects.

In domestic building the schools have been more at home, the demand for small houses with its standardisation of types has given both opportunity and guidance to much useful work. Idealism is at a discount when economy is supreme. We should like to see some exercises in large house design which are not based upon *Country Life* or its heroes. The tendency to rely on imperfect glazing, unsound roofs, and broken pavements is not courageous, and the doctrine of texture, misapplied on architectural drawings, is often deceptive in the executed building. Decoration is an open field, both in sculpture and painting; one that has not yet been systematically cultivated by the schools. Apart from the stylistic methods of revivalists decoration is difficult and demands high attainment. The slight acquaintance, possible to architectural students, with the technique of decorative art is not sufficient to enable them to exercise any real influence upon production. The suggestion can be made that a much more intimate connection between the curricula of the schools of architecture, art and technology, is desirable and ought to become an ideal in our educational system for architects. But the tendency of the present examination stress is to exclude any practical study of decoration, and it will be impossible by examination to apply a standard test. A proper place for decoration, however, should be as certain as for sanitation in an ideal educational programme for architects.

THE FUTURE.

This review or criticism may appear to conclude that absence of tendency marks the present position. Enthusiasm for education in the abstract does not lead

the architect to any very helpful ideal in his daily work. It belongs almost exclusively to the professional teacher. In the absence of strong conviction and having exhausted the superficialities of architecture may we not turn to its more essential and universal qualities? Can the science of construction furnish us in building with such a root of æsthetic development as we perceive in shipbuilding, even in iron? Have not even motor-cars, like steam locomotives, illustrated that purpose, if simply expressed, creates new forms of æsthetic value. Artists are conscious of this as they sketch building operations and scaffolding, with the cranes that in the south are known as "Scotchmen." Is not a mediæval apse a stone scaffolding? Do we not come near architectural impressionism in simple engineering works of great magnitude, and have not stress lines a quality of grace at work? Will not a doctrine of constructive expression, of function (to use a modern key-word) yield up beauty out of strength and fitness? The answer is certainly affirmative, so far as it goes; that is, until the architect comes upon the scene and illustrates the lamp of sacrifice by applying the *disjecta membra* of the dead to the living body by way of decorative treatment—a primitive tradition of using skulls and bones, known to anthropologists. Here is our difficulty, danger and hope. Perhaps also the occasion for a new understanding and alliance with the decorative arts—certainly for a new analytical perception of what Greek or Gothic motives were when they were modern, and not suffused with the decaying humours of antiquity. Is not this the sphere for the schools of architecture? Building, beautifully well done, moved by intelligent appreciation and enthusiasm; such as guided Brunelleschi in dealing with both a modern building and an antique art. The field is now clear of will o' the wisps. There are no other lights to misguide. Begin by equipping the student with a true estimate of the values and essentials of the buildings of the past, but insist on the value of the predominant present. Make him an honest representative of—not a rebel against—the age in which he lives. And let us set ourselves the task of making the architecture schools living centres in which the problems of to-day are educed in the concentrated lights of the past, tending to the ever-living present.

Correspondence

THE DEFENCE LEAGUE AND MR. GEORGE HUBBARD.

London, 8 May 1924.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Since my return from India a few weeks ago I find that the proposals of the present Council with regard to Registration are very similar to those which I advocated as early as 1911.

As I believe that the possibility of obtaining Registration, under the Institute Scheme, is not so remote as formerly, I feel my position on the Defence League is therefore inconsistent, and have accordingly sent in my resignation to that body and withdrawn my name from the voting list.—Yours faithfully,

GEORGE HUBBARD [F.].

MR. GOODHART-RENDEL'S PAPER.

Edinburgh, 2 May 1924.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—The Paper by Mr. Goodhart-Rendel was of absorbing interest to those of us old enough to have followed the architectural developments of the 'seventies, when the "Revival" attained high-water mark.

I am glad to note in the last issue of the JOURNAL that the reference to the "contamination of the *Building News*" was not seriously intended, except in an oblique way, as the students of that time owed much of their enthusiasm to the interesting renderings of the principal buildings of the period appearing in that journal, and particularly to the "faithful representations" by "M. B. A."

To me, the fine series of detailed drawings by Mr. Alfred Waterhouse of the Manchester Town Hall were of intense interest, as I was fortunate, through residence among the Derbyshire hills at the time, to visit regularly this superb work of that great master, and in being able to compare the executed work, as it proceeded, with those reproductions by Mr. Maurice B. Adams.

The students of the period also owed a debt of gratitude to the *Building News* for its "Designing Club," and, as I was a regular competitor in the first series in the 'seventies, it was always of interest to study the awards as they were published, which, by the way—as a bit of history—were invariably carried off by a competitor whose ideas were as original as they were clever. I have no doubt Professor W. R. Lethaby will admit the "impeachment" that under the modest *nom-de-plume* of "Début" he was the lucky man who deservedly carried off the major share of the prizes.

Mr. Goodhart-Rendel states that the Design for the Houses of Parliament by Augustus Welby Pugin was submitted under the *nom-de-plume* of "Gillespie Graham." It is well known that there was at that time a fashionable architect of that name practising in Edinburgh. Is it "legend" that Pugin, landing at Leith in his "Wanderlust," was employed by Graham on the Tolbooth Church, of which the latter was architect, and that the fine and original tower and spire were the work of Pugin? The

whole conception and detail bear evidence of the master hand and give support to rumour: but by what freak of imagination did Pugin use his Edinburgh friend's name as a *nom-de-plume*, and what bearing does this have on the "legend" referred to?

J. A. WILLIAMSON [A.].

COMPETITIONS.

Newcastle-on-Tyne, 17 April 1924.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—With reference to the work requested to be done by architects submitting plans in competition for proposed buildings and the recommendations in the R.I.B.A. *Kalendar* relating to same, the following is Clause 4:—

"4. The number, scale, and method of finishing of the required drawings shall be distinctly set forth. The drawings shall not be more in number or to a larger scale than necessary clearly to explain the design, and such drawings shall be uniform in size, number, mode of colouring, and mounting. As a general rule a scale of 16 feet to 1 inch will be found sufficient for plans, sections, and elevations, or in the case of very large buildings a smaller scale might suffice.

"Unless the Assessor advises that perspective drawings are desirable, they shall not be admitted."

In a recent competition the Assessor (a member of the Institute), for a work in value about £12,000 to £13,000, stipulated that the drawings were to be to a scale of 8 feet to the inch, and to comprise plans of each floor, two sections of the buildings, all elevations, a block plan, a perspective view, a report, particulars as to the construction of the building, and an estimate of cost; it only required quantities to come within measurable distance of all the duties comprised in the work of an architect engaged upon a building.

Some 75 sets of plans were submitted. The cost of these is dreadful to contemplate and of course far exceeding any commission that would be ultimately paid on the work; the perspectives alone at a very moderate value would nearly reach the same result.

May I suggest that Clause 4 be strengthened, and possibly, when the Assessor is a member of the Institute, that the conditions of a competition should, prior to issue, be placed before a Committee of the Institute to advise with the object of easing such an unnecessary tax upon the profession?—Yours truly,

WM. LISTER NEWCOMBE [F.].

SICKNESS CLAUSES IN AGREEMENTS.

Shanghai, 27 March 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I feel it my duty to write and warn any members intending taking up jobs abroad *re* sickness clauses in agreements which they are asked to sign.

In my own case, I came out to Shanghai almost a year ago, after passing a very strict medical examination in England by a doctor who had practised up to two or three years ago in Shanghai.

I landed here in June (a bad time to do so: it should be in late autumn or early spring), and myself and my wife have practically been in the doctor's hands ever since.

In China smallpox rages every year and it is impossible to take a short walk in the busy streets of this town without seeing dozens of pock-marked people.

A few of the complaints myself and wife have suffered from in less than twelve months are Singapore ear (caused through bathing in tropical waters), colic, typhoid fever, polypus (contracted from laundered articles), and now my wife is down with smallpox. Neither of us while in England had ever to consult a doctor, except to be vaccinated preparatory to coming out here.

I innocently signed my agreement without a sickness clause being inserted; result—I am struggling with doctor's and hospital fees (which are very high in the East) and am much poorer now than when I left England, despite the much bigger salary I have received.

In addition to these fees, recuperating sea trips are absolutely essential in some cases; and although travelling fares were paid for my trip following typhoid, I found that the necessary hotel and incidental expenses were enormous, so that recuperating expenses should be included in the sickness clauses of the agreements.

The R.I.B.A. insists on its practising members adhering to a scale of fees and certain ethics, and has its laws for governing competitions, and such like dignities. It could do a corresponding good for its poor struggling members who are only assistants (who, after all, are in the majority) by raising the dignity of their lot too, and although this may be a difficult problem at home it would be a simple one abroad, for the Associateship carries a great deal of kudos here.

Employers realising this insist in almost every case that the men they have sent out from home are Associates, and generally find them through the medium of the Institute and its JOURNAL.

The Institute can therefore make protective demands on these employers in the shape of a model form of agreement, which would embrace all clauses such as terms of service in unhealthy countries, minimum salaries, sickness expenses, etc.

In fact, with employment being so bad at home and men thus more inclined to go abroad, I think the whole question should receive the serious consideration of the Institute.—Yours faithfully,

BRIGHT FRASER [A.].

MODELS OF OLD BUILDINGS.

257a St. James's Court, S.W.1, 4 May 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I am compiling a short descriptive catalogue of the models of old buildings that I have unearthed during the last three years, for the simple reason that I am constantly being asked where they are and how they can be seen.

As a great many of the models are in the provincial as well as the London museums, the information would be interesting to English sightseers as well as to foreigners. Although I have, I hope, a fairly comprehensive list, there are no doubt existing models of which I have no knowledge.

I should be most grateful to anyone possessing models, or information regarding them, if they would commu-

nicate with me at the above address. I am, of course, including models of outstanding interest of modern construction, so as to illustrate the comparative aspect.

Yours faithfully,

CONSTANCE HATCH.

ARCHITECTURE AT THE ROYAL ACADEMY.

By GEORGE DRYSDALE [F.].

The most startling thing in the Architectural Room at the Royal Academy this year is the size and space taken up by three very finely executed models of war memorials designed by Sir R. Blomfield, Sir John Burnet and Mr. A. Baker. Though small drawings are hung as it were round the bases of these monuments, so gaining an addition to the usual hanging space, the general effect on the already tiny room is not improved. The models interfere with the time-honoured peace of the Architectural Room and, in addition, it is difficult to get a good view of the works owing to the narrowness of the passage round the walls. Of the 195 exhibits 64 are devoted to church and memorial subjects, 35 to domestic work, and 40 to work of a commercial nature, the remainder being, in the main, of a hospital or scholastic character. Mr. Farey, as usual, dominates the room, his drawings perhaps more wonderful than ever. Mr. Walcot is represented by a single drawing. Among the unclassified subjects Sir E. Lutyens presents a sort of dream study, which might have been made by a pupil of Wren. The scale of that time, the understanding of the orders are there, with more than a hint of the great Italians.

Messrs. Falconer, Baker and Campbell illustrate a curiously inspired building in their proposed Masonic hall at Stroud. The Italian Romanesque character is attractive; but from where came the triangle of plaster gable, out of scale with all that surrounds it?

Of the church work precedence might be given to Messrs. Walter Brierly and Rutherford's chapel for Durham School. Early English in manner, severe and strong, set on the top of a hill, Mr. Scott's new church at Ampleforth shows his usual vigour, a vigour in this case only just restrained. The mass of Mr. Maufe's buildings for the Deaf and Dumb at Shepherd's Bush promises to be impressive, and Mr. Atkinson's drawing of his church at Hammersmith is delightful.

Commercial work seems to be alone in that the blight of war seems to have left it unscathed, and architects lucky enough to be in touch with this class of building still seem literally to have money to burn. Unfortunately, we do not apparently improve the use we make of Portland stone, bronze and the expensive trappings of our shops.

Messrs. Gibson and Gordon's new premises in Oxford Street is very satisfactory in its general proportions and design. Sir Reginald Blomfield, in Messrs. Barker's new premises, develops the theme set some years ago by Mr. Walter Cave in the Haymarket. There is an interesting sketch of Mr. Baker's new Bank of England and of a Sir John Soane inspired Record Office, also for the Bank, by Mr. Troup; a very monumental set of colliery

offices by Mr. Scott, and among the smaller works a great improvement of the ordinary small town banking establishment by Mr. Maufe.

Among schools must first be noticed a very modern-looking school at Addington, by Sir Aston Webb and Maurice Webb, with its long, quiet, if a little heavy-looking lines. Messrs. Farey and Dawbarn are to be congratulated on their excellent winning design for Raffles College, Singapore, and Messrs. Adams, Holden and Parsons are happy in their hospitals. Messrs. Nicholas and Dixon Spain show a large perspective of their successful Kasr-el-Aini State Hospital at Cairo; this seems still in the competition stage and so far rather lacks the distinction of treatment one associates with this firm.

Turning to the domestic work, there is none of the usual Lutyens houses, though the influence is often seen in other work. The proposed house by Messrs. Lowry and Woodhouse seems very satisfactory, illustrated as it is by a charming drawing, as is the "Ivories" at Cowfold, by Messrs. Brierly and Rutherford.

While most people have to be content with the building of very small houses, Sir Edwin Lutyens indulges in a castle. A castle in general shape mediæval, modern, nevertheless, in its great battered mass of granite wall and nicely shaped Elizabethan windows of all sizes; ancient in its gargoyles; modern in its sweep of level, unbattlemented parapet.

On the whole, just an average year with the promise of ordinary work well done, a season for the production of *vin ordinaire*, not a vintage year. In these days of wished-for union and of the increasing prominence at the R.I.B.A. of local societies, surely it is not as it should be that only four firms of architects outside of the London district have taken the trouble to be represented on the walls of Burlington House.

THE TOWN PLANNING INSTITUTE CONFERENCE AT WEMBLEY.

A most interesting conference was held at Wembley on 5, 6 and 7 May, under the auspices of the Town Planning Institute. The exhibition of plans and models collected together was quite one of the best and most attractive of recent years, the central feature being formed by the large-scale model of a portion of the new Delhi, showing the great processional way and the new Secretariat and Government House.

The conference was inaugurated by a visit from the Rt. Hon. J. Wheatley, M.P., as Minister of Health, and in the afternoon, under the chairmanship of Sir Joseph Cook, High Commissioner for Australia, Papers were read on various phases of town planning in the overseas Dominions.

Mr. H. V. Lanchester [F.] dealt with Town Planning in India, and emphasised the divergencies between Eastern and Western ideals of town development. He pointed out that in many cases the irrigation and cultivation of land was effected by a tank or series of tanks extending to lower and yet lower levels, and that on this primitive basis of cultivation many of the Indian towns had grown and developed.

In the larger cities of India, European ideals had largely predominated, and the housing problem was even more acute than in this country.

Mr. Adams's Paper on "Town Planning in Canada" was in his absence read by Mr. Longstreth Thompson. Canada has an active Town Planning Institute, and some progress has been made in the development of university teaching of town planning. Town planning in the main is left to the care of provinces and towns, and the chief responsibility for passing laws and giving effect to schemes has always in Canada been a matter for provincial and municipal and not for federal jurisdiction.

Mr. W. R. Davidge contributed a Paper on "Town Planning in Australia and New Zealand," and pointed out that in these dominions, probably better than anywhere else, could be seen the actual effect of town planning on a very large scale. Unfortunately, however, many of the fine ideals of the early founders of Australian cities had been displaced in recent years. Not only the city of Adelaide, but many of the towns of New Zealand were originally surrounded with a belt of open park lands. In the discussion which followed, Sir Joseph Cook and other speakers pointed out the immense amount of good work which was being done owing to the influence of the Town Planning Association, under the leadership of Mr. John Sulman [F.] and others.

On Tuesday, 6 May, under the chairmanship of Alderman Turnbull, valuable Papers on "Regional Planning" by Professor Abercrombie and Mr. G. L. Pepler were discussed. It is clearly evident that regional planning is an essential preliminary to town planning, and this is becoming widely appreciated by local authorities in all parts of the country.

The afternoon session was devoted to Papers dealing largely with the legal point of view, on "Town Planning Schemes for Large Cities" by the Town Clerk of Birmingham, and "Schemes for Small Towns" by Mr. C. J. F. Atkinson, the Clerk to the Otley Council.

The session on Wednesday included a Paper by Mr. Raymond Unwin [F.] on "Distribution," and by Professor Adshead [F.] on "City Design." As Mr. Unwin well said, "It is becoming more and more evident that, apart from some method for dealing adequately with the problem of distribution, a great deal of what we call town planning, many city improvements, and much that is done to ameliorate our traffic difficulties will prove to be no real remedies."

The questions of finance, compensation and betterment, however, lie at the root of many of our difficulties. Some control must also be exercised over elevations of buildings, and, as Professor Adshead pointed out, even powerful authorities like the London County Council could not control the elevations of Kingsway in its entirety.

The afternoon session, under the chairmanship of Sir Henry Maybury, was devoted to the discussion of Papers on "Planning Main Roads" by Mr. J. A. Brodie, and "Planning Estate Roads" by Mr. T. Alwyn Lloyd [F.], both of which dealt with the subject in a masterly manner.

A very successful conference was brought to a fitting termination by the Anniversary Dinner of the Town Planning Institute at the Savoy Hotel on 7 May, when Mr. Neville Chamberlain, M.P., was the guest of the evening.

SIR ASTON WEBB IN A MOTOR CAR ACCIDENT.

It was with very sincere regret that members of the Institute read in last Monday's papers that Sir Aston Webb, the President of the Royal Academy, had been seriously injured in a motor car accident when returning home from the Royal Academy banquet on Saturday night. In the car with Sir Aston were Sir Luke Fildes, R.A., who was also seriously injured, Sir William Llewellyn, R.A., and Mr. Melton Fisher, whose injuries were not of a serious character. (Sir William Llewellyn's admirable presidential portrait of Mr. Henry T. Hare on the walls of the Institute will be generally remembered.)

It is satisfactory to know that Sir Aston Webb and Sir Luke Fildes are reported by the doctors to be progressing as favourably as can be expected in the circumstances, and that there have been no complications. The sympathy of every member of the Institute is with Sir Aston Webb in the unfortunate occurrence, and sincere hope was expressed for his speedy restoration to health by speakers at the Annual General Meeting and at the Annual Dinner of the Institute held this week.

THE WREN SOCIETY.

Mr. H. Duncan Hendry [A.], of 43 Doughty Street, W.C., has been appointed Honorary Secretary of the Wren Society in the place of the late Mr. W. Henry Ward, who had rendered great services in successfully organising the Society.

The first publication of the Society will appear this year and will consist of thirty plates from the All Souls Collection of Wren Drawings dealing with St. Paul's Cathedral.

EXHIBITION OF ARCHITECTURE, WEMBLEY.

The Exhibition of Architecture now being arranged by the Royal Institute of British Architects and the Architecture Club will be held in the short period Exhibition Galleries of the Palace of Art, British Empire Exhibition, Wembley, from 26 May to 5 July 1924.

The exhibition will be opened by Lord Crawford at 3 p.m. on Monday, 26 May.

There will be a Press view on Saturday, 24 May, at 3 p.m.

The exhibition will consist of photographs and models of the recent work of living architects in Great Britain and Ireland, India and the Dominions.

LONDON STREET ARCHITECTURE MEDAL.

The Jury appointed by the Royal Institute of British Architects to award a medal to the architect who has designed the best street frontage completed during the year 1923 within a radius of four miles from Charing Cross has just completed its task.

After careful examination of drawings and photographs of all the buildings which were nominated for the honour the Jury has given its award in favour of "The Shepherd's Bush Pavilion," designed by Mr. Frank Verity, F.R.I.B.A., of 7 Sackville Street, London, W.

PROPOSALS AGREED BETWEEN THE COUNCIL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS AND THE COUNCIL OF THE SOCIETY OF ARCHITECTS FOR THE AMALGAMATION OF THE TWO BODIES.

The following members of the Allied Societies' Conference, who were unable to append their names to the letter sent out before Easter to members of the R.I.B.A. and signed by the Members of the Council and by members of the Allied Societies' Conference, have informed the Secretary of the Royal Institute that they desire to support the Council's proposals:—

- J. LEIGHTON FOURACRE, President, Devon and Exeter Architectural Society.
- G. D. OLIVER, Chairman, Cumberland Branch, Northern Architectural Association.
- D.W. GALLOWAY, President, Dundee Institute of Architects.
- T. ALWYN LLOYD, Chairman, Central Branch, South Wales Institute of Architects.
- W. S. PURCHON, Past Chairman, Central Branch, South Wales Institute of Architects.
- C. F. WARD, Vice-President, South Wales Institute of Architects, and Chairman, Eastern Branch.
- FRANK S. SWASH, Vice-Chairman, Eastern Branch, South Wales Institute of Architects.
- G. VINCENT EVANS, Chairman, Northern Branch, South Wales Institute of Architects.

PROPOSALS OF R.I.B.A. COUNCIL AND LICENTIATES.

At a meeting of the Committee of the Association of Licentiates R.I.B.A., it was unanimously resolved that the support of the Association be given to the Councils of the Royal Institute and the Society in their effort to consolidate the profession by amalgamation; and that all Members of the Association be urged to forward the scheme by all means in their power.

The Chairman, having read a number of letters received from Members in many parts of the country, said it did not seem to him necessary to say very much at the present moment, since it was perfectly clear that, as far as Licentiates were concerned, they recognised the importance of the fact that the two Councils of the Institute and the Society had arrived at the point at which to put proposals before the whole profession with unanimity; and they felt that even if they might criticise details, no good purpose would, or could, be served by doing so, when and while the question at stake was one of principle and not of detail.

If, as he sincerely hoped, the scheme was accepted on the broad lines set out, no doubt all parties would have every opportunity for making suggestions on the detailed working of the scheme, and he had no hesitation in returning his card to the Secretary with a most emphatic "Yes" as the answer to the question put by the Council to the Licentiates.

"To secure the representation of the profession by one great Institute is an ideal we have always hoped to see realised, and we desire most earnestly to appeal to members to support the Councils' scheme in every way in their power."

With this quotation from the letter signed by all the living Past Presidents of the R.I.B.A. the Chairman thought he might close his remarks.

VISIT OF ARCHITECTURAL STUDENTS TO MESSRS JOHN BARKER & CO.'S STORE.

5 May 1924.

At the invitation of Messrs. John Barker & Co., Ltd., the R.I.B.A. arranged for a visit, on the 3rd instant, of architectural students (55 in all) to the new Store now being erected in Kensington High Street.

Mr. H. L. Cabuche, the architect to the Company, introduced the students to Sir Sydney Skinner, Chairman of Messrs. John Barker & Co., Ltd., Sir John Anderson, Chairman of Messrs. P. & W. Anderson (the contractors), and Mr. Steinberg, Director of Messrs. The Considered Constructions Co.

Sir Sydney welcomed the students and explained the developments of the Company during recent years and the necessity for the expansion of the business. He also interested the students by briefly outlining his views on the lay-out of the new Stores and the various methods by which it would be connected through subways to the different branches and to the Dock and Administrative quarters. He explained that his original intention was to have erected a larger store by absorbing No. 1 Palace Green, but the authorities felt that it was necessary to retain this building, as it was a specimen of the late Mr. Philip Webb's work, but it was doubtful whether this was a right course to adopt, and although suggestions were made that a certain portion of the site of No. 1 Palace Green could be laid out as a garden to beautify the appearance of the new building, the Crown refused permission for the pulling down; therefore the present store, whilst being a very excellent one, was somewhat curtailed as compared with his original ideas. Sir Sydney said they had asked Sir Reginald Blomfield to design the exterior and to collaborate with Mr. Cabuche, who is responsible for the planning, construction and the interior of the premises, and Sir Sydney said they felt that Sir Reginald had given them a magnificent exterior, and one which would be a credit to the Royal Borough of Kensington.

Mr. Cabuche then addressed the students on the construction of the building and the work which they were to inspect.

Votes of thanks were passed to Sir Sydney Skinner and to Mr. Cabuche and the other gentlemen who had given up their Saturday afternoon with a view to being of assistance to the students.

KING'S COLLEGE, CAMBRIDGE, COMPETITION

The Council of the Royal Institute of British Architects have had their attention called to the recent correspondence in the professional press on the subject of the Collegiate Buildings Competition for King's College, Cambridge. At the request of the Council the matter was investigated by a Committee which submitted the following report:—

"We have made a careful examination of the Instructions issued to the Competitors in this competition, and also the correspondence and comments which have appeared in the Press regarding the successful design.

"We have also interviewed Messrs. Budden & Rowse, the winners of the Competition, Messrs. Tait & Rees,

the writers (with Mr. Gordon Holt) of the letter which was the subject of the complaint, and Mr. Lovett Gill, the Assessor.

"It should be observed, firstly, that the Competition was a small private limited competition, and as such did not come under the Regulations of the R.I.B.A., and, in point of fact, was not in accordance with those Regulations; secondly, that so far as the cost, planning and style of the proposed building were concerned, certain suggestions only were made in the "Instructions" issued to the Competitors, but emphatically there were no binding conditions, and, thirdly, the Award, having been made by the Assessor, was confirmed by the Building Committee and the Governing Body of King's College.

"We are of opinion, firstly, that the Assessor was perfectly justified in the Award which he made, and that Messrs. Budden & Rowse won the competition by perfectly fair means and without violating any "Conditions"; secondly, that the letter signed by Messrs. Tait, Holt & Rees was unfair comment in that it charged Messrs. Budden & Rowse with violating "Conditions," and further it indicated that they had won the Competition by unfair means, and as a result other letters appeared in the Press which, in the main, accepted the statements of Messrs. Tait, Holt & Rees as the truth; and thirdly, that Messrs. Budden & Rowse have suffered professional injury as a result of the letters published in the Press—particularly as a result of that signed by Messrs. Tait, Holt & Rees.

"We, therefore, recommend the Council to call upon Messrs. Tait & Rees to issue a statement in the Public Press withdrawing the offending letter and apologising to Messrs. Budden & Rowse."

This report was approved by the Council of the R.I.B.A. on 3 March 1924.

At the request of the Council, Mr. Thos. S. Tait, A.R.I.B.A., and Mr. Verner O. Rees, A.R.I.B.A., have written the following letter, and Mr. Gordon H. G. Holt has asked to be allowed to associate himself with it:—

KING'S COLLEGE COMPETITION, CAMBRIDGE.

With reference to our letter which was published in the Technical Press in November last regarding the above Competition, we are informed that the successful architects, Messrs. Rowse and Budden, have been prejudicially affected by the statements contained therein.

On reflection we frankly admit that the assertion that the winners had violated any of the conditions was wrong, and that the inference contained in the letter that Messrs. Rowse and Budden had won the Competition by these means was entirely unjustified.

We sincerely regret that our action has prejudicially affected Messrs. Rowse and Budden, thereby causing them to suffer damage, and we ask them here and now to accept our very sincere apology.

Yours faithfully,

(Signed) THOS. S. TAIT.
" V. O. REES.

April 4, 1924

Allied Societies

DEVON AND EXETER ARCHITECTURAL SOCIETY.

At the Annual Meeting of the Devon and Exeter Architectural Society the members present included Mr. Percy Morris, the Retiring President, Messrs. W. J. M. Thomason, J. Bennett, L. F. Tonar, A. S. Parker, J. Challice, A. G. Bewes, J. R. Millman, etc.

ADDRESS OF THE RETIRING PRESIDENT.

Mr. Percy Morris, in the course of his address, said :

When the history of recent years is seen in its proper perspective, it will be noted, I think, as a curious paradox, that at a time when upwards of a million of our population were unemployed, and the need of houses never more urgent, the activities of the building industry were curtailed by lack of skilled operatives, whose numbers had shrunk nearly 50 per cent. since 1911, and the efforts of this remnant were frequently dissipated by intestine feuds. And the comparison will be made that in the four years following the war, France had restored 598,000 houses and re-established the normal population of her liberated areas; besides building 20,000 factories, and bringing back to cultivation 88 per cent. of the acreage of her devastated regions.

The work ahead of the country, if we succeed in breasting present difficulties, is stupendous; and although I do not doubt that the perseverance and resource inherent in our race will prove equal to any difficulties which may arise, as in time our common sense will overcome labour troubles; yet we cannot shut our eyes to the fact that there are post-war elements of the situation which are inimical to rapid recovery and the establishment of lasting prosperity. Among the most disconcerting features are the lamentable decay of craftsmanship, and general slovenliness of execution, which have become so marked since the volume of work increased. But another fact is clearly emerging: it is that low grading of wages does not necessarily mean economical work, because in the present state of the labour market a very high percentage of inefficient drifts to the low-graded districts. This is a serious question for Devon, for there are few more costly forms of investment than inefficient building.

Then there is the high price of materials. We know that there is control, and cases have been brought to my notice, as also of charges by merchants considerably in excess of retail prices fixed by manufacturers. But when these cases are followed up one finds some flaw in the evidence which prevents them from being exposed. It is these practices which keep alive that widespread feeling of mistrust and suspicion which is hindering progress; and it is hypocrisy to blame labour for every ill whilst these things pass unchallenged.

But apart from these difficulties Devon has her own special hindrances to recovery, due in part to her geographical position—seagirt on the north and south, and approached by two long corridors from busier centres of activity and the sources of industrial supply. In the past she was largely self-supporting, and from her seaboard derived her unique position in history; but economic con-

ditions have changed, and in the main she is an agricultural community. Now, directly or indirectly, upon the prosperity of agriculture largely depends the prosperity of her rural building industry. Agriculture appears to be inseparably linked with a nation's welfare. France and America have both found that a thriving rural population is an element of stability in times of unrest, but it is one of the most frequently recurring tragedies of history that associated with the origin of great upheavals are often a depressed state of agriculture and its attendant evil—a shifting population.

Agriculture now is in the trough of depression, and those of you who, like myself, are especially interested in the prosperity of building in rural areas know too well that the present conditions in the towns are accentuated in country districts, and in the remoter parts of the county the difficulty of getting building work carried out increases daily. We cannot, therefore, view without grave concern the gradual crumbling of an industry which for centuries has upheld a reputation for thoroughness; and has been characterised by resourcefulness, which has won our admiration and respect. It is not the mere passing of an industry that we deplore—it is here that tradition lingers, waiting as it were in vain for the forging of some link which will preserve continuity with the past and keep the chain unbroken for the guardianship of a happier future.

But if the future is to bring better conditions, it can only be by determined effort to organise upon lines better fitted to meet modern needs, and by a return to sound craftsmanship under capable direction. Reconstruction must be on lines differing in many respects from those suited to towns, and they must be more elastic: there can never be that rigid line between different trades which inter-trades union jealousy fosters, and some simple but reasoned system of estimating prices must replace the present guesswork. Method in setting out and handling work must also be brought to bear in eliminating the wasteful process of trial and error one so frequently meets with.

Co-operative effort, in the direction of depots for the supply of materials and their transport, would save intermediate profits and is worthy of consideration. As developments on this basis, well-equipped workshops for making joinery would economise labour and avoid duplicating plant and power; and plumbing, fitting and smith's work, always costly items in the country, might be undertaken by staffs, jointly employed, for whom whole-time work would be available.

There is the risk that such a scheme might create monopoly in a district, but it should not be impossible to devise safeguards. The disease, however, lies much deeper than we have probed and cannot be cured by treating the symptoms. Moreover, the scarcity of houses and lodgings makes complications for which satisfactory remedies are vital to the issue. We are inevitably thrust back upon the depression of agriculture, and, beyond this, the root causes of its decay, which lie outside our purview.

There remain two fundamental problems. The first is the man and his equipment for his work; the second, the means by which he is to be retained in country districts. So far as the man is concerned, there can be little doubt that the right type is one born and reared in the country; and the equipment he needs is education. By education in this sense I mean, firstly, a sound groundwork to build upon and the knowledge of how to learn, so that education can be continued in after life if there is ambition. And—equally important—the formation and moulding of character, and the art of rational amusement in times of leisure. Secondly, a return to apprenticeship under proper safeguards, and, the complement of this, a course of technical training. Technical schools are invaluable, but they have their limitations, and, alone, will never turn out a completely equipped craftsman for the work we are considering. There is scope for the right type of man to rise comparatively early in life, after passing through the ranks of apprentice and journeyman, to the position of a master craftsman; whereas most of his confrères in the towns will remain journeymen all their days.

The second problem is more difficult, but the first step is to bring within reach of rural districts more of those facilities for education and training which are available in the towns; but giving them a different bias. And it is permissible to inquire whether the solution of the rural school difficulty will not ultimately be found in the provision of central schools accessible from the remoter districts. These would permit better staffing and equipment and special training for older children; besides fostering *esprit de corps* and a wider outlook. In Virginia such a system is being rapidly developed, and larger buildings serving an area of about ten-mile radius, each with its fleet of motor charabancs, are said to be found in practice more economical and better than the multiplication of small schools.

No county produces better raw material than Devon, and it is on the spot, but she cannot afford continually to export it for manufacture, with the knowledge that its usefulness in after life is lost to her. She needs the vision and the energy of some of her younger men for her own reconstruction, and the soundest investment she can make is a far-seeing development of education.

Rural conditions are changing daily; the amenities of life are becoming more widespread and the social condition of the worker is improving. But if rural industries are to be revived public interest must be awakened, and a case must be established for their preservation because they are vital to national welfare. As a nation we have to provide for the dual needs of industry and agriculture, and they ought not to be mutually destructive. In this direction the machinery of government appears to need differential gear; and possibly under some scheme of devolution, with adequate co-ordinating influence to protect national interests and guard against reaction, we might see two strong currents of constructive effort; one of which would flow outwards from agricultural centres instead of flowing inwards from industrial areas. Let us face reality—it is disintegration or renaissance.

But architecture, too, has entered upon a phase which is pregnant with possibilities. We recognise that new forces

are stirring, and if in our Western remoteness the scintillations of new planets revolving in the architectural system, sometimes in conjunction and frequently in opposition, are a little dazzling to the eyes of those whose orbit lies outside the path of brilliant constellations, yet we detect beneath this friendly rivalry the same enthusiasm as we remember in bygone days; but it is only when we compare the opportunities of present-day students with those of our own time that we realise the width of the gulf which is being bridged.

We therefore look forward with interest to the International Congress on Architectural Education to be held in London later in the year, and whether or not it is found that the training given in the Schools of Architecture requires supplementing in some directions and modifying in others, as would appear to be likely, I do not think there can be any doubt that if those intellectual qualities which made architecture great in the past are to be recovered, it can only be by holding fast to ideals and raising our standard of education. Already there are signs of new vitality—notably in the treatment of mass, and in a welcome return of restraint, due in part to the refining influence of the schools and in part to the compelling force of adversity. And synchronising with the second symptom comes the public-spirited action of two great commercial companies, recently announced in the Press, which initiates the etiquette of advertising, and is a first step towards restoring the amenities of our towns and countryside.

I have mentioned with some trepidation the preservation of ideals, because they have become so intimately associated with the 'isms' which perplex a bewildered world that one is a little nervous of infringing proprietary rights. Mr. Chesterton tells us that idealism disappeared with the fifteenth century, but the Paston letters should remind us that, even then, behind the glamour lay reality. Another authority recently declared that the idealism of the Middle Ages was "sloppy folly." Let us keep our heads level. A world without idealism would be as barren as education stripped of culture; and it is to the schools that we look for that steadying influence which will anchor ideals in reality and keep alive that Greek conception of freedom which, as Professor Gilbert Murray points out, was neither anarchy nor blind obedience.

Let us look forward to the time when a University of the South-West will have its School of Architecture; and, beyond that, to the day when each school will have its post-graduate course to keep alive our enthusiasm and our knowledge abreast of progress. And if, in these strenuous days, we sometimes remember the smoother running of our everyday life in the old times, let us also remember that "The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew." It may be that we have reached the parting of the ways—the point where one road descends marking the path of all former civilisations; the other continues to ascend and is untrodden. If we can reach that road, the achievements of Greece and Rome, built by "instruments of the higher intelligence," but by instruments denied freedom and the rights of citizenship, cannot compare with the potentialities of future ages whose destiny is now being moulded.

THE LIVERPOOL ARCHITECTURAL SOCIETY.

NEW PRESIDENTIAL BADGE.

The President's badge has been made by Mr. Tyson Smith, sculptor, of Liverpool. It is silver gilt and consists of a draped and helmed figure of Athene, two inches high, holding in outstretched hands a figure of Victory on the one side and a symbol of architecture in the form of the monument of Lysicrates on the other side. Surrounding the figure is a moulded band on which are



inscribed the words "The Liverpool Architectural Society, founded 1848, incorporated 1901." This moulded band is enriched on the outer edge with a head and reel ornament and on the inner edge with a pierced and fretted wave moulding symbolising the sea. Within this latter moulding, and serving the same purpose, are two dolphins. The figure of Athene stands on a pedestal to which the band is joined on either side by a scroll. This pedestal is enriched on the face by a relief of a lamp symbolising truth and learning and is finished below with a baluster motive. The link for the ribbon is in a form to balance the pedestal and is enriched on the face with a relief of a Liver bird and supported at the sides by conventional seahorses; the top of the link is finished by the same baluster motive as the bottom of the pedestal.

Obituary

T. F. TICKNER [F.]

Mr. Tickner, who was elected a Fellow of the Institute in 1907, carried on an extensive practice in Coventry and its neighbourhood. Amongst his church work and restorations were St. Thomas' Vicarage, Longford; the restoration of Exhall Parish Church (in 1885); restoration of Foleshill Parish Church (in 1889); St. Luke's Mission Church, Foleshill; St. Chad's Mission, Upper Stoke; Wyken Vicarage; restoration of St. Mark's Church, Coventry; proposed new church of St. Mary Magdalen, Chapel Fields; and numerous church school buildings. He was responsible for the model Colliery Village at Binley, and designed many private houses, various factories and workshops in the district, Exhall Isolation Hospital, and the laying out of cemeteries with chapels at Coleshill, Walsgrave-on-Sowe and Foleshill, the Coventry Infirmary and Nurses' Home, etc. He also designed the building of a large number of hotels and inns in Coventry and the surrounding district. Mr. Tickner was a devoted antiquary and read various papers on Coventry Cathedral and other subjects of archaeological interest connected with Coventry.

E. J. SHREWSBURY [A.]

Mr. Shrewsbury, who died recently at Maidenhead at the age of 72, was born at Hastings. He was articled to Messrs. Charles Smith and Sons of Reading, and began practice at Maidenhead nearly half a century ago. He was elected an Associate of the Institute in 1876. Among the many buildings he designed were: Queen Street Chambers, St. Paul's Church (High Town Road), St. John's Church (Littlewick), St. Peter's Church (Furze Platt), the Maidenhead Cemetery Chapel, Maidenhead Technical Institute, Maidenhead Working Men's Club (now St. Luke's Institute), Boyne Hill Institute (now business premises), new offices for the Maidenhead Gas Company, new Board Room for the Maidenhead Union Guardians, additions to the Maidenhead Hospital, Gordon Road Elementary Schools, the Jubilee Clock Tower, etc., and many large and small private houses and business premises.

Mr. Shrewsbury took a prominent part in public life at Reading, and was a devoted churchman. He was honorary secretary and treasurer of the Berks Federation of the English Church Union up to the time of his death, and was a prominent Freemason.

ARCHITECTS' BENEVOLENT SOCIETY.

The Annual General Meeting of Subscribers and Donors will be held in the Rooms of the Royal Institute of British Architects, 9 Conduit Street, W., on Tuesday, 13 May.

The President of the Society, Mr. J. Alfred Gotch, F.S.A., will take the chair at 5 p.m.

Legal

ABANDONED HOUSING SCHEMES: LOCAL COUNCILS AND ARCHITECTS.

High Court Decision in Regard to Rural Authorities' Contracts for Housing Plans, when Schemes are Abandoned.

BROMHEAD v. KIRBYMOORSIDE RURAL DISTRICT COUNCIL.

In the High Court on Monday, 17th March, Mr. Justice Rowlatt gave judgment in a case which will have a considerable effect upon the series of disputes between Local Councils and architects and surveyors in regard to abandoned Housing Schemes.

Whereas the decision of the Court of Appeal in *Nixon v. Erith U.D.C.* (delivered 20th February) indicates the law in regard to work done under an Urban Council when the contract is not under seal, the decision of Mr. Justice Rowlatt deals with the position in regard to contracts not under seal with Rural Councils.

His Lordship, in stating the facts upon which his judgment was based, said:

In this case the plaintiff sues for fees for work done by him as an architect for the defendant Council in connection with the Housing Scheme known as Dr. Addison's Scheme. Plaintiff was appointed architect by this Council for their scheme, by a resolution subject to an agreement in writing to be made, but in fact never made, though he went on with the work. The scheme fell through, and now the defendant and the Council are left face to face in respect of his charges for work which spread itself over a period of about 18 months. Defendants are willing to pay £336 and they have brought that money into court, but say that they are not liable because this contract was not a contract under seal. This is a rural council and not an urban council. Therefore they are not limited by the express section of the Act which has reference to urban councils. They are still protected by the Common Law as to actions brought directly upon a contract, that is to say in respect to actions for refusing to carry out a contract and where damages are claimed including contractor's profits. But they are not protected against a claim of *quantum meruit*, for work of which they have had the enjoyment (*Lawford v. Billericay*), and whether plaintiff can recover on that basis is the question in this action. The point was raised that *quantum meruit* had not been sufficiently pleaded. I think it was. There are particulars in which the plaintiff alleged certain things, and these elicited further particulars which showed that the true case was one of actual work. I think it would be exceedingly narrow to reject it as outside the proceedings. The real point upon which I must decide is not whether this was a contract, because it was not under seal, but whether there was any contract at all; for it is quite obvious that this appointment was subject to an agreement in writing, and there was no agreement in writing. The work was entered upon without the agreement which the subsequent circumstances ruled out. It was done at once without waiting for the contract and pending the contract. It was done at the request of the defendants, and it was done by a professional man whose time is his livelihood. He cannot work for nothing.

Two points were made in favour of the view that no promise to pay for this work could in the circumstances be implied. It was pointed out that by the minute appointing him as architect the scheme of appointment was provided which would of course be embodied in the contract, and it was calculated upon the number of houses erected, and the defendants state that all the work before the erection was done upon speculation. I think had the matter proceeded and there had been an agreement that such a conclusion might have been drawn, but the plaintiff has done the work in the meantime. So far as the particular resolution is concerned, though plaintiff was present at the meeting when it was passed, I do not think he could in

fairness be held to be a party to the words "houses erected," which so far as I can see were never communicated to him. In the document informing him of his appointment it was stated that the Council approved his appointment as architect in accordance with the terms of its resolution.

Mr. HOLMAN GREGORY, K.C. (for the Council): There was a subsequent letter.

HIS LORDSHIP: Yes, but not at that time. I am bound to say with regard to the point of *quantum meruit* that in face of what has happened it would be excessive to attribute a meaning to "houses erected" which would make the plaintiff do 18 months' work for nothing. I do not think he is bound by that or at all.

The second point was that the whole thing was contingent on the scheme going through. As I understand, this capital expenditure would have to be defrayed by the Council. They would have to borrow the money for it, though it might be facilitated through a Government Department. The Ministry of Health was not to pay for the houses, but to bear only such resulting loss, after the provisions of revenue, being in excess of the proceeds of a penny in the pound rate. That point was rather obscure, and at first I was not quite clear upon it, but we had present one of the servants of the Ministry, and when we went through the matter with him on that point he cleared the position. I do not think the plaintiff was a stranger to that point. At the time this work was being entered upon there was no doubt about the scheme going through; there was plenty of money and no one contemplated such a thing as the scheme not going on according to plan. It was a national effort. Everybody had to put their shoulders to the wheel, and I frankly think that if the plaintiff had been told "You go on and don't wait to see whether this will fructify or not, and do the work in the meantime, and if it goes through you will be paid, but if it does not you will not be paid," if that had been told him he would have replied, "I must live. I cannot go on like this." Any reliance on that point fails. The bare justice of the case is against it. The plaintiff must be paid for this, and cannot possibly be told to go away.

How much is he to be paid? That is a question which has troubled me a great deal. Plaintiff claims upon the two-thirds principle as for work not proceeded with, and he claims it upon the basis of figures which are extracted from the minute to which I have referred—5 per cent. on the first 10 houses, 3 per cent. upon the next 50, and so on. There was communicated to him in reply to an inquiry that it was suggested that about 30 houses were in contemplation, and he says he took that into consideration when he forwarded these figures. It must always be recollected that these were the terms which were to be embodied in a written agreement if the written agreement came along, and I am not bound on that point by *quantum meruit*, but must remember what he has done. I am assisted by a set of figures which were current in the beginning of the proceedings. He says if only one or two houses had been contemplated he could not have quoted these percentages. On the other hand there is the fact that they were type plans and not individual plans. He did not prepare designs for 60 but for 10. So the work is repeat work. I must bear that in mind. What did he do? He inspected sites, about a dozen. They were some distances from one another, and no doubt expenditure was entailed. Then he sent in some rough lay-outs. There was some controversy about the lay-outs. Some were not much, being merely rough sketches. I do not think these rough lay-outs had very much meaning, but he did make 10 type designs and two complete lay-outs. These were in respect of 24 houses for which the Council went the length of inviting tenders. He got out the bills of quantities in respect of these 24 houses for which tenders were invited.

Now it was said during the action that the plaintiff had been in too much of a hurry. To a certain extent he was, but must that be complained against him? He was doing work in

connection with a scheme that was being pushed forward. We must look at the position of affairs as they were at the time, and not as they are in 1924. At that time the whole attitude was one of pushing the scheme forward as quickly as possible. They were to get on and not be kept waiting for designs. He was to go on with the work; that was the note of the whole correspondence. As I have said, it was a national movement. He was probably a little premature with the bills of quantities except for the 24 houses. The atmosphere was, as he said, to get off the mark as soon as the gun was fired, or some such sporting phrase. That was not an unfair ambition, and it must be recognised when considering how he got ahead and got ready in every way. The difficulty is that of type plans on the one hand, and on the other hand figures quoted for reduction. In regard to the 24 houses he is in a strong position because there they went to the point of tenders being invited. When it comes to dealing with the

[This Report has been kindly contributed by Gurney G. Beagley, Barrister-at-Law.]

Regulations* Governing the Promotion and Conduct of Architectural Competitions as Approved by the Royal Institute of British Architects and by its Allied Societies.

It is assumed that the object of the Promoters is to obtain the best design for the purpose in view. Where the Promoters desire to achieve this end by means of a Competition experience shows that this object may best be secured by conducting all Competitions upon the lines laid down in the following Regulations, which have been framed with a view to securing the best results to the Promoters with scrupulous fairness to the competitors.

Members and Licentiates of the Royal Institute of British Architects, Members of its Allied Societies and Members and Licentiates of the Society of Architects do not compete excepting under conditions based on these Regulations.

The Conditions of a Competition shall contain the following Regulations (A) to (F) as essential:—

- (A) The nomination for every Competition of an Assessor or Assessors who shall be Architects of acknowledged standing to whom the whole of the designs shall be submitted.
- (B) Each design shall be accompanied by a declaration, signed by the competitor, or joint competitors, stating that the design is his or their own personal work, and that the drawings have been prepared under his or their own supervision. A successful competitor must be prepared to satisfy the Assessor that he is the *bona-fide* author of the design he has submitted.
- (C) No Promoter of a Competition, and no Assessor engaged upon it, nor any employee of either, shall compete OR ASSIST A COMPETITOR, or act as Architect, or joint Architect, for the proposed work.
- (D) The premiums shall be paid in accordance with the Assessor's award, and the author of the design placed first by the Assessor shall be employed to carry out the work, unless the Assessor shall be satisfied that there is some valid objection to such employment, in which case the author of the design placed next in order of merit shall be employed, subject to a similar condition. The award of the Assessor shall not be varied for any other reason.
- (E) If no instructions are given to the author of the design selected by the Assessor to proceed within twelve months from the date of the award, then he shall receive payment for his services in connection with the preparation of the Competition drawings of a sum equal

balance, it is plain that the same considerations do not apply. I have got to do the best I can with the facts before me. I have worked at the figures from various points of view, and I think—the calculation is rough and ready—that the conclusion must be for £675. Therefore I give judgment for the plaintiff for that amount, with costs.

A stay of execution was applied for and granted, but his Lordship added that the money must be paid.

Mr. HOLMAN GREGORY asked that the Council should have the plans in respect of which judgment was given.

His LORDSHIP: Yes, but you will deal fairly with them.

Mr. HOLMAN GREGORY: Of course.

The judge added that the £336 paid into court would be paid out and the balance could go direct to plaintiff.

Mr. HOLMAN GREGORY: We shall have to borrow it. In these cases we have to get sanction even for £10.

His LORDSHIP: Yes. I wonder some of us survive.

to 1½ per cent. on the amount of the estimated cost stated in the conditions up to £50,000, but if the estimated cost of the work exceeds £50,000 he shall be paid a sum equal to 1½ per cent. upon the first £50,000 plus ½ per cent. upon any sum in excess of that amount. The first premium shall be deducted from the sum so paid. If the work is subsequently proceeded with, this sum shall form part of his ultimate commission.

(F) The selected Architect having been appointed to carry out the work shall be paid in accordance with the Schedule of Charges sanctioned and published by the Royal Institute of British Architects, and the premium already paid shall be deemed to be a payment on account.

1.—The Promoters of an intended Competition should, AS THEIR FIRST STEP, appoint one or more professional Assessors, Architects of acknowledged standing, whose appointment should be published in the original advertisements and instructions. The selection of an Assessor or of two or more Assessors to act as a Jury should be made with the greatest possible care, as the successful result of the Competition will depend very largely upon their experience and ability. The name or names of the Assessor or Assessors should always appear in the conditions governing a Competition or in any advertisement or other announcement relating thereto.

The usual R.I.B.A. Scale of Charges for Assessing Competitions is the sum of Fifty Guineas, plus one-fifth per cent. upon the estimated cost of the proposed building.

In the event of more than ONE ASSESSOR being appointed, the remuneration shall be decided by mutual arrangement between the Assessors and the Promoters.

The President of the Royal Institute of British Architects is always prepared to act as honorary adviser to Promoters in their appointment of Assessors.

2.—The duties of Assessors are as follow:—

- (a) To confer with and advise the Promoters on their requirements and on the questions of cost and premiums to be offered.
- (b) To draw up instructions for the guidance of competitors and for the conduct of the Competition, incorporating the whole of the clauses of these Regulations which are applicable to the particular Competition.

Note.—It is essential in drawing up the Instructions to state definitely which of the conditions must be strictly adhered to, under penalty of disqualification from the Competition, and which of them are optional.

*These Regulations have been approved and adopted by the Society of Architects.

- (c) To answer queries raised by competitors within a limited time during the preparation of the designs, such answers to be sent to all competitors.
- (d) To examine all the designs submitted by competitors and to determine whether they conform to the Conditions and to exclude any which do not.
- (e) To report to the Promoters on the designs not so excluded and to award the premiums in strict accordance with the Conditions.
- (f) To inform the Promoters if necessary that modifications may be made in the winning design by the successful Architect, if so desired by the Promoters.

3.—Competitions may be conducted in one of the following ways:—

- (a) By advertisement, inviting Architects willing to compete for the intended work to send in designs. FOR COMPETITIONS FOR PUBLIC WORKS THIS METHOD IS RECOMMENDED.
- (b) By advertisement, inviting Architects willing to compete for the intended work to send in their names by a given day, with such other information as they may think likely to advance their claims to be admitted to the Competition. From these names the Promoters, with the advice of the Assessors, shall select a limited number to compete, and each competitor thus selected shall receive a specified sum for the preparation of his design.
- (c) By personal invitation to a limited number of selected Architects to join in a competition for the intended work. Each competitor shall receive a specified sum for the preparation of his design.

Note.—Where a deposit is required for supplying the Instructions it shall be returned on the receipt of a *bona-fide* design, or if the applicant declines to compete and returns the said Instructions within four weeks of the date for submitting designs.

4.—The number, scale, and method of finishing of the required drawings shall be distinctly set forth. The drawings shall not be more in number or to a larger scale than necessary clearly to explain the design, and such drawings shall be uniform in size, number, mode of colouring and mounting. As a general rule a scale of 16 feet to 1 inch will be found sufficient for plans, sections, and elevations, or, in the case of very large buildings, a smaller scale might suffice.

Unless the Assessors advise that perspective drawings are desirable, they shall not be admitted.

5.—No design shall bear any motto or distinguishing mark; but all designs shall be numbered by the Promoters in order of receipt.

6.—A design shall be excluded from a Competition—

- (a) If sent in after the period named (accidents in transit excepted);
- (b) If it does not give substantially the accommodation asked for;
- (c) If it exceeds the limits of site as shown on the plan issued by the Promoters, the figured dimensions on which shall be adhered to;
- (d) If the Assessors shall determine that its probable cost will exceed by 10 per cent. the outlay stated in the Instructions, or the estimate of the competitor should no outlay be stated.
- (e) If any of the Conditions or Instructions other than those of a suggestive character are disregarded;
- (f) If a competitor shall disclose his identity or attempt to influence the decision.

7.—All designs and reports submitted in a Competition, except any excluded under Clause 6, together with a copy of the Assessors' Award, should be publicly exhibited for at least six days. Due notice shall be given to all competitors

of the date and place of such exhibition. It is desirable that competitors should be furnished with a copy of the Assessors' Award.

8.—All drawings submitted in a Competition, except those of the design selected to be carried out, shall be returned carriage paid to the competitors, within fourteen days of the closing of the Exhibition.

9.—The Conditions of a Competition issued by a Corporate Body should have the Common Seal of that Body affixed thereto.

IAN MACALISTER,
Secretary R.I.B.A.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS,
9 Conduit Street, Regent Street, London, W.

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BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Executive Committee have great pleasure in announcing that His Royal Highness the Duke of Connaught and Strathearn, K.G., etc., has graciously consented to become Patron of the International Congress on Architectural Education to be held in London from 28 July to 1 August next.

The arrangements for the papers to be read and the discussions to be held during the Congress have been revised, and it has now been decided that papers shall be read on the Past, Present and Future of Architectural Education in Italy, France, America and England.

The Congress will be held at the R.I.B.A. from 28 July to 1 August inclusive. A detailed programme of the papers to be read and the functions to be held in connection with the Congress is being drawn up and will be circulated to members in due course. The Membership Ticket will be 10s. 6d.

ARCHITECTURAL ASSOCIATION ANNUAL BALL.

An Anglo-Swedish dance in connection with the exhibition of modern Swedish architecture will be celebrated in the Galleries of the R.I.B.A. at 9 Conduit Street on Friday, 16 May. There will be dancing from 9 p.m. to 5 a.m., and fancy dress will be worn. Tickets, including refreshments, price £1 1s., may be obtained from F. R. Yerbury, R.A., 34 Bedford Square, W.C.; Miss Bystrom, Anglo-Swedish Society, 10 Staple Inn, W.C.; and E. J. Haynes, R.I.B.A., 9 Conduit Street, W.

The ball will be given in aid of the funds of the Architects' Benevolent Society.

CRICKET MATCH.

The Architectural Association Cricket Club have challenged the R.I.B.A. to a cricket match, to be played on the A.A. ground at Boreham Wood on Wednesday, 9 July. Mr. M. H. C. Doll [A.] has kindly consented to raise the team to represent the R.I.B.A., and would be glad to hear from any playing members who would be willing to take part. Mr. Doll's address is 5 Southampton Street, Bloomsbury, W.C.1.

THE ANNUAL ELECTIONS. NEW NOMINATIONS TO COUNCIL AND STANDING COMMITTEES.

The following nominations have been made by members in accordance with By-law 32:—

As President.—Cross, Alfred William Stephens, M.A. [F.].

As Vice-Presidents.—Flockton, Charles Burrows [F.] (Sheffield); Perks, Sydney, F.S.A. [F.]; Searles-Wood, Herbert Duncan [F.].

As Members of Council.—Chetwood, Henry John [F.]; Clarke, Max [F.]; Collard, Allan Ovenden [F.]; Curtis, William Thomas [F.]; Fraser, Percival Maurice [F.]; Gill, Charles Lovett [F.]; Gunton, Josiah [F.]; Hunt, Edward Arthur [F.]; Hunt, William George [F.]; Joseph, Delissa [F.]; Moore, Albert Walter [F.]; Scott, William Gillbee [F.]; Scott-Moncrieff, William Walter [F.]; Solomon, Digby Lewis [F.]; Swan, James Alfred [F.] (Birmingham); Travers, Wilfrid Irwin [F.]; Wills, Herbert Winkler [F.].

As Associate-Members of Council.—Ashford, William Henry [A.] (Birmingham); Culliford, Leonard Arthur [A.]; Heaven, Frank Henry [A.] (Glamorgan); Scott, John Douglas [A.]; Welford, Arthur [A.]; Woodward, Frank [A.].

As Members of the Practice Standing Committees.—Lovegrove, Gilbert Henry [F.]; Niven, David Barclay [F.].

Notices

THE FOURTEENTH GENERAL MEETING.

The Fourteenth General Meeting (Ordinary) of the Session 1923-1924 will be held on Monday, 19 May 1924, at 8 p.m., for the following purposes:

To read the Minutes of the Annual General Meeting held on 5 May 1924; formally to admit members attending for the first time since their election.

To read the following paper, "The Scheme for a Thames Embankment after the Great Fire of London," by Mr. Sydney Perks [F.], F.S.A.

BUSINESS MEETING, 2 JUNE 1924.

An election of members will take place at the Business General Meeting, 2 June. The names and addresses of the candidates (with the names of their proposers) found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election, are as follows:—

AS FELLOWS (13).

CUMMING: TARRAS TALFOURD [A. 1906], King Edward Buildings, Reading; Froomfield, Wellington Avenue, Reading. Proposed by Harry Hutt, Edward Warren, W. Roland Howell.

GRANT: JOHN PETER DIPPIC [A. 1920], Bute Estate Chambers, 3 Castle Street, Cardiff; "Morningside," Dynas Powis, Glam. Proposed by Lennox Robertson and the Council.

KNAPP-FISHER: ARTHUR BEDFORD [A. 1914], 133 Ebury Street, Westminster, S.W.1; 28 St. Mary Abbots Terrace, W.14. Proposed by Charles Spooner, H. P. G. Maule, Herbert Baker.

LANGMAN: HERBERT [A. 1907], 14 Hoghton Street, Southport; 10 Balfour Road, Southport. Proposed by the Council.

MEADOWS: CAPTAIN SAMUEL DOUGLAS [A. 1913], Chief Architect to Municipality of Singapore, Straits Settlements. Proposed by William M. Cowdell, Major P. Hubert Keys and the Council.

MERRIMAN: HAROLD IAN [A. 1911], 4, Staple Inn, Holborn, W.C.1; 7 Willifield Way, Golders Green, N.W.11. Proposed by T. M. Wilson, E. Guy Dawber, H. P. G. Maule.

MITCHELL: GEORGE ARTHUR [A. 1909], 309 Regent Street, W.1; "Dun-Edin," Castlebar Park, Ealing, W.13. Proposed by Professor A. E. Richardson, Sir Banister Fletcher, William M. Weir.

RICHARDS: FRANCIS AUGUSTUS, M.A. Oxon. [A. 1922], 60 Tufton Street, Westminster, S.W.1; 53 Campden Hill Square, Kensington, W.8. Proposed by Horace Farquharson, F. C. Eden, E. Stanley Hall.

SHIPPARD: ARTHUR WILLIAM [A. 1894], New County Hall, S.E.1; 45 Brailsford Road, Tulse Hill, S.W.2. Proposed by the Council.

SYMON: ALEXANDER [A. 1900], 16 Hart Street, Bloomsbury Square, W.C.1; 10 Church Crescent, Muswell Hill, N.10. Proposed by W. Curtis Green and the Council.

TASKER: ANDREW KERR [A. 1907], Trinity Buildings, New Bridge Street, Newcastle-on-Tyne; 23 Spring Terrace, North Shields. Proposed by Thomas R. Milburn, Charles S. Errington, W. Milburn.

WILLIAMS: FREDERICK ERNEST [A. 1891], 34 Henrietta Street, Covent Garden, W.C.2; 89 Drayton Gardens, South Kensington, S.W.10. Proposed by Alfred Cox, Sir Banister Fletcher, Sir Aston Webb.

WILLS: GERALD BERKELEY, M.C. [A. 1908], 7 Stone Buildings, Lincoln's Inn, W.C.2; Wolmer Cottage, Marlow Common, Bucks. Proposed by Ronald P. Jones, Sir Reginald Blomfield, A. G. R. Mackenzie.

AS ASSOCIATES (3).

ARTHUR: ERIC ROSS, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Department of Architecture, University of Toronto, Toronto, Canada. Proposed by Professor C. H. Reilly, Sir Edwin L. Lutyens and the Council.

MUSKER: DORIS [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Rest Cottage, Upper Colwyn Bay, N. Wales. Proposed by Professor C. H. Reilly, G. A. Humphreys, Herbert L. North.

WHITESIDE: WALTER JACK [Special Examination], P.O. Box 604, Bulawayo, Rhodesia. Proposed by the Council.

AS HON. ASSOCIATE (1).

FABER: OSCAR, O.B.E., D.Sc., 5 South Street, E.C. Proposed by Sir Reginald Blomfield, Sir John J. Burnet, Robert Atkinson.

AS HON. CORRESPONDING MEMBERS (5).

BRUMMER: COMMENDATORE CARL, M.A. (Member of the Royal Academy of Art, Copenhagen), Osterbrogade 172, Copenhagen, Denmark. Proposed by the Council.

FETT: DR. PHIL HARRY, Christiania, Norway. Proposed by the Council.

NORDHAGEN: PROFESSOR OLAF, Professor of Architecture at the Polytechnic School of Norway. Architect to Trondhjem Cathedral, Trondhjem, Norway. Proposed by the Council.

SAARINEN: ELIEL, University of Michigan, Ann Arbor, Michigan, U.S.A. Proposed by the Council.

SLOTHOUWER: DIRK FREDERIK, P.C. Hoofstraat 143, Amsterdam, Holland. Proposed by the Council.

ATTENDANCES AT COUNCIL AND STANDING COMMITTEE MEETINGS, 1923-24.

COUNCIL (18 Meetings).

President, J. Alfred Gotch, 17. *Vice-Presidents*, Major Harry Barnes, 15; Herbert T. Buckland, 11; E. Guy Dawber, 15; W. Curtis Green, 15. *Past Presidents*, John W. Simpson, 0; Paul Waterhouse, 1. *Hon. Secretary*, Arthur Keen, 18.

Members of Council, Henry V. Ashley, 16; Robert Atkinson, 4; Sir John J. Burnet, 7; Walter Cave, 17; *Sir Edwin Cooper, 1; Major H. C. Corlette, 17; Sir Banister Fletcher, 15; Henry M. Fletcher, 18; Gilbert Fraser, 7; John Keppie, 3; †Sir Edwin Lutyens, 3; Thomas R. Milburn, 11; G. Gilbert Scott, 3; Walter Tapper, 13; Sir A. Brumwell Thomas, 11; Percy E. Thomas, 12; Edward P. Warren, 16; *Maurice E. Webb, 8.

Associate Members of Council, H. Chalton Bradshaw, 17; G. C. Lawrence, 17; W. G. Newton, 10; Michael Waterhouse, 13; Herbert A. Welch, 15; Professor J. Hubert Worthington, 5.

Representatives of Allied Societies, S. F. Harris (Northamptonshire), 3; Francis Jones (Manchester), 15; W. T. Jones (Northern), 7; James Lochhead (Glasgow), 4; Eric Morley (Leeds), 3; W. S. Skinner (Bristol), 16; C. G. Soutar (Dundee), 4; Stephen Wilkinson (York), 3; R. G. Wilson, jun. (Aberdeen), 0.

Representative of the Architectural Association, E. Stanley Hall, 14.

STANDING COMMITTEES.

Art (8 meetings).—*Fellows*: Professor S. D. Adshead, 5; Walter Cave, 8; W. R. Davidge, 1; H. P. Burke Downing, 4; E. Vincent Harris, 0; H. V. Lanchester, 3; F. Winton Newman, 7; Halsey Ricardo, 5; Professor F. M. Simpson, 4; Maurice E. Webb, 2. *Associates*: L. H. Bucknell, 3; Cyril A. Farey, 1; P. D. Hepworth, 5; P. W. Lovell, 0; T. S. Tait, 0; Michael Waterhouse, 5. *Appointed by Council*: Sir John J. Burnet, 2; E. Guy Dawber, 2; F. C. Eden, 5; F. R. Hiorns, 5; G. Gilbert Scott, 0.

Literature (7 meetings).—*Fellows*: M. S. Briggs, 3; Major H. C. Corlette, 7; H. B. Creswell, 1; D. Theodore Fyfe, 3; J. Alfred Gotch, 0; E. Stanley Hall, 1; Charles S. Spooner, 4; Arthur Stratton, 2; Walter Tapper, 2; C. Harrison Townsend, 4. *Associates*: H. Chalton Bradshaw, 2; C. Cowles-Voysey, 4; George Drysdale, 1; A. Trystan Edwards, 1; J. Alan Slater, 6; Professor J. Hubert Worthington, 1. *Appointed by Council*: Sir Banister Fletcher, 0; A. H. Moberly, 4; Basil Oliver, 4; C. E. Sayer, 7; W. Henry Ward (deceased), 5.

Practice (9 meetings).—*Fellows*: Henry V. Ashley, 9; Max Clarke, 8; G. Topham Forrest, 0; G. Hastwell Grayson, 7; W. G. Hunt, 8; Francis Jones, 3; Arthur Keen, 5; T. R. Milburn, 4; Sydney Perks, 0; W. Gillbee Scott, 1. *Associates*: G. Scott Cockrill, 1; Horace Cubitt, 7; G. Leonard Elkington, 7; J. Douglas Scott, 9; Herbert A. Welch, 7; Charles Woodward, 9. *Appointed by Council*: W. H. Atkin-Berry, 9; Major Harry Barnes, 1; Delissa Joseph, 7; Harry Teather, 9; W. Henry White, 6.

* Attendances reduced by illness. † Absent in India.

Science (8 meetings).—*Fellows*: T. P. Bennett, 2; W. E. Vernon Crompton, 8; J. E. Dixon-Spain, 0; G. R. Farrow, 7; Francis Hooper, 5; W. R. Jaggard, 4; Alan E. Munby, 3; W. A. Pite, 4; Professor R. Elsey Smith, 3; Raymond Unwin, 0. *Associates*: R. J. Angel, 2; Hope Bagenal, 8; H. W. Burrows, 4; H. V. Milnes Emerson, 7; J. H. Markham, 3; Harvey R. Sayer, 7. *Appointed by Council*: Herbert T. Buckland, 1; T. F. Ford, 3; S. F. Harris, 0; A. W. Sheppard, 4; Digby L. Solomon, 7.

R.I.B.A. VISIT TO KNOLE PARK, SEVENOAKS.

By the kind permission of Lord Sackville a visit to Knole Park has been arranged by the Art Standing Committee to take place on Saturday afternoon, 24 May. Members and Licentiates who wish to take part are requested to apply as early as possible to the Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECTS AND PUBLIC HEALTH AUTHORITIES.

Members and Licentiates of the R.I.B.A. who, in the course of their practices, have experienced unreasonable demands from the Public Health Authorities of the London Borough Councils—particularly in the interpretation and carrying out of the L.C.C. By-Laws—are invited to communicate in confidence to the Secretary, giving brief particulars of their cases.

R.I.B.A. VISIT TO THE FLETON BRICKYARDS, PETERBOROUGH.

At the invitation of the directors of the London Brick Company and Forders, Ltd., the Science Standing Committee has arranged a visit to the Fletton Brickyards, Peterborough, to take place on Saturday, 31 May.

The party will travel by the 10.10 a.m. train from King's Cross in a special saloon and arrive back in London at 7.10 p.m. All arrangements in connection with the journey will be made by the London Brick Company, who will also provide luncheon at Peterborough.

Members and Licentiates who desire to take part in the visit are requested to make early application to the Secretary R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. GENERAL MEETING.

The General Meeting of the R.I.B.A. which was to have taken place on 23rd June has been cancelled.

IAN MACALISTER, *Secretary R.I.B.A.*

Competitions

LONDON: MASONIC MEMORIAL BUILDING.

Assessors: (1) Sir Edwin Lutyens, R.A. [F.], appointed by the President. (2) Architect who is a Free Mason nominated by the special Committee, Mr. Walter Cave [F.]. (3) Grand Superintendent of Works, Mr. A. Burnett Brown. Conditions not yet issued.

KINGSTON: NURSES' HOME.

Apply to Mr. W. Taylor, Clerk, Union Offices, Kingston-on-Thames. Mr. Alan E. Munby [F.] appointed Assessor. Conditions not yet issued.

MIDDLESBROUGH: CONSTANTINE TECHNICAL COLLEGE.

Apply to Mr. Thos. Boyce, Director and Secretary, Education Offices, Woodlands Road, Middlesbrough. Mr. Percy

Competitions (contd.)

Thomas, O.B.E. [F.], appointed Assessor. Conditions not yet issued.

VALLETTA: LAY-OUT SCHEME.

Apply to Minister of Public Works, Valletta, Malta. Mr. Edward P. Warren, F.S.A. [F.], and Professor Patrick Abercrombie [A.] appointed Joint-Assessors. Conditions not yet issued.

STOKE-ON-TRENT: HOUSING.

Apply to Mr. E. B. Sharpley, Town Clerk, Town Hall, Stoke-on-Trent. Mr. W. Alexander Harvey [F.] appointed Assessor. Conditions not yet issued.

MANCHESTER: ART GALLERY.

Apply to the Town Clerk, Town Hall, Manchester. Dr. Percy Worthington [F.], Mr. Paul Waterhouse, F.S.A. [F.], and Professor C. H. Reilly, O.B.E. [F.], Assessors. Conditions not yet approved by the Competitions Committee.

DUNDEE: NEW ADVANCED SCHOOL, BLACKNESS ROAD. (Limited to architects in practice in Scotland and carrying on business on their own account.)

Apply to Mr. John E. Williams, Executive Officer, Education Offices, Dundee. Deposit, £1 18s. Closing date, 25 June 1924. Mr. John Arhur [Licentiate], appointed Assessor. Conditions not yet approved by the Competitions Committee.

GLASGOW: PUBLIC HALL.

Apply to the Secretary, Office of Public Works, City Chambers, 64 Cochrane Street, Glasgow. Closing date, 4 July 1924. Mr. James Lochhead [F.] Assessor. Conditions approved by the Competitions Committee.

HARROGATE: INFIRMARY EXTENSION.

Apply to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate. Deposit, £2 2s. Closing date, 30 September 1924. Mr. S. D. Kitson, F.S.A. [F.], appointed Assessor. Conditions not yet issued.

Members' Column

PARTNERSHIP OR PRACTICE WANTED.

F.R.I.B.A. (40), successful practitioner, seeks partnership or practice. Southern Counties preferred. Capital available. Interview in London.—Box No. 1234, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENTS WANTED.

A.R.I.B.A. (33), trained in University school of Architecture, and seven years' varied experience in London and provincial offices, desires Assistantship with view to partnership, or interest, in London or elsewhere. Highest references. Capital available if necessary.—Box 888, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

LICENTIATE, good all-round experience, desires engagement with view to Partnership. Working and detail drawings, specifications, quantities and surveys. Southern Counties preferred. Small capital available. Highest references.—Box 9220, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. with first-class experience in London and provinces desires chief assistantship with view to Partnership. Energetic and keen, fully experienced in the handling of large contracts. A.A. training.—Apply Box 2524, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A., all-round experience, urgently requires work.—Box 999, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT, 20 years' all-round experience in London and the provinces, domestic and garden lay-out work, thorough knowledge of planning, designing and supervision of large contracts by direct labour or contractors, desires appointment as Managing Assistant or Resident Architect.—Apply Box 2844, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., Manchester, seeks appointment. Varied experience. Design, details, specifications, quantities, surveying and levelling, or would be glad to assist architect who requires temporary help.—Box 9724, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ROOM TO LET.

GRAY'S INN SQUARE.—Large well-lighted room; part use of second room. Rent £60.—Apply Box 654, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

OFFICE ACCOMMODATION WANTED.

A.R.I.B.A. requires light offices from June quarter, or would consider sharing suite, Westminster or West district. Please state full particulars with moderate inclusive terms.—Box 777, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

FORMATION OF PARTNERSHIP.

MR. J. H. NORRIS, Licentiate, R.I.B.A., has taken into partnership Mr. L. H. Shattock, A.R.I.B.A. The business will be continued under the style of Norris & Shattock at 51 High Street, Guildford, and 16 Church Street, Godalming.

TO MANUFACTURERS.—The undermentioned will be pleased to receive catalogues—Percival M. Ware, Architect, Bourke Trust Buildings, St. Andrew's Street, Pretoria.

Minutes XVI

SESSION 1923-1924.

At the Annual General Meeting (being the Thirteenth General Meeting of the Session 1923-1924) held on Monday, 5 May 1924, at 8 p.m., Major Harry Barnes, Vice-President, in the Chair. The attendance book was signed by 25 Fellows (including 6 members of the Council), 15 Associates (including 2 Members of the Council), and 2 Licentiates. The Minutes of the general meeting held on 14 April 1924, having been published in the JOURNAL, were taken as read, confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following members:—

Mr. James Salmon, elected Fellow 1906.

Mr. Hubert Niemann Smith, elected Associate 1910.

On the motion of the Hon. Secretary it was RESOLVED that the regrets of the Institute for the loss of these members be recorded on the Minutes of the meeting, and that a message of sympathy and condolence be conveyed to their relatives.

The Secretary announced that the Council had nominated for election to the various classes of membership the gentlemen whose names were published in the JOURNAL for 5 April 1924.

The Chairman formally presented the Report of the Council and the Standing Committees for the official year 1923-1924, and stated that the chairmen and other representatives of each of the Committees whose proceedings were appended to the Council's Report had been asked to attend the meeting so as to be in a position to answer any questions that might be asked in connection with their reports.

The Chairman having moved the adoption of the Report and invited discussion upon it, the Hon. Secretary seconded the motion, and a discussion ensued, in which the following members took part:—

Mr. Wm. Woodward [F.], Mr. W. R. Davidge [F.], Major H. C. Corlette [F.], Mr. W. I. Travers [F.], Mr. Herbert A. Welch [A.], Mr. M. S. Briggs [F.], Mr. C. W. Long [F.], Mr. W. E. Vernon Crompton [F.], Mr. W. H. Atkin-Berry [F.], Mr. R. Stephen Ayling [F.], and Mr. Harold Saffery [Accountant].

The motion having been put from the Chair, it was unanimously RESOLVED that the Report of the Council and the Standing Committees for the official year 1923-1924 be approved and adopted.

The Chairman stated that the list of attendances at the Council and Standing Committee meetings had been laid on the table and would be printed in the next issue of the JOURNAL.

Upon the motion of the Chairman, seconded by the Hon. Secretary, a vote of thanks was passed by acclamation to Mr. R. Stephen Ayling [F.] and Mr. C. E. Hutchinson [A.] for their services as Hon. Auditors for the past year. Mr. R. Stephen Ayling [F.] and Mr. C. E. Hutchinson [A.] were nominated Hon. Auditors for the ensuing year of office.

The proceedings closed at 10 p.m.



ENTRANCE TO THE FLEET RIVER. FROM A PAINTING BY SAMUEL SCOTT

The Scheme for a Thames Embankment after the Great Fire of London

BY SYDNEY PERKS [F.], F.S.A.

[Read before the Royal Institute of British Architects on Monday, 19 May 1924.]

IN December 1919 I had the honour to read a paper before this Institute on the Town Planning Schemes of 1666; and to-night I ask you to consider certain proposals with reference to the reconstruction of property on the north bank of the river.

Please forgive me if I first remind you shortly of certain facts and the generally accepted ideas on the subject, all of which you are no doubt as well acquainted with as I am.

Wren showed a wide quay on both his plans, the quay being wider and more important on his first plan, which provided for filling in Dowgate Dock. The proposal to make a quay has been referred to as an example of Wren's great genius, but it was a fairly obvious idea; Hooke proposed a quay and also the abolition of all docks, so as to make a wide and uninterrupted thoroughfare from the Fleet to the Tower. Evelyn's second plan also shows a quay 80 feet wide, and the filling in of Dowgate Dock, so Wren must not get all the credit

for proposing a quay, presuming you consider it a good idea.

It is well to note that a public quay or embankment as shown on the plans of Evelyn and Hooke formed a thoroughfare by the river with no street immediately at the rear, but Wren's plan and the proposed quay according to the Acts of Parliament, which I deal with later, show a quay with a thoroughfare only slightly further north: we have Thames Street, a direct line east and west, and the quayside, according to the Acts of 1667 and 1670, would not have been wanted as it was only a few yards farther south.

In my previous paper I showed how Wren's scheme for the rebuilding of London was rejected by the Privy Council in three days or less.

Two Acts of Parliament were passed, and they stated a quay 40 feet wide was to be made; shortly, the generally accepted view of to-day is that a magnificent quay 40 feet wide was made at public expense, the money being provided by the

coal dues; this quay has been compared with the present Thames Embankment, and it has been stated that the Corporation of the City of London, after paying for the quay with public funds, allowed people to build over public property until in about 100 years it practically disappeared, and finally that the Corporation went to Parliament in 1821 and obtained an Act repealing certain sections of the old Acts. This Act of 1821 is usually referred to as an Act to "whitewash" the City, it being assumed the Members of the Corporation were so conscious of the scandal created by the misdeeds of their predecessors.

It is not a pretty story, and I am not surprised at the general opinion which I believe I have stated fairly above; but, on the face of it, it is difficult to understand how such a scandal could have been allowed, the matter was obscure, and I think all of us have a tendency, when we cannot understand anything, to cease investigation and blame somebody, taking the short cut of condemnation, which is always an easy road.

I have doubted the story for years because I knew from a careful study of the records of the Corporation how just it was: in mediæval times the justice was perhaps harsh, often humorous, the punishment being made to fit the crime, as when a poulterer offered for sale a putrid capon: he was promptly put in the pillory and the capon burnt under his nose.

I doubted the story when I started to examine the wonderful businesslike methods adopted for dealing with the catastrophe of the Great Fire.

I saw the cash-books, I saw the survey books, and I have dealt elsewhere with the machinery adopted.* I doubt if the method could be improved upon to-day: you may be interested to hear that shortly after the recent disaster in Japan, when after the earthquakes the cities of Tokyo and Yokohama were practically destroyed by fire, the representatives in England of the Japanese Government applied to our librarian at the Guildhall, and asked for a list of books showing how the City of London dealt with a similar catastrophe as far back as 1666. It was indeed a great compliment by one of the most thorough and practical empires of to-day.

The first Act of Parliament that concerns us was passed in 1667; it was entitled "An Act for Rebuilding the City of London." Sec. 35 states that

no buildings were to be erected within 40 feet of the river, from the Tower to the Temple: also that no buildings were to be erected within 40 feet of the centre of the Fleet Ditch: Sec. 39 deals with the disposal of the coal dues of 1s. a ton; "in the first place" the money had to be paid to owners whose land was taken for enlarging streets and passages, and after they had been paid then "the Residue" was to be employed for the satisfaction of "such Persons whose Grounds shall be employed" for making wharves or keys along the river front on both sides of Bridewell Dock, or Fleet Ditch, and also for erecting prisons. The Bill was introduced on 29 December 1666, and became an Act on 25 February 1667. It is doubtful if the coal dues could have been applied for actually constructing a wharf along the Thames frontage or the Fleet Ditch. Three years later an important Act with 84 sections was passed entitled "An Additional Act for the Rebuilding of the City of London, Uniting of Parishes, and Rebuilding of the Cathedral and Parochial Churches within the said City." Many streets were to be enlarged and buildings restored. The portions of the Act which concern us for the moment commence with Sec. 39: this states that three-quarters of the money raised between 1 May 1670 and 24 June 1677 at the rate of 2s. a ton on coals was to be spent in rebuilding or restoring the Parish Churches: the fourth part or "residue" to be spent for land taken for "inlarging of the streets, making of wharfs, keys, Publick Market Places," and the money raised after the 24 June 1677 shall be at the rate of 3s. a ton, half being spent on the Churches and the other half for "the giving of satisfaction for Ground set out and imployed as aforesaid," and such other public works mentioned in the Act. One quarter of the money allotted to City churches was to be given for the restoration of St. Paul's Cathedral (Sec. 41). Sec. 45 deals with the Quay and the extent is given as from London Bridge to the Temple, but Sec. 45 varies considerably the provisions in the former Act, for the ground along the river front is to remain the property of the proprietors, who must, however, mark their boundaries by "denter stones" in the pavement: a plan had to be made of the whole extent of the quay, approved by the King, and set out before Midsummer 1670: and Sec. 46 emphasises the fact that the land was *not* to be purchased: for the proprietors were allowed to charge the public

* *History of the Mansion House*, Chap. viii.



FROM "A NEW VIEW OF LONDON," BY EDWARD HATTON, 1707

further east than London Bridge. It is suggested that during those years the quay was built from London Bridge to the Tower. I doubt it because there is no record of any work done, and the entry of February 1671 quoted below states that Wren reported on the chaotic conditions of affairs generally along the river bank.

It is rather amusing to note with reference to the Act of 1667 the following entries :—

May 16: Paid Town Clerk for Sir Edward Turner, Speaker of the House of Commons
£106 5s.

Paid Sir Richard fford Knt and Alderman of London for his great services and paines in Parliament about the Additional bill for rebuilding the Citie of London
£150.

Laake's Map of 1667 shows by a dotted line the quay as proposed by the Acts of Parliament.

Ogilby and Morgan's Map of 1677 shows the open space which is marked New Key from the Tower westwards as far as Cole Harbor, but further west those words are not used, and the space is marked "Wood Wharfe" or "Wharfe" as far as the Temple.

The map by Lea and Glynne of 1690 shows a narrow footway; Pricke's Map of 1667 does not show the 40-ft. quay. The map by Morden and Lea of 1682 shows by an irregular line sites not built upon: in parts less than 40 feet. Overton's Map of 1706 shows a narrow line next the river, west of London Bridge, and buildings divided into rectangular blocks. The map from Hattan's *New View of London*, published in 1708, shows no 40-ft. quay.

As the above maps vary so considerably I turned my attention to old views and showsome illustrations from the Crace Collection at the British Museum and from the Guildhall Library and Art Gallery.

A reference to the following Views will show they do not all agree as to a wide quay of 40 feet :—

The view by Hugh Allærts, published about 1686, and altered about 1715.

The views by Sutton Nicholl 1710, and F. B. Werner 1725.

"The South Prospect of the City of London" 1710, and a view "printed and sold by I. Smith" 1720.

The South Prospect of the City of London by Bowles 1732.

Buck's View of 1749.

The Picture of the mouth of the Fleet, etc., showing Dr. Salmon's House, by Samuel Scott (1710-1772) in the Guildhall Art Gallery. Dr. Salmon's House is shown on a view dated 1710.

The Survey Books of Oliver and Mills were kept in a manner that would do credit to any surveyor to-day; those men were instructed to define over 2,000 properties, in many cases land was cut off to be added to the public roadway, and the owners were paid for this property; sometimes the private owners were allowed to build over a public roadway so as to make a straight building line, in these cases they paid the Corporation at a similar rate per foot super.

The following is the only plan from the survey books of Oliver and Mills showing land cut off for the quay, it is dated October 1670: this to me is a significant fact, as the survey books show plans, etc., dealt with by these surveyors of over 80 properties in Thames Street, and the surveys date as late as 1672.

The Committee that dealt with the whole matter was the City Lands Committee, the same Committee which exists to-day for the management of the City's Estates apart from the Markets and certain Trusts: there is an enormous amount of information in the Minutes of that Committee concerning the reconstruction of London after the fire: there are many references to the negotiations for the purchase of properties and the setting out of street widenings. The following extracts from the books commencing 1668 are of interest :—

On 30 April 1669 there is an entry that states some land "was lately staked off for enlargmt. of ye intended Wharf or Key" at Queenhithe, and there was a dispute as to a boundary of some property, and it states that "his Ma^{tie} having not signified his pleasure touching the Wharfs and Keys" the Committee could "not give any resolution thereon." There are several reports signed by Hooke, Oliver, and Wren.

On 12 May 1669 a man was not allowed to build "until his Majesties pleasure be known touching Keys."

On 30 November 1670 it was decided that, irrespective of locality, all persons who advanced their buildings so as to make the building line level should pay 5s. a foot; and that all persons who formed vaults under the streets should pay 1d. a foot rent, a rent super in each case.

On 13 January 1671-2 it was agreed at the re-

quest of "Mr. Surveyor genall that this Committee would sett out the ground intended to be granted to the Dean and Chapter of St. Paul's and which is excepted out of a late grant made to the Citty for regulating the lyne of the said River mentioned in the said grant to lye between Paules Wharfe and Baynards Castle." This grant I deal with later.

On 24 January 1671-2 it is stated that application was made by the Dean of St. Paul's, and it was agreed that the ground referred to "does extend from the West end of Paules Wharfe Stayers to the East End of Baynards Castle—to be ninety foot in length or thereabouts."

On 3 May 1671 it was decided that the City Lands Committee "intend speedily to sett about and perfect the Water line upon the River of Thames—and that Mr. Hooke doe attend upon Dr. Wren—for his concurrence and advice."

On 4 May 1671 it was decided "the Citty Surveyors doe attend Dr. Wren . . . with the designe or draught of the Waterline by them prepared and the Wharfe to bee thereupon—Which works will be the better and more easily accomplished by employing the soyl and rubbish to be taken up at Fleet-ditch."

On 10 July 1671 it was decided the City Surveyors should "attend Dr. Wren Surveyor Genall . . . and find out the old Stakes sett out pursuant to the Act of Parliam^t for the lyne of the Wharfes and keyes from the Temple to London Bridge and to ascertain the same to be described on a vellum draught and chiefly from Bridewell Docks to Puddell docke . . . and it is further ordered that the right hon^{ble} the Lord Maior be desired to attend his Ma^{ty} before he leaves Windsor together with Dr. Wren and Mr. Hooke with this order; to the end a warrant may be obtained under the greateseale for his Ma^{ty} appbacon of the said Water lyne."

On 15 May 1672 Wren made a report suggesting a wharf 200 feet long on each side of the Fleet stream; and gave such particulars of the construction, and it is stated "the report being here read was well liked and approved," and Fitch was appointed the Contractor, the payment was to be fixed from time to time by "his Ma^{ties} and the Cities Surveyors with the City Bricklayer."

There are constant references to Thomas Fitch the contractor, the method of doing the work, and details of quite trivial matters concerning the Fleet Ditch.

On 6 June 1672 the minutes state that "the Comptroller should receive out of the Chamber upon the Cole-account 100 Guinny's and carry them to the Lodgings of the sd. X^{her} Wren and there make a present of them to him."

They started work early in those days; appointments were at 8 o'clock and Committees met at 9.

On 17 July 1672 the Committee decided to "take a view of the Waterline, and consider the best methods and expedients for the opening a wharfe according to the designe, and description thereof," and the City Surveyors were ordered to attend them and that "if it shall be thought requisite that Dr. Wren be intreated to afford his presence and assistance," and they also had to consider a claim for damage by rubbish, and consider payment when the Wharf should be enlarged.

On 21 July 1672 Sir Thomas Draper asked "what use they would put the new key intended according to the waterline." He was informed the matter was being considered, but it had evidently not been decided at that date.

An important entry is dated 11 September 1672. An application was made by Sir Richard Piggot for payment for "ground cut off for the making of the key," a note states it was the first application for payment that the Committee had received, and the applicant asked for further time to consider the matter.

On 18 September 1672 the Committee decided "that persons interested or prejudiced by the new Key on the North side of the Thames have notice that the Committee are ready to treat with them for their satisfaction according to Act of Parliament." They also decided upon "the answering his Majesty's expectations and their own purposes touching the new key."

On 2 October 1672 it was agreed to pay a claimant 4s. a foot for land in Pudding Lane and 5s. a foot in Thames Street: 5s. a foot was the usual price for land in the City, and it varied little according to position, so greatly contrary to the value to-day.

On 31 October 1672 it was decided to consult "some of the wood mongers and lightermen" as Sir Thomas Draper intended to complain to the King of "undue proceedings and false suggestions . . . concerning the affair of the Water-line."

On 20 November 1672 it was "Ordered that Mr. James Newland shall with the first of that nature receive satisfaction for his ground certified to be

cutt for making the new wharfe on the North side of the River Thames."

On 15 January 1672-3 it was "ordered that Mr. Chamblen and the Comptroller prepare some Queries and attend Mr. Attorney Generall for his advice in and concerning the Waterline and the Wharfing thereof between London Bridge and the Temple and take his opinion whether the same may be performed and the charge of ground taken in and the Making of the Wharfing etc may be borne and defrayed out of the residue of Coal-money by the Generall words in the Act for Rebuilding."

On March 18 1673-4 it was decided "Sir Richard Piggot and Mr. Hory, Rector of St. Magnus Church who have this day appeared here for satisfaction for ground to be laid open for the making of the New Wharfe on the North side of the River of Thames shall be the first persons dispatched when this Committee are ready for the consideration of that affair."

On 6 May 1674 there is an important entry as follows: "It is agreed that when satisfaction shall be given for ground laid open for the public wharfe on the North side of the River of Thames Captain Bagg who this day presented his certificate be considered among the first that receive satisfaction."

On 28 July 1675 there is a very vague minute with regard to a claim for land and buildings apparently at the juncture of the Fleet ditch with the Thames, for part of the claim no allowance was made "there having none here given to anyone for ground of that nature," this is probably a part of the proposed Quay along the Thames; but the minute also states "that there was built on the ground since the fire a house of 2 stories of the breadth of 14 feet and length of 30 feet which was by public order taken down for the making of the Key, for which consideration and because the land lies next the Thames and is upon the new Channel that hath yet been satisfied for, is as reasonable to allow for the inheritance £1330." If the house had been erected contrary to the Act of Parliament it had to be removed and no compensation was payable, but the order states there was a saving for the wharfing evidently along the Fleet ditch.

Then there is a valuable entry on 19 June 1678 as follows:

"Mr. Eliot this day claiming satisfaction for 1120 foot of ground part of the forty foot laid on the North side of the river of Thames a Certificate whereof was here read subscribed by Mr. Robert

Hooke. It is agreed And ordered that when payments are made for such ground he also shall receive satisfaction."

Again on 20 November 1678 a Mr. Hammond made a claim, no amount is mentioned. It was decided the "claym at his desire was here received and entered."

The following notes are taken from the Repetories, or Minutes, of the Court of Aldermen between the years 1666 and 1680:

On 8 June 1670 the surveyors were instructed to advise Dr. Wren for setting out the water line for building upon the Thames and on each side of Bridewell Dock.

On 21 June 1670 the surveyors brought into the Alderman's Court "a draft of the waterline and line of buildings" and it was approved and directed to be presented to His Majesty: and on approval it was "to be staked and set out accordingly."

On 21 February 1670-1 there is a long entry quoting the additional Act of Parliament and stating that the eight months referred to had expired and that according to the report of "Christopher Wren Esq. . . . made to His Majesty" the distance of 40 feet from the river is "yet everywhere enclosed and incumbered with Pales or Brickwalls irregular houses and buildings Piles of Timber Billets Fagotts and heapes of coles many boarded sheds and several great Laystalls and that the old Towers of Baynards Castle are yet standing upon the Wharfe. Likewise that the Cranes are generally very unhandsome being greater than necessary and boarded down to the ground with warehouses under them," and it was ordered that the buildings, etc., should be removed forthwith so as to "avoid his Majestyes displeasure and the utmost penalties of the said Act," and it further stated that the owners of the land "may for satisfaction apply themselves to the Committee for Letting City Lands . . . and shall upon treaty and agreement . . . and by such other means as by the said Act of Parliament is provided and directed in his behalf receive satisfaccon accordingly as their said ground is impaired or lessened in value."

On 27 June 1672 it was decided that a jury should assess the amount to be awarded to two claimants for land on the west side of Fleet ditch.

On 12 June 1673 there was a petition to the Court of Aldermen from the owners and others "on the North side of the Thames representing the great damage they are likely to sustain by having their

ground laid open within 40 feet of the said river . . . they not having received satisfaction and desire the assistance of the Court . . . this court did not think it convenient to interfere in the matter, but will assist them to petition his Majesty."

On 6 May 1674 is an entry that no one had received any compensation for the land taken for the quay.

On 30 June 1674 it was ordered that the Recorder and others should accompany the Lord Mayor to "attend a committee of Lords to-morrow . . . touching . . . the business of opening the wharfe upon the River's side."

On 14 January 1674-5 it was decided that those proprietors who had not complied with the Act were to be summoned to appear before the Court of Aldermen on the following Tuesday.

In October 1675 a Jury was empanelled and applicants received £738 11s. 3d. for their interest in property laid into the channel of the Fleet ditch.

On 19 June 1678 there is an entry to the effect no one had been paid for land laid into the quay.

In January 1681 it is recorded that "divers very worthy citizens" were pressing their claims for ground taken at the mouth of the Fleet ditch.

In the Account Books for Receipts and Payments of Coal Money between March 1670 and August 1678 there are over 130 entries for payments in connection with the Fleet ditch.

In the Minutes of the City Lands Committee between the years 1667 and 1668 there are over fifty references to the Fleet Ditch.

In the Repetories of the Court of Aldermen there are several references to the Fleet Ditch.

On 9 November 1681 Sir Richard Pigott and others demanded satisfaction for their land taken for the quay, it was decided to consider every claim, and the Comptroller was ordered to prepare a case for Counsel's advice as to liability and report to the Committee.

On 16 November 1681 the Chamberlain informed the Committee "that the Cole money is over-charged already," the Comptroller and Mr. Recorder to advise "upon the whole matter."

On 10 December 1681 it was decided that in the case of any future demands "the demanders be acquainted there is not money sufficient to answer their said demands," and "that no warrants be granted for the said ground" until certain claims be fully satisfied in other directions.

If the people who suffered considered they had

any legal claim, they could have taken action against the Corporation, and the damages would have been assessed by a Jury, as in the cases with regard to the Fleet river.

From "An Acct of Moneys paid by several orders of the Committee for Ground taken away for and for building several public works" I have extracted amounts from 19 March 1667 to January 1680 and, during this period of about thirteen years I find 162 entries for payments in connection with property purchased and work executed to the Fleet ditch, the whole sum being £76,300. Interesting item included in this amount is an entry on 7 June 1672: "Paid Joseph Lane Esq. Comptroller of the Chamber 100 pieces of Guinny Gold to present Dr. Christopher Wren his Majties Surveigher by order dated the 6th June 1672 for his extraordinary service relating to the building of this City £107 10s." This was in consequence of the Order of the City Lands Committee quoted above. And on 19 December 1673 there is another entry: "Paid Dr. Christopher Wren £100 of new gold by order dated 18 Dec. 1673 presented unto him by the City of London as a grateful acknowledgement of his great care and trouble in supervising of Fleet channel and the Waterline and other public works of this City which at 21s. 8d. comes unto £108 6s. 8d." The contractor for the work to the Fleet Ditch was Mr. Thomas Fitch, and on 20 October 1674 is a note that his account was £51,307 6s. 2d., and it was agreed as correct; this was a very large sum of money in the seventeenth century. I also find that on 9 August 1672 Thomas Cartwright was paid £312 "for making the bridge and stairs over Fleet Ditch." The work was evidently finished about April 1676, for payment was made at that time for the rails and posts at the side of the channel.

I now come to an important document dated 4 December 1671, and entitled "Letters Patents confirming the Design for making an open Wharfe forty feet wide on the North side of the River Thames between London Bridge and the Temple and directing that no Buildings should be erected within that distance from the River." I have reason to believe that this document has never been made public; it is signed "By Writt of Privy Seal—Pigott," and has the great seal. It refers to the Act of 1670 stating "a Key or Public and open Wharfe" had to be formed, and buildings set back 40 feet from the river front, and that "Bounds of each Proprietors Ground . . . should be distinguished by

Denter Stones to be placed in the pavement" and that the line of the whole Key or Wharfe should be it ascertained by Direction of the Lord Mayor, etc., refers to cranes, etc., to be allowed within the 40 feet, and that a plan had to be submitted by the 20th Day of June following the passing of the Act. It states the Corporation had "presented to us a model form or Draught of the said Key . . . so designed and appointed to be made" and the plan is annexed. The letters patents also decide that "our

scale is 50 feet to the inch : it was submitted to Dr. Wren in draft in May 1671. This plan marks the various stairs and details not shown on any map that I have seen, and the scale is much larger than those maps ; it shows the plan in outline of Baynard's Castle partly destroyed by the fire, the mouth of the Fleet ditch is called "Bridewell Dock," the encroachments on to the river being as much as 30 feet for some distance, and for short distances much more : this plan is in a splendid



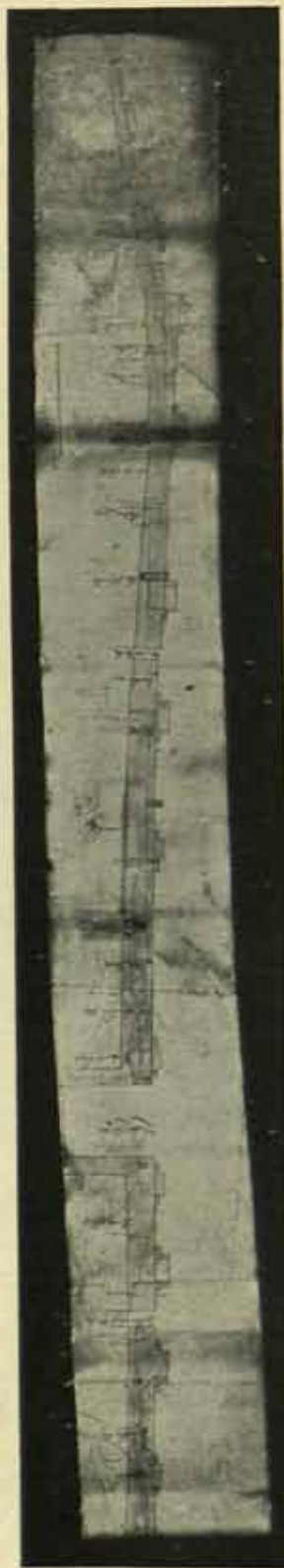
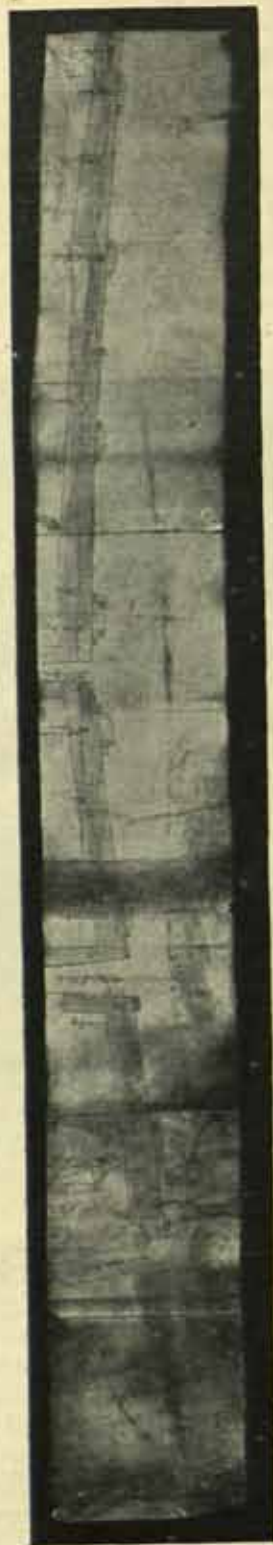
FRONT SHEET OF LETTERS PATENTS DATED 4 DECEMBER 1671

Ground and Soil . . . may be taken out of our said River of Thames . . . to make the said Line between London Bridge and the Temple . . . uniform and regular . . . according to the said Modell fform and Draught . . . annexed," the said soil to become the property of the Corporation except between Paul's Wharf and Baynards Castle." The whole document is exceedingly interesting, but perhaps the most interesting part is a plan of the frontage of the Thames from London Bridge to the Temple made in 1671 ; it is over 8 feet long, the

state of preservation and must be one of the largest scale plans in existence of that date.*

It does not agree with the Ogilby and Morgan map and a comparison is very interesting, for Ogilby and Morgan show the suggested quay according to the letters patents was not constructed. The river frontage and steps as they existed are clearly shown on the plan, and also the proposed frontage encroaching on the river and new landing steps.

*There are documents referring to the above at the Public Record Office. S.P.Dom: Chas. II. Vol. 293, Nos: 38-41.



PLAN OF THE RIVER FRONT APPENDED TO THE LETTERS PATENTS
DATED 4 DECEMBER 1671

I have applied the line to the present Ordnance Map, a little adjustment was necessary with regard to the bend of the river, but the plan fitted in very well and must have been carefully measured: the plan and document are worth careful study, and a typewritten copy of the latter and a facsimile of the plan will be deposited in our Library.

To make the Quay as designed considerable encroachment on to the river must have been made. The contractor for the Fleet Ditch for a length of over 200 feet was paid over £51,000, so we see at once the cost of the Thames Embankment scheme would have been colossal; no payment is recorded for purchasing property in connection with the scheme, or for making the quay, but several items of expenditure are recorded for improving the docks and quay adjoining, as provided in the Act of 1670.

The entries in the minutes of the City Lands Committee, etc., indicate the improvements contemplated were national rather than merely local; the King was the final authority and not the Corporation: there are frequent references to Dr. Wren, or "Mr. Surveyor general." The City Surveyors were instructed to discuss their ideas for the line of quay with Dr. Wren and satisfy him before submitting the plan to His Majesty. Questions concerning the erection of buildings within 40 feet of the river were not dealt with by the Corporation; they were delayed in order to ascertain His Majesty's decision. Dr. Wren, His Majesty's Surveyor, prepared the Fleet Ditch scheme. Dr. Wren applied to the King with reference to "an alleged encroachment on the 40 ft. wharf or space" by the Fishmongers' Company. The Court of Aldermen having received a petition for payment for land within the 40 feet boundary "did not think it convenient to interfere in the matter," but promised to assist the applicant to petition His Majesty. The King was to fix the scale of tolls for landing goods; the encroachment by the Fishmongers' Company was dealt with by His Majesty, who allowed it to remain as shown by the maps of Ogilby and Morgan; and so on.

The Corporation acted with the greatest care in the matter, for we have seen that in January 1673 they consulted the Attorney General, in June 1674 the Lord Mayor and Recorder attended a Committee of the House of Lords, and in November 1681 the Comptroller and Recorder again ad-

vised "on the whole matter," they evidently were not certain if they were liable for the land taken, etc., and the Act is not very clear; but whatever the opinion was, no one had been paid up to 19 June 1678; there is a definite entry on that date, and I can find no entry at a later date.

The maps subsequent to that of Ogilby and Morgan show encroachments on the space of 40 feet, but we have also seen that other plans and many views about the same date or slightly later do not show a clear space of 40 feet from the Temple to London Bridge; but apart from the question of fact, and considering the Act of 1670 and the document referred to above, what an illogical and immoral proposal it was: The Corporation had to compensate all owners whose property was taken to enlarge the public streets, but when a public quay was to be formed the Corporation were not directed to purchase the property and the unfortunate owners apparently were not entitled to receive one penny compensation; all they were allowed to do was to mark the boundaries of their own property on their own ground. Much good that would have been to them, for their land would have been about as valuable as the portions of the pavement you see marked off by a line of metal in Bond Street. We know the owners expected compensation, and it is clear the Corporation was sympathetic, for in June 1673 the Court of Aldermen offered to assist these unfortunate persons to petition the King. Not only were the people who owned property facing the river practically to lose the value of the land in question, but the value of the remainder of the property was to be diminished enormously because of the removal of the river front line of any new warehouses to 40 feet from the river front. Again, 40 feet is a good depth for a building plot, and there must have been many cases where the property was only slightly more than 40 feet and that property would be practically useless; then, no doubt, there were many properties of 40 feet or less in depth whose owners were to be quite ruined; imagine a man owning a warehouse of perhaps some 100 or more feet of river frontage, with a depth of 30 to 40 feet, being told that he would not be allowed to rebuild, that he would receive no compensation, that his land was to be subject to a public right of way; and that all he might expect for his income from the property would be some tolls, limited by official scale, which he might be paid if anyone should chance to want to deliver goods on the land

which was previously occupied by his warehouse. Is it to be wondered at that those unfortunate citizens faced with such a calamity should complain bitterly to the Corporation, and that the Corporation should decide to help them in an appeal to the King? But there is no record that their appeal was favourably considered, and faced with such a calamity they decided to rebuild on their own land and risk it; it was done gradually, small inexpensive buildings were first erected, there was no objection on behalf of His Majesty, and the Corporation, after taking the opinion of the Attorney-General, took no action. In the history of the Fishmongers' Company by William Herbert, it states that plans for a new building were prepared in 1667; in May 1669 it is recorded that Wren had "applied to know the King's pleasure, respecting an alleged encroachment on the 40 feet wharf or space which was to be left between the Thames bank and the new buildings." These were completed in June 1671, and the buildings were allowed to be erected on the old site. The encroachment is shown on Ogilby and Morgan's Map.

Even supposing the Corporation had possessed power to compensate the applicants, they had no money for that purpose: the trustees for the coal collection had to borrow considerable sums of money to keep going: between March 1667 and June 1675 they borrowed £99,780 from other funds of the Corporation, and between December 1671 and January 1677-8 they borrowed £102,465 from private persons. The funds of the Corporation were in a most unsatisfactory condition; indeed, at one time the Corporation was almost ruined—the King, by the way, had borrowed £107,000!

As late as 19 June 1682 a petition 50 pages long, which I have examined, was addressed to the Chancellor of the Exchequer and others, stating the owners of several pieces of ground used for making a wharf had not been compensated; the petitioners asked that the Mayor and Corporation should be summoned by "subpena" to give an account of their action, but nothing further is recorded: evidently the Chancellor of the Exchequer took no action.

According to Letters Patents a considerable amount of area was to be taken out of the river to form the quay; a length of about 90 feet run was to become the property of St. Paul's Cathedral authorities, and the remainder was to become the

property of the Corporation. [The Corporation owns no strip of land along the river front, and as far as I can ascertain, neither do the Ecclesiastical Commissioners. I need hardly remind you that such property would be of enormous value to-day.

Let us for a moment consider the scheme for a quay. We have seen it could not have been wanted by the owners of the warehouses, and that it could not have been used as a thoroughfare, the old maps show that there were many stairs for landing goods, and the quay would have been inconvenient even for local pedestrian traffic, being encumbered with cranes, ropes, etc. Wren's idea was different: the waterfront was to be used partly for the Halls of City Companies, the character of the whole river front being altered. But under the Act of 1670, and as stated in the document I have the honour to submit to-night, it was clearly intended that buildings facing the river should be of the warehouse class; that being so, it was obviously a bad arrangement to erect your warehouses 40 feet from the river and so increase enormously the labour of loading and unloading barges. The proper place for a warehouse is flush with the water line.

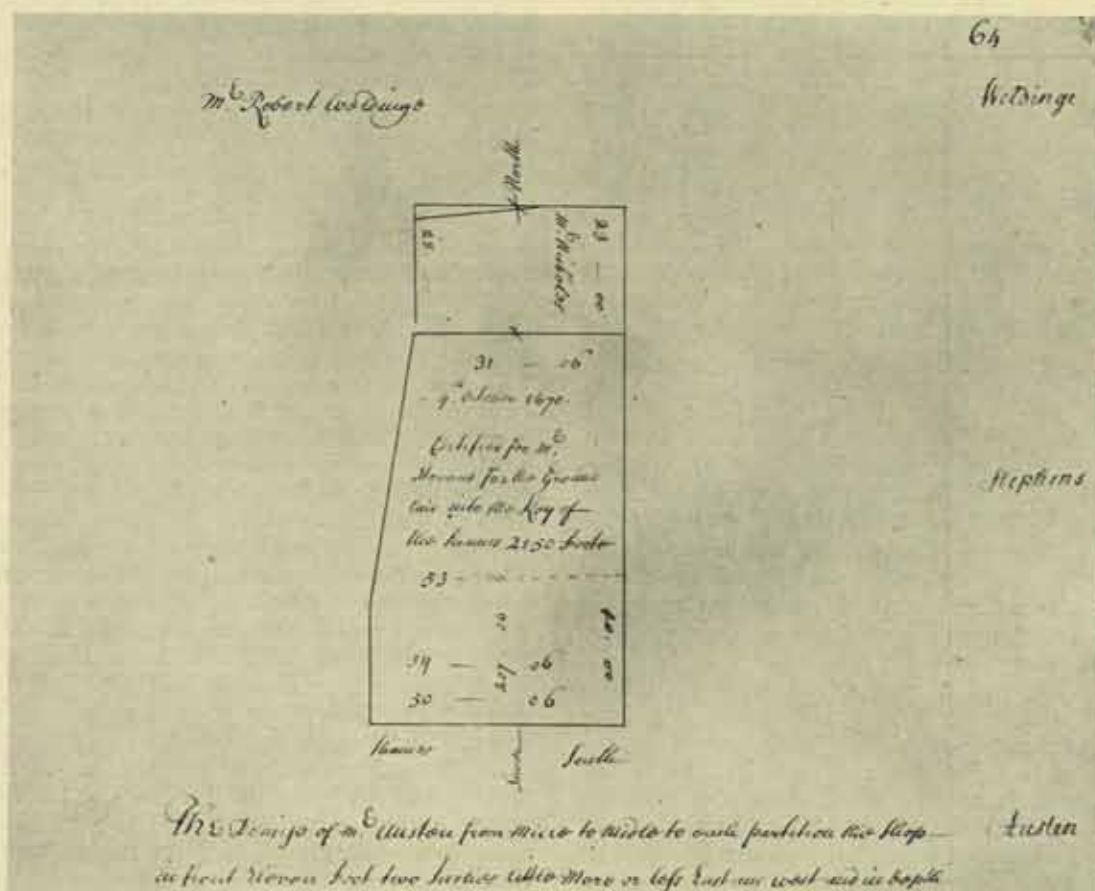
With regard to the Act of 1821, said to have been promoted and passed to "whitewash" the Corporation, the Act is very short, and is entitled "An Act to repeal so much of an Act of the twenty-second year of His Majesty King Charles the Second, as restrains the Proprietors of wharfs between London Bridge and the Temple from erecting any Buildings or Enclosures thereon." I tried to find a Parliamentary report in the public press and could not do so; but I found the particulars I wanted in the Minutes of the City Lands Committee.

On 28 February 1821 the Remembrancer called attention to the fact that a Mr. Charles Calvert had given notice to introduce the Bill: people interested for or against the Bill were heard by the City Lands Committee, which decided to oppose it, and on application by the Corporation, Parliament adjourned the consideration of the Bill; this enabled the Corporation to draw up a petition against it, and the Committee voted a sum not exceeding £200 for expenses to be incurred to carry out their views. In spite of the opposition of the Corporation the Bill was passed; and the Corporation eventually spent £1,090 8s. 11d. in their fruitless attempt to oppose a Bill which it is suggested was promoted with a

view to "whitewash" them. Incidentally I might mention that I have examined a schedule of "wharves and ground on the Thames side" compiled about the end of the seventeenth century, and the Corporation owned very little property in that neighbourhood.

I do not pretend to have solved the whole mystery concerning the quay, but I hope I have been able to add some information on the subject; and I submit

for your consideration the fact that the quay as defined in the letters patents was never built; also that it is very doubtful if a clear space of 40 feet was ever formed from the water line, for the whole length of the river frontage; and lastly that the Corporation acted throughout in a fair and proper spirit, bearing in mind the best interests of the citizens at the end of the seventeenth century, just as they always did, and do to-day.



THE ONLY PLAN SHOWING A SITE TO BE DEALT WITH FOR THE QUAY
DATED 4 OCTOBER 1670

(Discussion on Mr. Perks's Paper overleaf.)

Discussion

THE PRESIDENT (MR. J. ALFRED GOTCH) IN THE CHAIR

Dr. PHILIP NORMAN, F.S.A. : It is my pleasing task to propose a vote of thanks to Mr. Sydney Perks for his admirable Paper. I have known Mr. Perks for many years, and whilst we all thank him for his Paper to-night we also owe him a debt of gratitude for the valuable and enlightened work he has done, both as a writer and as an architect, in recording and preserving old London. He has done most valuable work at the Guildhall. Up till the time that he took up the study of the Guildhall, the crypt of that splendid building was in a neglected state, and very little was known about it. Under the Great Hall there is a crypt, which is divided into two parts by a mediæval wall. The eastern part Mr. Perks took in hand, cleared it of excrescences and from the additions which had been made to its detriment, and put it in perfect order. It is now an extraordinary example of early fifteenth century architecture. He carried out the work in the most conservative spirit. The western part had been very much damaged by the Great Fire, and it was necessary to make various supports in brick, and so on. Very little was known about it, but through Mr. Perks's studies the fact was ascertained that it was of the same date as the eastern part. It was impossible to clear that of excrescences ; it still remains, and is in a sound condition. Through his knowledge and his studies, we know that the whole of that structure dates from benefactions of Richard Wittington about the years 1411-1423. Again, in the splendid hall above, which had been very much injured by the fire and which had been badly restored again and again, he has made various discoveries and various improvements. One now sees that the building was all of the same date, between 1411 and 1423, and all that could be shown of the Wittington work in the Great Hall is now in a satisfactory condition.

Within the last two or three years Mr. Perks has written a most interesting book about the Mansion House, which not only tells us about the moderately interesting building designed by the elder Dance, but also a great deal about what had previously existed on the site and in the district generally.

Coming to the main subject of his Paper, I am greatly interested in the Thames Embankment and in the River and the confines of the City, and what knowledge I had of it, until Mr. Perks read his Paper to-night, I had derived from the study of old maps, and from reading Wren's *Parentalia*, a passage from which I would like to read to you. Most of you know of Wren's plan, and of Evelyn's plan, and Hooke's plan. Evelyn was an accomplished amateur, and one does not think very much of his plan ; but

Wren had been appointed Surveyor-General to Charles II, and his plan bears considerable weight. *Parentalia* was written by his son, Christopher Wren, and was published by his grandson. He says : " This plan was laid before the King and the House of Commons. Among other things, he advised making a commodious quay from Blackfriars to the Tower and uniting the halls of the twelve chief companies in a square annexed to Guildhall. This plan was laid before the King and the House of Commons ; all material objections were fully weighed and answered. The insurmountable difficulty was the obstinate averseness of the citizens to alter their own properties." That says nothing against the Corporation : it merely says the citizens clung to their properties, which was natural enough.

Mr. Perks has given us so many statistics that it is impossible to grasp and discuss all the details. What specially interested me was that splendid deed bearing the portrait of Charles II, and the plan, eight feet long. But I feel that that plan, with a line drawn 40 feet from the river, was a counsel of perfection. The plan of Ogilby and Morgan, dated 1677, bears great weight ; one regards it as the first detailed plan of London which is fairly accurate ; and though there is no sign of a regular 40-foot open space, there is a line of irregular open space generally. Again, in regard to the views Mr. Perks showed, I confess I have not been able to get a clear idea from them as regards accuracy. They give the appearance of the buildings, but I have not made out any details in them as regards a 40-foot quay which was to have been made. In the map of 1746, by Rocque, there is shown considerable open space along the river front, and here and there it is called " The Quay," but there is no continuous open space. Mr. Perks mentioned that in the 1671 document Barnard's Castle broke the line of the quay. Other buildings broke the line, such as the steelyards, which, I think, ran down to the river. I do not think there is any likelihood of there having been a continuous quay along which people could walk. Mr. Perks has got together a surprising amount of information, and it is clear to me that an honest attempt was made to construct a quay ; but it was not successful.

If I may venture to do so, I will add a few words which are not relevant to the paper, concerning the line of the river before the Great Fire. To begin with, no doubt in early times the river came up further than it does now ; it came up to the foot of the two hills which were divided by the Wall-brook, that is, the hill on which St. Paul's stands and Corn-hill. Then the Romans came, and the City became a most im-

portant trading centre, and it was a good many years afterwards that they enwalled it. The wall seems to have run along the line of Thames Street. When they enwalled it one does not know what happened. They had various havens, at the mouth of the Wallbrook, and at the mouth of the Fleet, for instance; I do not know whether already Queenhithe was there. They managed to trade somehow, probably in havens along the river. But there has been a recent discovery which is interesting. A splendid gold medallion has just been found in France, near Arras, which shows Claudius, the Roman Emperor, advancing across a bridge—evidently across the Thames—to a walled city, or rather, to a fortified gate; and the date is 296 A.D. The coin is marked "Londinium"; and we know, therefore, that London was enwalled as early as the year 296 A.D. That breaks down the theory which many people hold, that it was enwalled at the end of the Roman occupation. In the mediæval city, inlets, such as at Queenhithe and Billingsgate, were very important, and much of the trade was done in those havens and at the mouth of the Wallbrook. The wall had disappeared before the time of Henry II.

I have rather shirked the question of analysing Mr. Perks's Paper, which is very difficult; but I shall study it at my leisure, and I am sure I am expressing your wish when I ask you to thank Mr. Perks cordially for what he has given you.

MR. DELISSA JOSEPH [F.]: I am certain that we all greatly appreciate the large amount of study and thought which Mr. Perks has brought to bear on his Paper; it would be presumptuous on the part of an ordinary member of this Institute to attempt to criticise that work; it remains for us only to admire his energy and his ingenuity, and to listen with deep interest to the illuminating results he has produced and illustrated. But the part of his paper that has appealed to me individually, and must appeal also to many of you here, is what one may call the picture which he has incidentally shown us of the life of the times. The picture he has drawn for us of the immortal Wren, busy in his numerous activities, ready at the call of duty, leaned upon, as is obvious from the records, by all those in authority as the final arbiter in matters not only of taste, but of judgment. That little picture of the great architect as a leader of men has a peculiar appeal, because it makes one reflect how well it would be if, in these days, the architect was received in the larger world as a leader of men. I think I am right in saying that the picture of the architect as leader of his community is enjoyed in many Continental countries, and I hope that, with the growth of public interest in architecture, the time is not far distant when, in this country, the architect may take his place as an important factor, not only in the pursuit of his profession, but as a guide and counsellor in the affairs of the nation.

When one gets on to the subject of Wren, one is naturally inclined to be somewhat diffuse, but I cannot help taking the opportunity of expressing a thought which has so often passed through my mind. How happy Wren was, not merely in his work and in his achievement, but in the completeness of his life! When you study the lives of the great architects and recall the many cases of men who have not lived to see the completion of their work, of men who have broken down under the stress of their great works, of men who have completed their work, like Poelaert, the architect of the Brussels Palace of Justice, and in the reaction have killed themselves, and when you think of the picture which I recall, of Wren in his old age driving leisurely from his country retreat into the heart of London and, seated in his carriage, remaining in the Churchyard to look up and enjoy the completion of his great monument, one cannot help feeling how happy and how fortunate he was in his times. It is true that he was not able to do all that he sought to do; there is the striking illustration given us by Mr. Perks, of the presentation of his great scheme for the laying out of London as a new city, when, as Mr. Perks tells us, that noble and comprehensive scheme, that work of genius, as it was, was considered and discarded within three short days!

Another point of interest which Mr. Perks brought out brings us down to a more recent date—and that is the very interesting fact, which is new to most of us, that the Japanese Government recently asked for information from the Corporation with regard to the 1666 Fire, so that they might study the procedure in connection with the recent disasters in Japan. That is not only a striking tribute to the methods of this country in dealing with a catastrophe of a similar character; it is an extraordinarily interesting link between the two periods, between a comparatively remote period of our civilisation and that of a more recent development of the great Oriental nation.

With regard to the work of Mr. Perks, I would like to say this: That every man has it within his power to illumine the office he holds; that if he throws his mind into his work with enthusiasm, energy and originality, he can lift the work on which he is engaged to a high plane. Mr. Perks is distinguished as the City Surveyor, but he has so illumined his work, as was shown by the last speaker, by his investigations in the neighbourhood of the Guildhall, and by the publication of learned works bearing on the history of the City, that there appears to be every probability of his going down to future generations not only as a great City Surveyor, but as a great City historian. I have much pleasure in seconding the vote of thanks to him.

MR. W. R. DAVIDGE [F.]: I would like to add my tribute of appreciation of the valuable contribution

which Mr. Perks has made to the history of the City in this interesting investigation. To my mind, the loss of the public quay is one of the greatest tragedies in the history of London City, and how it was lost has not been made clear, even by Mr. Perks's lucid illustrations. We should feel very indebted to him for the painstaking research he has made, particularly in the period between 1666 and 1680, but between that and 1820 there is a great gap, to which Mr. Perks will no doubt direct his attention in the next few years, if he has not already done so. But his line of research points to the necessity of going further even than the City archives; it is necessary to go to Whitehall and find out what happened there with regard to this public quay. It is obvious, whatever the cost, and however it was lost, this public quay was set out, and was lost to the citizens of London, not suddenly, but gradually over a period of 150 years, simply through want of co-operation between the Government Department and the municipal authorities. It emphasises once again that in essential matters of this sort there must be co-operation between the central authority and the local authority. It is also obvious—and one cannot help feeling sympathetic towards the Corporation—that when the City finances were so strained as they must have been, they had the boldness to carry out what was to have been a big improvement in connection with the Fleet. To my mind, if they intended to do the river frontage, they only adjourned the case to a little later period, hoping they would be able to tap some of the Government funds. But there is no doubt that the whole of the people in authority in those years were in favour of the reservation of a public quay throughout the City, as map after map shows, and that line is shown to be consistently disappearing little by little from 1670 to 1821. I do not think anyone would suggest that the white-washing in 1821 was to be applied to the City Corporation; whoever was guilty, it was not the City Corporation. The people of London lost the public quay, which they had had, in whole or in part, for 150 years, and I think that, again, serves to emphasise the necessity not only of co-operation between Government and municipality, but also the need of keeping close watch on what we have in the way of public improvements. For many years we had wooden buildings in many of our public parks, and we might have lost the parks if there had not been an outcry against them. It is necessary to have a fine plan, but it is equally necessary to have a public opinion which will enable you to keep that plan in working order.

It is unusual for us to have a Paper of such rich archaeological interest, and if it is read in conjunction with Mr. Perks's previous Paper here, we shall be able to appreciate some of the struggles which the citizens of London had in the years succeeding the Fire, and

we shall realise something of the big spirit which they showed in the greatest calamity which has befallen London. We may learn a lesson on the way in which we should tackle our smaller problems, with boldness, and trust to our successors to carry out our proposals which are being projected even now.

MR. MAURICE E. WEBB [F.]: May I, also, add my thanks to Mr. Perks for his interesting Paper? I am afraid I look upon it not from the archaeological point of view, but from the standpoint of the future, from Mr. Davidge's angle. It is a great object-lesson to have heard of the struggles which the City of London had at a very difficult period, in which they attempted to develop their river front. We are about to go through a similar experience within the next hundred years in connection with the south side of the river. We must do something with it, and I hope the tragic story Mr. Perks has told us will not be repeated in the future. It is from that point of view I wish to thank Mr. Perks, for showing these gaps and all the failures our ancestors experienced. If architects will band together, do what Mr. Davidge suggests, and get public opinion to realise what is going to happen to London, we shall succeed. But if the public are apathetic and do not take some trouble, we shall have the same failures on the south side of the river as there have been on the north. The south side has its difficulties, its warehouses and its wharves, just the same as London had at the earlier period; but if we can get a comprehensive scheme, and the County Council, the City Corporation, and the other big bodies will tackle the question, something can be done. Waterloo Bridge is tumbling in, the traffic of London is all to pieces, and Westminster Bridge is said to be unsafe. I venture to hope that the lesson which Mr. Perks has preached to-night will be taken to heart by Londoners to-day.

LADY COOPER: I agree with the last speaker that it is too late to do anything with the north bank. That beautiful stretch from Blackfriars Bridge to the Tower would have made a magnificent frontage, but it is now too late. But we have the south side, and we should benefit by past experience. I have never seen any illustrations of the period before the Great Fire. How they managed to get hold of the river frontage when building the Victoria Embankment, I do not know. It must have cost a large sum of money, and there must have been tremendous difficulties in constructing that monument of good taste. We have the same kind of work before us, and if Mr. Perks will kindly compose a scheme, or the County Council and the City Corporation will co-operate, it will be carried through, for when they have done so, the result will be a marked success. I can point to one instance, Shadwell Park, a most beautiful open space for children. It took years to accomplish, but when

the Corporation and the County Council combined, it supplied a proof of what I have said. I hope the same spirit will be shown in connection with the south bank.

GENERAL SIR TALBOT HOBBS (Fellow of the Institute of Architects of Western Australia): May I first say how very much I appreciate the great privilege that I have enjoyed in being with you this evening and in listening to this interesting lecture? Of course you may say that it may not be of the same interest to people coming from ten or eleven thousand miles across the seas as it is to the people living in this great City of London; but I assure you that interest in this country, in this great City, is probably almost as great in the overseas Dominions as it is with yourselves. I assure you, further, that the various schemes for the improvement of this City, and of the Garden City development of this country, are most carefully watched by your kindred beyond the seas, and that what you have done here has been a very great object-lesson to us in Australia in trying to avoid the mistakes which have been made in the past. Unfortunately, the tendency with us in the cities, which are gradually becoming very big places in Australia, is to fall into the errors which people in the past fell into in this country, through want of co-operation and co-ordination. But still, we are learning something, and I think this great Exhibition at Wembley will be an education to us in many things. It is now some years since I was last in London—just after the war—and what has impressed me more than anything else since I came here a few days ago is the enormous increase in the traffic of your streets; and I wonder, if it increases in the same proportion during the next

few years, how you will cope with it. Certainly the provision of bridges or the widening of streets for relieving it will have to be made, though I would not presume to say how.

I did not come here with the idea of speaking, but I wanted to tell you how very much I appreciate your kindness in inviting me, and how much pleasure it will give the people in Australia to know that you have honoured me in this way.

The Chairman proposed the vote of thanks, which was carried by acclamation.

MR. SYDNEY PERKS [F.] (in reply) said: I have been considering this subject, on and off, for quite fifteen years, and I did not want to weary you by making the Paper too long; I assure you it is boiled down from a large heap of MSS. The most interesting thing, I think, is that we have now an actual survey of the river front made by Oliver and Mills, the City Surveyors, and checked by Wren, and no doubt absolutely correct; and you can see that plan on the wall here. And since those Letters Patent with the Great Seal of England were deposited with the Corporation, I believe they have never been seen by the public. With regard to *Parentalia*, and the remarks made about Wren in that book, I dealt with those in my previous Paper; they must not be taken as correct, if you do not mind my saying so. They were written by a very enthusiastic son, and the book was published by an even more enthusiastic grandson; and if you will kindly look at my previous Paper, you will see how I proved what I say. It is a great pity, because people who read *Parentalia* take for granted it is correct.



The Annual Dinner

The Annual Dinner of the Institute was held on Tuesday, 6 May, at the Trocadero Restaurant, Piccadilly, W. The President (Mr. J. Alfred Gotch) was in the Chair. The following is a list of the company present:

The Right Hon. the Earl of Midleton, K.P., P.C.; the Right Rev. the Lord Bishop of London; the Right Hon. Lord Olivier, K.C.M.G., C.B., Secretary of State for India; the Right Hon. Lord Thomson, C.B.E., D.S.O., Secretary of State for Air; the Right Hon. Lord Sumner, G.C.B., P.C.; the Right Hon. Lord Charnwood, D.L., J.P.; the Right Hon. F. W. Jowett, P.C., M.P., H.M. First Commissioner of Works; Sir Amherst Selby-Bigge, Bart., K.C.B., Permanent Secretary, Board of Education; the Vice-Chancellor, the University of Oxford (Mr. J. Wells, M.A.); the Vice-Chancellor, the University of London (Mr. H. J. Waring, F.R.C.S.); Sir A. R. de Capell-Brooke, Bart.; Mr. J. Herbert Hunter, J.P., Chairman of the London County Council; Sir George Frampton, R.A.; Sir Lawrence Weaver, K.B.E., F.S.A.; Sir Banister F. Fletcher; Sir Cecil Harcourt Smith, C.V.O., LL.D.; Sir James Bird, J.P., Clerk to the London County Council; Mr. Paul Waterhouse, F.S.A.; Dr. Alexander Russell, President of the Institution of Electrical Engineers; Sir Ryland Adkins; Mr. D. Y. Cameron, R.A.; Mr. J. C. Squire; Mr. E. Stanley Hall, President of the Architectural Association; Mr. J. I. Davidson, President of the Surveyors' Institution; Mr. E. J. Partridge, President of the Society of Architects; Mr. H. Matthews, President of the National Federation of Building Trade Employers.

Professor Patrick Abercrombie; Lieut.-Colonel John W. Abraham; Mr. Maurice B. Adams; Mr. Hakon Ahlberg; Mr. C. R. Ashbee; Mr. Henry V. Ashley; Alderman Alfred Baker; Mr. F. G. Baker; Mr. J. R. Ball; Mr. Jerome Banks; Major Harry Barnes (Vice-President); Mr. Thomas Barron (President of the National Federation of Building Trades Operatives); Major Lionel Barry; Mr. R. E. Bell; Mr. W. Woodbridge Biggs; Dr. W. A. Blackstone; Mr. O. A. Bloxam; Mr. Edward T. Boardman (President of the Norfolk and Norwich Association of Architects); Mr. H. Chalton Bradshaw; Mr. Walter H. Brierley; Mr. H. W. Brittan; Mr. Victor Brown; Mr. Herbert T. Buckland*; Mr. G. C. Burrows; Mr. C. McArthur Butler; Mr. G. V. Carey; Mr. Walter Cave; Mr. W. B. Chamberlain; Mr. Basil Champneys; Mr. C. Christie; Mr. F. G. Clark; Mr. T. E. Clarke; Major Hubert C. Corlette; Mr. E. Guy Dawber (Vice-President); Mr. Reid Dick, A.R.A.; Mr. W. F. Dickinson; Mr. Rudolf Dircks; Mr. Benjamin Drage; Mr. J. Murray Easton; Mr. H. Godfrey Evans; Mr. Henry M. Fletcher; Mr. E. R. Forber; Mr. L. R. Ford (President of the District Surveyors' Association); Mr. J. Leighton Fouracre (President of the Devon and Exeter Architectural Association); Mr. Percival M. Fraser; Mr. R. H. Gillespie; Lieut.-Colonel W. R. Glover; Mr. Gerald H. Grace; Mr. Hastwell Grayson; Mr. W. Curtis Green, A.R.A.; Mr. W. H. Gunton; Mr. R. F. Gutteridge; Mr. Stanley Hamp; Mr. David Hawes; Mr. Everard J. Haynes; Mr. A. J. Healey; Mr. Joseph Hill; Alderman E. J. Holland; Mr. Henry T. Holloway (President of the Master Builders' Association); Mr. Arthur J. Hope (President of the Manchester Society of Architects); Mr. G. J. Howling; Mr. P. W. Hubbard; Mr. Edward Hudson; Mr. A. A. Hughes; Mr. T. R. Jenkins; Mr. O. Campbell Jones; Mr. Arthur Keen (Hon. Secretary); Mr. E. Bertram Kirby (President of the Liverpool Society of Architects); Mr. W. R. M. Lamb; Mr. G. C. Lawrence (President of the Wessex Society of Architects); Sir Walter Lawrence; Mr. Frank Lishman; Mr. C. W. Long; Mr. C. H. Mabey; Mr. Ian

* Unable to be present.

MacAlister (Secretary R.I.B.A.); Mr. E. Morrall Maddox; Lieut.-Colonel Stuart Mallinson; Mr. H. W. Martin-Kaye; Mr. Fred May; Dr. J. S. Maynard; Mr. Percy W. Meredith; Mr. Thomas R. Milburn; Mr. Gerald Moira; Dr. H. R. Mosse; Mr. Alan E. Munby; Mr. John Murray; Mr. William G. Newton; Mr. G. E. Nield; Mr. R. H. Nield; Mr. F. G. Pain; Mr. Rees Phillips; Mr. L. C. Phillips; Mr. W. T. Plume; Mr. Henry Pooley A.R.A.; Mr. R. Sidney Powell; Mr. E. Turner Powell; Mr. G. P. Powis; Mr. Mansfield Price; Colonel E. Prisma; Mr. Frank P. Rider; Mr. Henry A. Saul; Mr. F. E. Sidney; Rev. P. S. Sidney; Mr. W. S. Skinner (President of the Bristol Society of Architects); Mr. Einar Skjold; Mr. J. Arthur Smith (President of the Hampshire, etc., Architectural Association); Mr. Alec. Smithers; Mr. C. D. Spragg; Mr. C. D. St. Leger; Mr. F. J. Stannard; Mr. W. P. Steel; Mr. William Stewart; Mr. H. M. Kerr; Mr. J. H. Stokes; Mr. T. S. Tait; Mr. Walter Tapper; Mr. Sydney Tatchell; Mr. Percy E. Thomas (President of the South Wales Institute of Architects); Mr. John Todd; Captain B. S. Townroe; Mr. F. G. Troup; Mr. Raymond Unwin; Mr. C. F. A. Voysey (Master of the Art Workers' Guild); Mr. A. B. Walkley; Major F. A. Wallis; Mr. Edward Warren (President of the Berks, etc., Architectural Association); Mr. E. T. Watkin; Mr. Maurice E. Webb; Mr. Herbert A. Welch; Mr. H. Willcock (President of the Institute of Builders); Mr. Philip Williams; Mr. Geoffrey C. Wilson; Mr. P. A. Gilbert Wood; Mr. Edgar H. Woodcock; Mr. Frank Woodward; Mr. Wm. Woodward; Mr. F. R. Yerbury; Mr. E. Alex. Young.

After the loyal toasts had been proposed by the President, Sir AMHERST SELBY-BIGGE proposed "The Royal Institute of British Architects," and referred to the Ethiopians and Cyclopeans. The Cyclopeans were individualists; they did not care what anyone else did. But since the days of the Cyclopeans the architects had learnt a great deal, and that there was a great deal to be learnt. They realised that it did not do not to care what other architects were doing or not doing. Architecture was a high art; it did not call down automatically the Promethean fire of inspiration. In the sphere of education for art they were up against great difficulties: more difficult than in any other sphere of education. A system of education must have room for the free development of the talent of the individual—not the talent of the genius—genius the incorrigible. But genius was not condemned to futility; it was a question of keeping the heads of genius among the stars, and at the same time keeping their feet on the ground. The Royal Institute of British Architects was a great professional organisation. He owed a great obligation to the Institute, and institutes of a similar character.

The PRESIDENT, in responding on behalf of the Institute, thanked Sir Amherst Selby-Bigge for the interesting manner in which he had proposed the toast of the Institute. He did not propose to follow very closely because he thought they would be pleased to be taken away from the ordinary atmosphere which pervaded the Institute. He would therefore content

himself in welcoming so many distinguished guests who were interested in architecture, for the greater the number of those other than architects who were imbued with an interest in architecture and could look at the art with discerning eyes the better it would be for the public and the better for architecture. The President continued :

When we reflect that of all the arts architecture is the most necessary and the most visible, intruding itself in the most insistent manner upon the consciousness of the world at large, the desirability of the public acquiring some knowledge of the principles underlying its outward expression needs no urging.

Perhaps this want of knowledge arises in part from the fact that architecture has played no large part in literature. No poet of the past has sung its glories, its splendours, or its homeliness. No writer of prose, other than an architect, not even Ruskin, has taken it as his theme in a manner at once so attractive and so well-informed as to be both fascinating and truly educational. The reason is not far to seek ; neither poets nor prose writers have really understood architecture. Inspiration may give you a delightful faculty of expression ; it cannot give you knowledge of the intricacies underlying the visible manifestations of architecture. In order adequately to sing this nymph, not only must you gaze with delight upon her form, but you must know something of the skeleton beneath it.

The subject is not an easy one. I can well imagine some poet struggling for months, in sickness and in health, to master his subject sufficiently to start upon an epic, and finally bursting into petulant song :—

Oh Architecture ! in our hours of ease
Abstruse, elusive, hard to seize,
When pain and anguish wring the brow,
The curse of all the ages thou.

But while we search the pages of the poets in vain for rhapsodies upon our art, we do find references to it, or descriptions of architectural features incidental to their themes. Chaucer, for instance, has no high-flown outbursts, but he often helps us to form a mental picture of a mediæval house. Spenser is a little more particular in his descriptions, and brings before the eye some of the gorgeous palaces of Elizabeth's days : the house of Pride was "A stately Palace, built of squared brick," wherein

High lifted up were many lofty towers,
And goodly galleries far overlaid,
Full of fair windows and delightful bowers ;
And on the top a Dial told the timely hours.

and when the prince and the knight approached Mercilla's dwelling,

They a stately palace did behold
Of pompous show, much more than she had told ;
With many towers, and terrace mounted high
And all their tops bright glistening with gold.

Indeed, the embodiments of architecture which came within their ken have constantly appealed to poets. Shakespeare has plenty of allusions to them. The "worm-eaten hold of ragged stone" at Warwick Castle, and the "jutting, frieze, buttress, or coign of vantage" of Macbeth's are touches from ancient buildings. Imogen's chamber, painted with a brush full of colour and truth, was drawn from a model new when he saw it, so aptly does it picture an Elizabethan room. And the destruction that followed the fall of the monasteries is painted in a single line when he likens a grove of leafless trees to

Bare, ruin'd choirs, where late the sweet birds sang.

Milton, too, has a few slight sketches of buildings as he saw them. His eye delights in an ancient house—

Towers and battlements it sees
Bosom'd high in tufted trees ;

and no less does it love some solemn Cathedral, and its

... high embow'd roof
With antique pillars massy proof,
And storied windows richly dight
Casting a dim religious light.

Pope discusses the subject in an entertaining manner in his epistle to Lord Burlington, but it is more by way of satire than of glorying in its beauty and stateliness. Fools, he says, imitating his lordship's publications,

Shall call the winds through long arcades to roar
Proud to catch cold at a Venetian door.

The familiar lines of Gray give a very apt illustration of an Elizabethan house :

To raise the ceiling's fretted height
Each panel with achievement clothing,
Rich windows that exclude the light
And passages that lead to nothing.

Coleridge, too, flashes out a romantic vision :

In Xanadu did Kubla Khan
A stately pleasure dome decree,
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

Xanadu might almost be Derbyshire, for many of its streams plunge into fathomless abysses, and by one of them stands a pleasure-dome, the pavilion in the public gardens of Buxton.

Other poets might be quoted as describing what they had seen, but without knowing what lay beneath the surface, Browning alone seeming to have burrowed in his unmelodious way deeper than the rest.

When they leave description for construction poets aim very wide of the mark, and no whit behind them are the writers of prose. Take the great tower built by the caliph Vathek, under the tutelage of William Beckford, son of the man who built Fonthill and himself the builder of a vast sham abbey, which fell down

some twenty years after it was built. This tower was ascended by 11,000 steps, and reckoning each step at six inches, it must have been over 5,000 feet high. In climbing mountains a thousand feet in an hour is good going, so it must have taken about five hours to ascend this tower; and yet Vathek and his suite trip up and down it as gaily as if they were going up to bed, or coming down to breakfast in an hotel without a lift.

But a greater writer than Beckford ventured out of his depth when he dealt with architectural matters. Why was the immortal Pecksniff labelled "architect"? There is no intimate touch about him that makes him more like an architect than like a lawyer, or accountant, or auctioneer. You will remember, too, that Martin Chuzzlewit went to him as a pupil, and the raw youth, without a day's training, was immediately put to work, single-handed, upon a set of competition designs for a large grammar school, which he completed in a few weeks and then went to America. On his return to England he found himself at the foundation-stone laying of a large institution of which Pecksniff was posing as the architect, but Martin found, on looking over his shoulder, that the design was in fact his own, which had been successful in the competition. When we reflect upon the five-years course of study now considered requisite for the training of a young architect, we can but regret the dearth of such gifted youths as Martin.

No, the studies of these writers have led them in directions other than those which point to architecture. So, too, with philosophers. One will tell you that a Gothic cathedral derived its vaulted and arcaded interior from the idea of a grove of trees, thus converting a charming poetical fancy into matter-of-fact nonsense. Another will tell you that whereas the Greeks placed columns outside their temples, Gothic architects put them inside, for a change. Such ideas never would have occurred had the writers possessed any acquaintance with the structural development of architecture.

We were to have been honoured with the presence of the French Ambassador, who, however, is detained by matters of moment, and I had hoped to ask him if his literature treats of architecture more freely than does ours; I can only recall Victor Hugo's brilliant picture of mediæval Paris. But there are buildings in his beautiful land which stir the emotions as deeply and to as fine issues as any we possess: and there lies before the travellers in the wide realm of literature a vast and fascinating territory which few have trodden and of which there is no abiding occupant. There it lies, open to all, and if any enterprising soul will enter and take possession, and then transmute his experiences into living words, we may have a message which shall convert architecture, wrongly held by some to be cold and dull, into something palpitating with warmth and colour.

Mr. E. BERTRAM KIRBY [F.], further responding, said the Liverpool Architectural Society was senior to any other architectural society in this country with the exception of the Royal Institute. Their close alliance was of great value; its significance might easily be lost. Only a few years ago the union between them was by no means so cordial as to-day. A short time back the alliance might have been considered a generous experiment. However, it had now attained to the dignity of a permanent union. He would also like to mention that in his Society, excluding students, two-thirds of its members, and, for the first time in its history, the Council, were members of the Institute. There was a great advantage from this close co-operation and alliance. It was not an exaggeration to say that the prestige of the Institute would not be what it was to-day without the allied societies. Together they formed a body which was of Imperial significance. It promised to be even larger in its scope than at present. He would like to express to Sir Amherst Selby-Bigge the thanks of the Allied Societies for the toast he had proposed, and the manner in which the President had responded.

The toast of "The Arts" was proposed by the VICE-CHANCELLOR of the University of Oxford, who, after expressing his sympathy with Sir Aston Webb in the accident which had prevented him from being present that evening, said he thought there was no time when art was more needed. It was not easy to forget the hideous buildings erected when they had to approach London through miles and miles of ugly houses. Especially did they need a knowledge of the arts when it was proposed to destroy some of the remaining Wren churches in the City of London; everyone who really represented the arts, or loved the arts, would wish that those masterpieces would not be destroyed. Was there not a real need for the teaching of the arts when they remembered the great tendency to practise and preach the cult of the ugly? A great deal of modern art made up for its lack of originality by departing from the traditions of those who made beauty in the old days. Sir Amherst Selby-Bigge had said that heresies of one generation were the orthodoxies of another; sometimes that was so, but he thought in the majority of cases the heretics who had become orthodox were very few indeed. Those who made new departures which were successful were those who kept some traces of the old traditions.

The EARL OF MIDLETON, in responding, said: In the chaotic times that existed nowadays it was a comfort to go with the architects where the flowing tide was with them. It was surely a truism that art of the higher nature was swamped by mechanical art. He could not help thinking of the remark of Lord Beaconsfield in regard to the aspirations of his party some eighty years ago: "He did not think that the

country had done anything for the people ; in place of the monastery it had given the workhouse." Within two miles of this neighbourhood they could see the three most monstrous buildings erected in London. For instance, they had the Albert Memorial ; sandwiched in between the Houses of Parliament and Waterloo Bridge they had Charing Cross Bridge ; then they had the Griffin as a substitute for Temple Bar. It was a tradition at the War Office that the Duke of Wellington, when asked if the architect of certain new barracks should have his name embossed on the building, refused, saying that punishment should be meted out according to the offence ! Reverting to commercial art, it had done something for the higher forms of art which had never been achieved before. It enabled people to see works of art which would otherwise have been impossible.

Mr. J. C. SQUIRE, who also responded, said the art of being President of the Royal Institute had been raised in late years to a fine art—Mr. Paul Waterhouse instituted a magnificent tradition, and that was being carried on with equal success by Mr. Gotch. The art of being Bishop of London was also flourishing, for he believed no man had done more to make opportunities for contemporary architecture. He believed the chief thing about the arts in the present day was that they had come out into the arena. In the Victorian age there were those who protested against the ugliness of the age and those who spent their time in taking refuge from it. It was not a good thing to take refuge from surroundings, and it was good to know that the arts were now getting into touch with the public, and attempting to do what the public wanted ; that was sufficient to justify them in thinking that the arts were now more flourishing than they were a generation ago.

Mr. E. GUY DAWBER [F.] proposed "The Guests." He said at a gathering of architects he was always glad to meet with men of other professions and other spheres of action ; it enlarged their sympathies, and helped them to understand their respective interests.

It was given to few to understand and appreciate the arts of music, sculpture and painting ; but, whether they liked it or not, everyone must to a certain extent study the art of architecture, because on their daily walks it was brought to their notice on every side, and they could not get away from it. On the amount of building going on in London and the provinces he felt the architects of this decade must stand or fall in the future. They all as a profession owed a great deal to the illustrated press and the press in general, for there was no question it aroused the more educated classes to an enthusiasm for architecture, particularly on the domestic side, that had not been in evidence since the Victorian era.

In responding, the BISHOP OF LONDON said he felt it a special compliment that they should have invited him to be present, and he hoped they would not think him the iconoclast the press made him out to be. He would not go into the question of the City churches, but he could assure them that no one admired beautiful architecture more than he. He would rather resign his See than see hands laid on such beautiful churches as St. Bartholomew the Great, for instance. He also wanted to see that nothing was done to endanger the safety of St. Paul's Cathedral. He knew nothing about whether the proposed St. Paul's Bridge would endanger the Cathedral, but he called upon them to see that nothing was done which would endanger it. The art of architecture was the art most needed to-day. The housing was appalling, and was responsible for most of the immorality which they met. He wanted churches, but he could not get them. He used to build five churches every year before the war, but he had only succeeded in having one built since, and the cost had been £18,000. The Church could not afford that cost—it had not got the money. How were they to deal with that tremendous problem ? He wanted architects to tell him how they could get the churches they needed and at the same time spare the City churches.

Lord OLIVIER also responded.

St. Paul's Bridge

BY PAUL WATERHOUSE, PAST PRESIDENT

The following important statement by Mr. Paul Waterhouse with regard to the opposition of architects and others to the proposed St. Paul's Bridge was published in a letter to *The Times* on 14 May:—

I should like, at the risk of repeating arguments already published, to make it perfectly clear on what grounds many of those who are most strenuously opposed to the St. Paul's Bridge scheme persist in opposition.

There are, of course, two very cogent arguments against it, both so obvious that I need only mention them—one being that if large sums of money are available for bridge building in the metropolis, it seems strange not to allocate them to the Charing Cross problem; and the other that the least breath of a suspicion that the bridge—or its land connections—might injure St. Paul's is enough to condemn it.

But leaving these points out of account, the great objection to the scheme lies in the suspicion that it is ill-considered, and, indeed, if considered at all, is a bit of piecemeal enterprise entirely unrelated to any known general proposals for the amelioration of London traffic and London amenities.

Outside the official corporate bodies in whose hands lie the decision of this and similar problems there exists, in ever-growing strength, a body of expert public opinion which sometimes stands aghast at the apparently light-headed way in which the guardians of London handle the property they hold in trust for the citizens. It is dismay at the present crisis which brought together a conference between the Royal Institute of British Architects, the Town Planning Institute, the London Society, and the Architecture Club. All of these bodies have in one aspect or another of their outlook on London a right and a duty in expressing their concern as to the safeguarding of the urban beauty and convenience of the capital. Their views, if unasked, are at least sincere and based upon study of the problems involved. To many members of these bodies there appear to be certain clear and definite principles which should control all projects for the road and bridge planning of the future. They can hardly keep silence if they see those principles ignored or defied.

Among these axioms are two of cardinal importance. One is that the way to relieve the City's congestion is to admit to its roads—as far as possible—no traffic that is not concerned with some spot within the City as a destination or a starting point; in other words, to keep the City from being a passage. The other axiom is that the Surrey land near the City, which is bound to be developed and changed in the very near

future, should have that future provided for by the preparation of a proper, well-considered plan.

Both of these almost self-evident propositions seem to be disregarded by the promoters of St. Paul's Bridge and its road connections. As regards the first consideration the project is threatened by the horns of a disastrous dilemma. If it is going to meet, as is alleged, an acute want, it is then certain of working havoc on the existing congested traffic which passes east and west at both the north and south sides of St. Paul's Churchyard. To put it briefly, Cannon Street and Cheapside are to be afflicted with right-angle cross-traffic at a point where there is so little distance between them as not to leave room for the usual length of a police hold-up on a busy day.

If, on the other hand, we are told that the traffic over the bridge will be inconsiderable, why should these vast sums be spent upon a bridge at all? Southwark Bridge before it was remodelled was but little used. It was explained that the neglect was due to its heavy gradients. The gradients have now been improved, and the horses to whom the gradient was a trouble have in large numbers disappeared. Why is it still neglected? It is difficult to say, except that drivers of vans are very conservative people. In any case the taboo on Southwark Bridge is very likely to act on the proposed St. Paul's Bridge. Certainly the prospect of facing the double cross streams of traffic at the south-east corner of St. Paul's Churchyard and at the junction of Newgate Street with Cheapside is not likely to be any allurements to drivers wishing to cross the river at a point which is only some 300 yards away from Southwark Bridge.

As to the other axiom, it may be, of course, that the London County Council has in its pigeonholes a matured plan of Southwark's future; but the public have every reason to fear that Southwark and the whole urban area from Lambeth to London Bridge is being left to take its chance.

All that is asked for is forethought and the assurance that the forethought is being exercised by competent persons with competent powers and a wide outlook. London is far too valuable for piecemeal jobbings when it calls for general control.

ARCHITECTS' ANNUAL CONFERENCE

The Annual Conference of the R.I.B.A. and the Allied Societies will be held this year at Oxford from 9 to 12 July. A preliminary programme of the arrangements is enclosed with this issue of the Journal.

Inigo Jones and the Stage

BY HUBERT C. CORLETTE [F.]

In the Department of Engraving, Illustration, and Design, at the Victoria and Albert Museum, many interesting drawings by Inigo Jones are now to be seen. They are from the Chatsworth Collection and have been lent by the Duke of Devonshire. The series includes some work by John Webb, to whom all these drawings were bequeathed by Inigo Jones, his uncle by marriage. Through Webb's descendants they passed to the Earl of Burlington, from whose villa at Chiswick they went to Chatsworth, where they have been carefully preserved during some three hundred years. This year the Oxford University Press will publish, as the twelfth annual volume issued by the Walpole Society, a *Catalogue Raisonné* of these designs with fifty reproductions. The drawings are interesting as drawings, as well as for the ideas of design they present. But they are also valuable for the evidence they give of the growth of Italian influence in England under James the First and Charles the First. These drawings are a long series of designs for masques, spectacular displays rather than dramatic performances. The simple staging that sufficed for the great plays which Shakespeare gave us did not satisfy a demand for the essentials of a masque. The drama was a play of action, the work of a playwright whose words produced the several scenes. The masque was all a scene with little or no play in action; and, except by Milton's use of it, few words, comparatively, were required. These drawings, then, are interesting because they show the developing interest in scenes as such, in the scenery of a theatre, and the stagecraft required to give it variety and value. They may suggest that sometimes, perhaps, in a modern theatre, where the staging has become so important, and is now so well studied, the relative values of the design in stagecraft and that in the mind of the playwright should not compete too much. Ben Jonson, the playwright, turned his mind to the masque. Inigo Jones, the painter, turned his attention to stagecraft and the making of scenery. And between the two there were scenes, because Ben the writer considered his contribution to the art of the theatre of more intrinsic value than that of Inigo the scene painter. So Jonson used satire to paint Jones, and Jones painted scenes that irritated Jonson.

Among the drawings are designs for scenes in masques by Davenant, Shirley, Carew, Townshend, Ben Jonson, and others. Most of them were executed between the years 1605 and 1638. Soon after the last date the theatre, in any of its forms, found little encouragement from the extravagances of a self-righteous puritanism. There was evidently some need for

moderation, or reform, in the presentations of the stage. Milton, in his *Comus*, written between 1632 and about 1638, seems to indicate this by his choice of theme, his method of handling the masque, and the temperate manner in which he appears to criticise contemporary tendencies. Nearly all the masques for which designs are exhibited take a "Triumph" of some kind as their subject. Davenant has a "Triumph of Prince D'Amour" and a "Britannia Triumphans." Shirley has a "Triumph of Peace." Townshend has "Albion's Triumph." But there can be little doubt that *Comus* is a great Miltonic triumph; a truly wonderful triumph of English thought, expressed by an English style of musical language rhythms not to be surpassed by any other forms of structural diction.

Among the other drawings are a design by Bibiena for a scene representing a courtyard of a palace; some designs for costumes; and a design for the Palace of Whitehall. All the designs for English masques appear to be the working drawings, to a small scale, for the scenes actually presented. Many of them show that they were used by the scene painters at their work, since they carry still on their surfaces the old distemper used by the craftsmen in executing them. The drawing of the Palace of Whitehall shows a large façade in which appear two blocks of building very much like the existing Banqueting Hall. As a drawing it is interesting, for it shows how carefully the design was set out with pin pricks, and lines ruled, without ink or pencil, to give the centres of the columns of the "Orders" and the windows. In the flanking "pavilions" the "Orders" are large in size and introduce the usual problem involved by a change in scale when smaller columns of an "order" are, as in this case, introduced in another part of the same façade or composition. Another drawing is Vandyke's portrait study of Inigo Jones himself. It is the fine original from which Van Voerst produced what is perhaps the best presentation, in line engraving, of the personality of the man whose designs made in the seventeenth century are now, by the courtesy of the Duke of Devonshire, to be seen at South Kensington.

BRITISH SOCIETY OF MASTER GLASS PAINTERS.

A joint meeting will be held by this Society and the Society of Glass Technology on 27 May at 3 p.m. at University College, Gower Street, W.C.1, when the following Papers will be read: "The Decay of Window Glass from the Point of View of Lichenous Growths," by Ethel Mellor, D.Sc.; "The Decay of Medieval Stained Glass," by Noël Heaton, B.Sc.; "The Weathering and Decay of Glass," by Prof. W. E. S. Turner.

Exhibition of Swedish Architecture

BY G. G. WORNUM [F.].

It is apt that this Exhibition has been organised by the Architectural Association, for it strikes above all things a note of youthful enthusiasms and ambitions. A great debt of thanks is due to all who have contributed to its realisation, both in this country and in Sweden.

The Gothenburg Exhibition of last summer, and the

It should be recalled that Sweden, though rather on the outskirts of Europe, has for generations been considerably at the mercy of outside influences. Her peasant arts she has always had and still has, as well as her wooden houses and churches. Her buildings of brick and stone, however, have not been really national.



A MODEL OF THE STADSHUS, STOCKHOLM. RAGNAR ÖSTBERG, ARCHITECT.
(In the Exhibition of Swedish Architecture at the R.I.B.A.)

published illustrations of the new Stockholm Stadshus have robbed the work shown of some of its novelty, but of none of its interest. Such a representative collection of drawings, photographs, and models as the exhibition holds, gives us, however, a much clearer insight into the recent development and tendencies of the building arts of Sweden, and cannot fail to leave us impressed, and above all, stimulated.

Holland for long influenced the style of her architecture, and the Eastern flavour from the Spanish domination of the Netherlands remains to this day in her buildings, with dramatic effect. Germany contributed a Romanesque style which, so suited to the severe climate and naïve simplicity of the nation, has left its impress in a taste for severity and solidity. The seventeenth and eighteenth centuries swept the country with French and

Italian styles, and the nineteenth century found her architecture, as that of the rest of Europe, very much without direction.

It is from the last quarter of the nineteenth century that this exhibition starts, and the work represented of Professor Clason, should receive first consideration. This architect is a leader (as the late Norman Shaw, R.A., in this country was a leader) who, by prolific practice and teaching, established a school of National Architecture. Mr. Clason restored the arts and crafts to their proper place in building, and made use of his materials and construction as features of his designs. His work is somewhat in the vernacular style of Norman Shaw, taking, for instance, the city hall at Norrköping or the mansion house at Adelsnäs. The scale of his work is especially fine.

Count Halwyl's Palace, designed by him in 1895, shows, on the other hand, a strong Venetian Gothic character. Venice continues to inspire much work to-day in Sweden. This is hardly surprising seeing that Stockholm, its heart, is a city of beautiful waterways.

Reference must now be made to Ragnar Östberg, whose chief work, the Stadshus, Stockholm, is shown by a large scale model, photographs and drawings. All those who have not seen the actual building should be grateful for such a display. This great building is in itself an epitome of the finest work now being done in Sweden. It constitutes a lasting monument to what can be done by beautiful craftsmanship, working under a master mind.

This combination of such able craftsmen, painters, sculptors and metal workers is raising the buildings of Sweden to the first rank. The architects themselves design with the sensitiveness of a sculptor. A high technique in planning enables them to achieve great dramatic effects against a background of the utmost simplicity. Many of these backgrounds are reminiscent of Krafft or Percier. The slender architecture of Pompeii pervades many of the designs, notably the work of Gunnar Asplund. The work has throughout, however, always a touch of freshness and youth, due no doubt to the fact that both architects and craftsmen go back to original sources of an archaic period for their inspiration, rather than to antique or renaissance versions. The impulse for such retrogression has come from Germany and Austria, and in view of the vitality resulting cannot but be welcomed.

A notable feature is the beautiful church work. Though several architects show a large number of designs, freshness is always apparent, while mannerisms distinctly pervade the whole. The churches of Lars Wahlman are among the most interesting. His structural forms are generally of a plastic and simple character, dramatically setting off beautiful craftsmanship. The Engelbrekt Church at Stockholm (1907) is shown by a very fine model. His work subsequent to this has been tending towards elimination and further sim-

plicity. The scheme for the Nyäshamn Church and Parochial Buildings is among the most interesting.

Ivar Tengbom works in rather the same style, but tends a little more to the Baroque. He shows, among other things, a model of the Högalid Church, Stockholm, which is extremely pleasing. The basis of the design is Romanesque, but the result is both individual and national. The Enskede Church by Bergsten is very much on the traditional lines of the old timber churches. The Masthugget Church by Sigfrid Ericson (of which there is a model) is also traditional, but more in the manner of the Netherlands than of Sweden. The Saltsjobaden Church by Boberg is Byzantine in character and contains much beautiful decoration and sculpture.

Among the public buildings exhibited is the model of the Palace of Justice of Stockholm, by Carl Westman, a fine conception, beautifully balanced, simple in style and of great dignity. The Academy of Architecture and Engineering, Stockholm, by Erik Lallerstedt, is another fine building. Effectively planned, and restrained in character, it does not, however, convincingly carry the style of its ornament.

The Carlander-Hospital by Bjerke, shown by a model, is another important exhibit, distinctly national in character and finely composed. The Chalmers Technical Institute, of which there are model, photographs and drawings, has a very interesting lay-out.

There are also models and photographs (the latter by Mr. Yerbury) of the Gothenburg Exhibition.

Other exhibits range from halls and cinemas to factories and commercial buildings.

Domestic architecture is not much represented; the most interesting house is that designed by Östberg for Mr. Geber.

The Exhibition of Modern Swedish Architecture arranged by the Architectural Association in the Institute Galleries was opened by His Excellency Baron Palmstierna, the Swedish Minister in London, on 12 May.

Mr. E. Stanley Hall, the president of the Architectural Association, who was in the chair, expressed the pleasure of the Association in welcoming to this country the first Swedish Exhibition. The Swedish Minister in his address expressed his sincere regret that Sir Aston Webb could not be present owing to the unfortunate accident he had recently sustained. He stated that the Swedish Royal Academy had nominated Sir Aston a Member of the Academy, and in his absence he asked Mr. Maurice Webb to receive the diploma for his father. After referring to the origin of the Exhibition and the close sympathy between England and Sweden he declared the exhibition open. Mr. Maurice Webb thanked the Swedish Minister on behalf of his father, and the President of the Institute (Mr. J. Alfred Gotch) moved a vote of thanks to the Swedish Minister for his sympathetic speech. A distinguished gathering was present at the ceremony.

Correspondence

THE R.I.B.A. AND REGISTRATION.

9 May 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—You have probably seen a circular issued by the "Defence League," in which the Council are asked to put the following question to the Rt. Hon. Edward Shortt, K.C.:

"If the Amalgamation takes place, do you see any possible chance of architects obtaining Registration?"

At my instructions this question has been put to Mr. Shortt, and I think his answer should be sufficient to convince any doubtful minds of the necessity for the amalgamation with the Society of Architects the Council are proposing.

Mr. Shortt's answer is as follows:—

"I am asked whether, in my opinion, if the Amalgamation takes place, there is any possible chance of architects obtaining Registration. I am of opinion that there is more than a possible chance, there is a reasonable probability, with a reasonably good case on public as well as professional grounds. My opinion, of course, assumes that the proposed Amalgamation will be carried out, without which the difficulties would be very much greater."

E. SHORTT, 9 May 1924."

Yours faithfully,

J. A. GOTCH, *President R.I.B.A.*

KING'S COLLEGE, CAMBRIDGE, COMPETITION.

5 India Building, Water Street,
Liverpool, 9 May 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The letter of apology which Messrs. Tait and Rees have signed and with which Mr. Gordon H. G. Holt has asked to be permitted to associate himself is completely satisfactory to us.

We accept the unreserved withdrawal of their charges and now consider the matter to be finally closed.—Yours faithfully,

(Signed) HERBERT J. ROWSE.
LIONEL B. BUDDEN.

FRANCO-BRITISH UNION OF ARCHITECTS.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I have to inform you that, in consequence of the inability of a number of our members to attend the General Meeting of the Union at the date previously announced, it has been decided to postpone this meeting until the early part of October next.

It is hoped that this postponement will enable many of those members (who expressed their regret at being unavoidably prevented from attending our proposed meeting

in Paris in June) to take part in the adjourned General Meeting and the visits to buildings of special architectural interest in Paris, and its environs, which are being arranged as part of our programme by the Committee of the French Section of the Union.

We need hardly remind members that the chief purpose of the Franco-British Union of Architects is to promote personal friendships between French and British Architects and to provide a common ground for the informal discussion of matters of mutual interest.

It is for this reason that formal business is limited to an irreducible minimum, and that no papers are read at our meetings, the aim of the Bureau being to keep these conferences as informal as possible.

We trust, therefore, that the invitation of our President, Monsieur Jules Godefroy, and the Committee of the French Commission will be accepted by a large number of our British Members.

Further details with regard to the date of our meeting, the cost of the journey and hotel accommodation, etc., will be announced in due course, but it would be a convenience if those who wish to attend this meeting in Paris would inform the Honorary Secretary of the British Section of their intention as soon as possible.

Yours truly,

(Signed) P. CART DE LAFONTAINE,
Secretary-General.

(Signed) ARTHUR J. DAVIS,
Hon. Secretary, British Section.

Allied Society

YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

The annual meeting of the York and East Yorkshire Architectural Society was held in the Royal Station Hotel, York. The chair was taken by Mr. Stephen Wilkinson, F.R.I.B.A., the president. Amongst those present were Messrs. J. M. Dossor (Hull), T. Snowden (Hull), S. G. Highmoor, E. A. Pollard, J. S. Syme, S. R. Kirby, C. W. C. Needham, S. Needham, S. Low, T. F. Cliffe, A. B. Burleigh, R. Jackson, C. Leckenby, J. P. Wilde, D. Robinson, W. O. Noble and J. E. Reid.

Mr. Stephen Wilkinson was re-elected president, and Messrs. J. M. Dossor and Alan E. Munby (London), vice-presidents. The following members were elected to serve on the Council: Messrs. George Benson (Easingwold), A. B. Burleigh, C. H. Channon (Malton), G. D. Harbron (Hull), R. Jackson, S. R. Kirby, Llewellyn Kitchen (Hull), C. Leckenby, H. Monkman, C. W. C. Needham, S. Needham, A. Pollard (Scarborough), T. Snowden (Hull), J. Stewart Syme, W. S. Walker (Hull), T. W. Whipp (Scarborough), and F. T. Penty.

Mr. J. E. Reid was re-elected hon. secretary, and Mr. E. A. Pollard hon. treasurer, Messrs. S. G. Highmoor and A. Cowman consented to act as hon. auditors. At the meeting it was resolved to pay visits to buildings of interest in the county, and to give a series of lectures by architects on popular subjects. It was also resolved to adopt a presidential badge, and several sketches were laid before the meeting.

National Housing Policy

DEPUTATION OF REPRESENTATIVES OF THE R.I.B.A. TO THE MINISTER OF HEALTH

Mr. JOHN WHEATLEY (Minister of Health) received the Deputation from the Institute in the Conference Hall of the Ministry on 8 May.

Mr. J. ALFRED GOTCH, F.S.A. (President of the Royal Institute): I have the honour, Sir, to introduce a Deputation from the Royal Institute of British Architects and its Allied Societies, whose members cover not only the United Kingdom, but the whole of the British Dominions beyond the seas. But on the present occasion our point is more to emphasise the fact that we represent the whole of Scotland, England and Wales; our members are working throughout the many districts, and are fully in touch with building matters in those three countries.

Without any further words, Sir, I will ask Major Barnes, Vice-President, to be good enough to introduce the subject which you have been kind enough to hear us on.

Major HARRY BARNES (Vice-President): Mr. Wheatley, I am sure it will be helpful to you if I set out to you, very explicitly, at the outset, what it is we are here for. We are here to make to you two requests: first of all, that if, in connection with the housing programme, it is the intention of the Government to set up any Committees, either central or local, of a statutory or advisory character, upon which organised sections of the building industry are to be represented, we make a very respectful, a very definite and strong claim that the Royal Institute of British Architects and their Allied Societies shall have representation thereon. And then, we further ask, whether it is so intended or not, that the Government will make it a condition of any grant from public funds for housing schemes that they are prepared by qualified architects. We do not pretend for a moment that these two requests have no regard to the interests of the architectural profession, but what we do contend is, that if they are disallowed there will be a disregard shown to the public interest. And we base that statement on this ground. You, Sir, are now engaging on a great enterprise, which is bound to have a very profound effect both upon the building community and the building industry. And we draw a distinction between those two. The distinction is a very vital one, because their interests are not necessarily the same. By the building community we mean that part of the community for whom buildings are provided, and who, in their turn, find the money to meet the cost. Well, Sir, the architectural profession stands in an unique position. It is an essential part of the building industry, but, in addition to that, it is that part of the building industry to which the interest of the building community is committed. That, I think, is probably an unique position in any industry. And no private person or public body would ever engage in any extensive building operations without placing their interests in the hands of some member of our profession. So what we very respectfully suggest is this: that what no member of the Government would ever think of doing in his private capacity, should not be done in their

collective capacity, that is, engage in a great enterprise affecting the building community and the building industry without taking into the fullest confidence the architectural profession, that part of the building industry to which the interests of the building community are committed.

Passing from that point, I will, very briefly, say a word or two about the Memorandum which the Royal Institute of British Architects had the honour to present to you some time ago—I think it was early in February. Since that time—six weeks subsequently, I think—you also received a report from other sections of the building community or industry, and we are very much gratified to find in what a remarkable way the Memorandum which we presented to you has anticipated the conclusions of that later report. It may be very briefly put as being this: First of all, that the provision of houses for the lower-paid workers cannot proceed without assistance from public funds. That provision should be made of a very high standard, not only in relation to the buildings themselves, but also in relation to the whole question of their general position in the area, and in the lay-out of the particularly building estates. The third point was, that such provision involves a very extended programme, covering a considerable number of years. The fourth is, that such a programme, both in its initial stages and throughout its whole course, must take into regard the capacity of the building industry. And, last of all, I think the point was made that there should be no interference with the general programme of the main building industry.

We all know how very much your interest is engaged in the housing of the people of this country, and we feel it must be a source of gratification to you that, at least on these great principles, you have the unanimous opinion of every section of the building industry, including that of the architectural profession. Well, Sir, we did not confine ourselves in that Memorandum to those conclusions: we proceeded to make suggestions. And we think that those suggestions do convey in themselves a hint of what you may expect to get from very close co-operation with the Institute. We suggested there should be an overhauling of the Housing Manual and of the Report upon the By-Laws. Since they were prepared very extensive operations have been undertaken in connection with housing, and a very considerable amount of experience has been gathered; and we think it would be a very useful thing to overhaul those recommendations in the light of that experience. We went on to suggest that the Committee which is already occupying itself with the price of materials should particularly concern itself with isolating that element of cost in house building. That again is a matter on which we find ourselves in unison with the Report. We went on to suggest that labour costs themselves should be made perfectly clear. We think there is a great deal of misconception on both these points in the public mind, and that no Committee could

perform more useful work than to make it clear to the general public, who have to provide these houses and pay for them, what are the elements which make up their cost.

That brings me to what is the most important part of this housing question, and that is the shortage of skilled labour, with which the recent Report very largely concerned itself. Generally speaking on that Report, we are not prepared, this morning, to make any comments upon it, for two reasons: one, that you have not asked us to do so. The other is that our association with employers and operatives is very cordial; we have closely discussed with them matters related to this Report, and as there are certain points in it on which we are not clear we do not think it is wise to express an opinion until we have had an opportunity of conferring with them on them. On that I may further say that the Institute has for some time now been considering very closely the question of the shortage of skilled labour, and, I think towards the latter part of last year, set up a Committee to enquire into it. You know, Sir—nobody knows better—it is a very obscure subject; it raises questions of apprenticeship and dilution, and on these matters the Institute has received considerable information from sources which are well qualified to give it. But as, at the time, you were engaging the employers and operatives in considering this matter we did not confer with them, and our conference with them has been suspended on account of their negotiations with you. We are in the position that they have agreed to resume it as soon as they learn the views of the Government; and we hope, before very long, to be able to present you, if you should so desire it, with a considered view of the Institute upon this very important matter.

At this moment I think we could go no further than this: that, as you know, we in the architectural profession are the guardians of the interests of the building community, particularly in this matter of craftsmanship. If there is one point which is left to the absolute and unfettered judgment of the architect upon building, it is the question of the craftsmanship employed, and it would be impossible for the Institute to agree to any measure of dilution which would generally lower the standard of craftsmanship in the building industry. (Hear, hear.) Therefore it would be necessary to consider very carefully any proposals made in that direction. That is not to say we at all exclude the possibility of so grading the various classes of construction and the labour necessary in connection with them as to prevent a very considerable increase in the amount of labour required for this class of work. There, again, that merely indicates the direction in which we think that if we had the opportunity we could be of service to the Government. But the question of the general services of the architectural profession will be raised by other members who are present and who will follow me. Broadly speaking, they are services in relation to design, and I have no doubt that that aspect of the case will be very considerably emphasised. There are also services in connection with cost, and that is a matter which must be of very considerable importance to you. I do not know whether you are under the impression—we hope you are not, but if you are we shall endeavour to remove it—that the employment of an

architect on this work is an element of increase in cost. Our view is the contrary, and the experience which architects have gathered in the pursuit of their profession has enabled them to make housing a more economical proposition than if they were disregarded. There is one other allusion on that aspect of the case. The business of the architect is to get for his clients the best buildings at the lowest cost, and the experience of the profession has, with rare exceptions, been gained under the system of competitive tendering and free access to building materials. The Government has given no indication at all, up to the present, as to what their proposals may be: but I think I am voicing the opinion of the Institute if I say that the Institute would view with very considerable apprehension any marked departure from the system with which they are so familiar.

Sir, I think I have said all that has been allotted to me to say; the points I have very briefly raised will be dealt with in more detail by speakers who will follow me.

Mr. H. V. LANCHESTER [F.]: I speak, Sir, in support of the proposals Major Barnes has made to you, and I speak with some diffidence because it rather falls to me to voice the historic claims, as I may put it, of the architect to bear a part in the activities which you have recently taken over with regard to housing in this country. I must say that the architect is not solely interested as a mere matter of his pocket; he is the man who feels, very often as deeply as anybody, any failure of schemes to make the best of our national resources. He sees, in his mind's eye, what could be done, and when that is not done he feels it just as hardly as if something had gone wrong in his own personal environment. I do not know whether it is necessary for me to make this claim to you; I think that probably you are quite familiar with the attitude of the artist towards the rest of the community. But I do point out that the architect has been the repository of the science and art of building ever since it came into existence, and that it is his responsibility to show what the best building is, both from the practical and the artistic points of view; and I think that he has worthily discharged these duties. It is particularly noticeable that during these post-war developments, the architect, who was deliberately brought into them by the Government, has done an enormous amount towards raising the standard of amenity in many of the districts where these works took shape. He has not only been responsible for the actual improvement of the plans of the buildings, which show a very great advance, but he has also, in many cases, taken part in consultations with the Ministry and municipal officers as to the proper mode of siting, arrangement and lay-out of places where houses for the industrial classes should be put. I think you will admit, Mr. Wheatley, that in these ways he has discharged his functions fairly efficiently. But we have not reached finality in these matters. The architect has learned a lot during this period; he has, perhaps, still got a good deal "up his sleeve," and hopes to have the opportunity of making still further advances in regard to the housing of the people in the interests of the community in general. The suggestion has been made that some people consider the employment of an architect more costly; but I think you will find that most level-headed business men will tell you

—probably you know it for yourself, Sir, that, considering the quality that results from his supervision, the architect's building is no more costly than other buildings, and is probably less costly in the fact that it is skilfully and economically planned, without waste in any direction, because it is the training of our profession that its members should learn to plan and group, and to carry out the matters connected with all branches of buildings, in the most economical way, where economy is a desideratum. I would like to add that the architect has been very largely consulted in the past as to the buildings put up under the national schemes, and when the public look at these (put up under difficult conditions) they receive high praise, and they have struck everybody as a great advance on the types customary before the war. It would therefore be a very great pity if, now that we had reached this standard of comfort and amenity, it were thought no longer necessary to consult the architect in conjunction with other parties, as to the schemes in the future. There would be a great risk that these schemes would become mechanised, and that they would lapse into something more resembling the monotony of pre-war days and the dullness of that time. I think the result would be that those who were going to occupy these new extensions of our towns would feel a definite disappointment and would regret that they were not in the earlier group that had the advantage of the previous schemes. If the public got that feeling of discouragement owing to failure in the amenities and in getting the best advice on new schemes, it would be very disastrous to the programmes of housing in the future. We as a profession, apart from whatever other interests we may have, feel, as members of the public, that there is a great opportunity open to us to make for a sane and healthy and beautiful life, we are most anxious to have the opportunity of taking part in those developments which promote that form of life, and it would be the greatest grief to us if we saw any failure in doing the best possible for housing in the future.

I wish, Mr. Wheatley, to thank you very much. You may feel I have said many things which are in your own mind, and for that I must ask your pardon.

Professor S. D. ADSHEAD [F.]: We have a very great deal to say on this subject, but I know I must be brief. In the first place, I do not think that you have been sufficiently reminded by the previous speakers of what an incalculable debt—I say it without modesty—the general public owes to architects in the matter of housing. You will be reminded, in this respect, of a time some 20 years ago, when the housing of the working classes was represented by the “brick boxes” which have been described in housing propaganda. Who was it who brought to bear on this question that imagination which fructified in an entirely new method of housing the working classes? It was Mr. Raymond Unwin, a member of our Institute and one of your officials, who with other architects pressed the question, and is closely associated with the new and original method of housing the working classes in connection with large industrial schemes, in garden suburbs, a method which is now accepted by the general public as the best method of housing this class. I do think therefore, that there is an incalculable debt due, not only to the profession

as a whole, but particularly to those architects who, in the early days, represented the profession in this respect. It would be a great pity if that close association of architects with the housing question were not carried on. In the second place, coming to more practical issues, architects employed by a local authority, or even by the large building firms, can more effectively give an independent expression of the needs of their employers than can officials, surveyors, engineers, clerks of works, and other classes and professions, who, by training, have not the special qualifications of an architect. In stressing this point, I would remind you of what happens in the Council chamber when questions as to designs of houses are considered. All sorts of suggestions come from different members of the Council, that are not always of the most harmonious kind, and usually the officials of local authorities—I do not say it with any kind of feeling against officials as such—are unable, in the majority of cases, to take a strong stand and express with any vigour views of their own. The result of an analysis of the housing schemes which have been carried out without architects, would show, I think, that there is a hesitancy and uncertainty, a lack of harmony and of strength of purpose in the general design. These are matters which are of the greatest importance in good architectural schemes.

In the second place, little has been said as to the economy of utilising the services of an architect. I have only one argument to offer on that point: Why do our great manufacturers always employ architects when they undertake big housing schemes? I have only to mention the large housing schemes of Messrs. Dorman, Long & Co., and of Messrs. Pilkington—which was entrusted to Professor Abercrombie—and the great colliery schemes which have been entrusted to Mr. Houghton and men well known in that connection, and Mr. Alwyn Lloyd, who is here today. If the great business men of the country think fit to employ architects and not leave their work entirely to the speculative kind of builder, surely it is evidence that it is the more economical procedure. In that connection, I am reminded of a very apt story, which was told me by my partner only yesterday. He was sent by a client, solely as a friend, to see a speculative builder's house, with a view to its acquisition by his client. He went not as an architect but as a friend of the prospective purchaser. He expected to see a small house redundant in architectural trimmings, but, instead, he saw a sober and well-proportioned house. And he said to the builder: “Surely there must have been an architect at work here?” “Yes,” he said, “we are obliged to employ architects now, people will not have houses unless they are built by architects.”

Lastly, I would remind you, Sir, that when the 1923 Bill was in progress through the House, the Royal Institute of British Architects endeavoured to have inserted in the Bill some reference to the utilisation of architects' services, and a reference to the importance of architecture in connection with your great housing scheme. The Labour Party supported a clause intended to give effect to these ideas and expressed the greatest sympathy with these views.

Mr. LAWRENCE (President, Wessex Society of

Architects) and Colonel REAVELL (Northern Architectural Association) spoke in support of the views of the previous speakers.

Mr. GOTCH: I do not know whether any other members of the Deputation want to make any observations.

Major CORLETTE: May I intervene for one moment? The President of the Institute, in his opening remarks, said the whole Empire is represented here, and I think it may be a little to the point if I briefly state that, as the representative in London of the Federal Council of Australian Architects, I am quite prepared thoroughly to endorse all that has been stated on the subject of housing and the necessity for architects being associated in all that is done in connection with it.

Professor PATRICK ABERCROMBIE [F.]: Perhaps, Sir, you will allow me to make three points bearing on the aspect of design. I shall not speak on economics, but on the artistic influence which the architect brings to bear on the houses. There is the design of the individual house itself, the actual shape of the windows, bars, etc. You, yourself, have some connection with the profession of printing, and you will agree with me that a page can be set up to look artistic, or it can be set up to look inartistic. So also a window may be well-proportioned or ill-proportioned, and the former without any additional cost in production. That is the first point, that the individual design of a house can be good, or it can be bad. We architects say further that if you get your houses properly designed you will not necessarily have a satisfactory scheme, for the grouping of the houses is a matter of the first importance, and it can be done without adding to your cost; it can be done by simple permutations and combinations on one or two types; in this way you can get an endless variety without adding anything to the cost of the houses. You can get, on the other hand, a good block of four houses, and repeat it endlessly and unintelligently, and that would not produce a good scheme. The use of the architectural eye in arranging the grouping produces harmony instead of monotony and wearisomeness. And, finally, we say the grouping of blocks of houses is not sufficient; there is the artistic treatment of the site-planning without additional cost. And in these three directions we feel we can give you in place of monotony, interest and harmony; we can produce schemes for the working classes of this country which will be as beautiful as any of the larger houses or villa residences which their wealthier friends are able to provide for themselves. We do not see any reason why the working classes of this country should not have the benefit of these conditions. (Hear, hear.)

Mr. T. ALWYN LLOYD (South Wales): I should like the opportunity of saying, on behalf of the architects of Wales, that I desire to associate myself fully with what has been said by my colleagues from other parts of the country. We have our special problems in connection with housing in South Wales coal districts, and in this way, as in others, our contribution can be a very valuable one from the public point of view. I need only mention the establishment of dormitory or satellite towns apart from existing towns and villages.

Mr. GOTCH: I will ask our Past-President, Mr. Paul Waterhouse, to say a few words.

Mr. PAUL WATERHOUSE: Mr. Wheatley, I am glad I am to be the last speaker, because you may be bored by this time by hearing so often what good fellows we are, and tired of hearing of architects' active contribution to the housing problem. But there is one little point I would like to stress, and that is the other capacity of our Institute. We are a Royal Institute and a public body. Our motto is in Latin, and I will not offer a translation, but it has nothing to do with the protection of the architect: it means, as I translate it, "Comfort to the citizen and beauty to the City." We have always been concerned quite as much with the public side of architecture as with the protection of the interests of our profession, and, if I may, I will say three or four words to stress that. I am qualified to speak not only as the predecessor of my friend, Mr. Gotch, but as an architect who has never carried through a housing scheme, and therefore I have had the opportunity for admiration, qualified by nothing but professional jealousy occasionally, of the beauty of many of the housing schemes in rural districts. I do not wish to dwell on a question which Major Barnes has already emphasised to the effect that the architect is not necessarily an engine of expense; but I would put what he and others have said in this way: that the architect is not a promotor of expense, but a controller of expenses, and I know you realise that, as well as do other people. But what I ask you to note, in winding up my remarks, and those of my brethren, is that our Institute should, if possible, have representation on the Committee or Committees which may be set up. I think it is owing to us that we should be amongst the counsellors of those who control these schemes.

Thank you, Sir, for your patience.

Mr. GOTCH: That, I think, includes all we have to say to you, Sir.

The RIGHT HON. JOHN WHEATLEY, M.P.: Well, gentlemen, in the first place I want to thank you, and to thank you quite sincerely, for having come here this morning and placed before me, in the clear and understandable terms in which you have presented your case, your views on the problem with which I am, at the moment, confronted. Perhaps you will allow me to refer, at the outset, to the criticism which has been levelled at me—I think it was in the mind of Major Barnes when he spoke—that I had passed over the architects; that I had not taken them into my confidence and counsel when considering the solution of the problem of providing working-class houses. That arose rather from the nature of the case than from any lack of appreciation of the value of the architects. The difficulties to be overcome were, in my opinion, those into which architects did not enter; I wanted to solve the problem of a shortage of labour; a shortage of materials, and a shortage of finance; and it was therefore quite natural I should turn for advice to the people who provide the labour and the materials and the finance. One of the speakers—I think Mr. Lanchester—referred to the fact that one of the functions of the architect was to improve housing, and he said that in this respect we have not by any means reached finality. Well, gentlemen, I am in

whole-hearted sympathy with you there. I have repeatedly said publicly that I hope the day will come when we will not have any "class" houses; when we will not talk in terms of houses for the working class, for the middle class or for the better class, but when we will talk in terms of "houses," without any adjectives; that we will regard the whole community as having been the better for having been brought up in beautiful, healthy houses. And if we are to reach that stage, we must have architects.

Getting down, now, to the points which you have put before me, one of the points you have emphasised is the representation of the R.I.B.A. on the Committee. I am not quite clear in my mind what the function of the Committee will be. A report has been submitted to us which without any exaggeration the Prime Minister has described as one of extraordinary value. It is one which we are not committed to in any way; we will select from it that which we want, and I will bear in mind, when the Committee is being formed and its constitution drafted, your desire to have a place in that body which will be looking after housing.

I am afraid many of the remarks which you have addressed to me might be equally fruitfully addressed to the local authorities. After all, *we* are not building houses—the Ministry of Health is not—and we are anxious, as far as possible, not to interfere with the local authorities, because we have found from experience that the more we interfere with the local authorities, the slower is the production of houses. We want local authorities to be as free as possible, and therefore they will be allowed a considerable amount of liberty in regard to many of the points which you have put before me to-day. At any rate, I hope I have impressed you with this: that as the Minister of Health, and as one who has not ceased to have that view as to what the working classes are entitled to in the matter of housing which he held before he became Minister of Health, I hope we will not have the working classes of this country housed in sheds and shelters in the generations to come. (Hear, hear.)

I am very pleased with the general outline of the plan by which we may hope to make some headway. I find you so much in agreement that it makes me very confident that we are really going to do something here, when I find all sections (as far as we have travelled up to now) desiring to contribute in an unprejudiced way—non-political, non-professional, non-sectarian—their help in finding a way out of all the difficulties. I note that Major Barnes particularly, speaking on your behalf, recognised that we must have a contribution from the State, and a substantial contribution, to the provision of houses if we are to get them at anything like the rents which the people can afford to pay. And I am particularly pleased that you, like me, recognised that if we are to get out of our difficulties we must stabilise the industry, and give a long-term programme—something which will enable people to look beyond this building season to the years that lie before us and make their building plans bigger and more comprehensive—I am not thinking of competition in building, but the competition between the building industry and other requirements, which usually resulted in throwing building aside when something else improved. We are now getting

down to a serious steady effort to make up the leeway of the past, and to put the housing of the working people of this country not only on a higher standard, but as securing for it a place in the national industry year by year. We have, of course, to take into account the capacity of the industry, as you have pointed out, and that is one of the prime considerations. We have to increase that capacity before we can increase output of houses. I have no intention of interfering with other building work, and I announced that to the industry at the outset. I do not share the view that we are so limited in our national capacity that we can only do this at the expense of that; I think that, nationally, we are capable of doing much more than we are doing. What we want is a little more organisation.

The overhauling of the byelaws I think is a matter which is receiving consideration; it has been considered and it is being done. You told me you have been considering this problem of the augmentation of labour for a long time. There, again, you have a basic difficulty, and I need hardly tell you I will receive with gratitude any help you can give me, or any hint you can give me, which will assist us in the direction of getting more skilled labour.

It is refreshing to get out of the atmosphere of people who think that we can turn any type of working man, not merely the tradesman type, but the physical type, on to the erection of houses. In the House of Commons they say here are a million men unemployed—many of them, of course, are women—and that all you have to do is to turn on your million men, and you will have half a million houses put up in a year; it is so simple! (Laughter.) We recognise, all people in the industry recognise, that you will not get houses that way. What we have to aim at is to divert labour, particularly the youthful labour which is going into a cul-de-sac and ultimately to the unemployment exchange. We want to bring them into the more prosperous course of giving us the more essential things of life. We have drifted into a mess. We shall not get out of it to-morrow. All I can do is to induce the nation to turn in another direction. We are going down, and if I can get them to turn another way, I shall have contributed my little bit.

I agree with you, from my limited technical knowledge of the housing problem, that there is no great deal to be got from what is called "dilution of labour," or the introduction of almost unskilled labour to do skilled work. I think the employers themselves would find it a most uneconomical way of producing houses. But, within the possibilities, I hope, with your assistance and with the offer we have had from the building industry itself, we shall be able to do something: I do not see any great difficulty about it, as the years go by, in getting the labour essential to the providing of a decent standard of housing. I have never had any intention, neither had the building industry, of getting away from competitive tenders in regard to house building. A great deal of criticism has been levelled at us arising out of the report; we never had that in mind. I do not know how I should build houses if I applied my political theories to building without accepting the competitive system. I think the people of this country are not enlightened enough to adopt the collective system.

Some day I hope they will be. I have to take things as I find them. I find a competitive system. I have nothing up my sleeves in the matter; I am going out, fairly and squarely, to make the best use of the prevailing conditions, and in a competitive system you are better to have competition. Except in so far as is absolutely necessary, I do not want to suspend competition in one little branch so that I may benefit people who are living under a competitive system and not the remainder of the field. And the same applies to building materials, which is another branch of the competitive system. Suggestions have been made that the Government intends to limit the materials used to British-manufactured materials. Here again we all have our different views regarding the question of Free Trade and Protection. Even if I wanted to do it, the country has just voted against Protection. Even the Conservative Party, which promised Protection, has accepted the verdict of the country, and the country will look coldly upon any scheme to bring in Protection by a back-door or a side-door. There would be the strongest objection on the ground that I think is commonly accepted, that the one branch of industry which is most suspect in the public mind is that branch engaged in the manufacture and distribution of building materials. Whether they are rightly or wrongly criticised I am not suggesting, but the suggestion exists, the suspicion exists. Then there is the doubt as to whether their resources are adequate to meet the needs of the nation. Taking these things into account, I have no intention, and the Government has no intention, neither, seriously, has the building industry itself, of introducing anything in the form of protection into the question of housing accommodation.

I do not know that there is anything further I have to add to what I have said. I am impressed by the representative character of the Deputation, its geographical distribution, and the reputation and influential qualities of those who are present. I know most of you by reputation. In the building industry, many of your names are household

words, and I want again to assure you that I am grateful for the advice which you have given to me, which cannot fail to impress me and be of assistance when I have to deal with housing in the future. (Applause.)

Mr. GOTCH: I hope, Sir, you will allow me to thank you, on behalf of the Deputation, for the very courteous and sympathetic manner in which you have received us, and for your very frank and discerning statement. I may be allowed to add that we came here to do what we can to help you, and if the Royal Institute can give any assistance in any other direction, we shall be only too happy to do so. (Applause.)

(The Deputation withdrew.)

The deputation consisted of the following representatives of the R.I.B.A.:-

The President R.I.B.A. (Mr. J. Alfred Gotch), Mr. Paul Waterhouse (Past President R.I.B.A.).

HOUSING COMMITTEE OF THE R.I.B.A.

Mr. Henry V. Ashley, Major Harry Barnes (Vice-President), Mr. Walter Cave, Mr. G. C. Lawrence (President of the Wessex Society of Architects), Mr. Horace Cubitt, Mr. G. Leonard Elkington, Mr. W. G. Hunt, Mr. Herbert A. Welch, Mr. C. B. Willcocks, Professor S. D. Adshead, Mr. W. R. Davidge, Mr. F. M. Elgood, Mr. H. V. Lanchester, Sir A. Brumwell Thomas.

PRESIDENTS OF ALLIED SOCIETIES.

Mr. J. Leighton Fouracre (Devon and Exeter), Sir Wm. Portal (Hampshire and Isle of Wight), Mr. W. Alban Jones (Leeds and West Yorkshire), Mr. A. J. Hope (Manchester), Mr. E. T. Boardman (Norfolk and Norwich), Lieut.-Col. G. Reavell (representing Northern A.A.), Mr. H. L. Paterson (Sheffield), Mr. W. S. Skinner (Bristol), Mr. G. P. Milnes (Gloucester), Mr. Stephen Wilkinson (York and East Yorks), Mr. Alwyn Lloyd (South Wales), Professor Patrick Abercrombie.

Discussion on the Annual Report

(Annual General Meeting, 5 May)

MAJOR HARRY BARNES, VICE-PRESIDENT, IN THE CHAIR.

THE CHAIRMAN: I have now to present the report of the Council for the official year 1923-24, and to move its adoption by this meeting. The chairmen or other representatives of all the committees whose reports are appended to the Council's Report have been asked to attend, so as to be in a position to answer any questions that may be asked in connection with the reports.

MR. WM. WOODWARD [F.]: Mr. Vice-President and Gentlemen, I think that the production of the annual report is very useful, particularly to members in the provinces and in the Colonies. It also enables us to think of the things we have done and which we ought not to have done, and the things we have not done which we ought to have done, "and there is no health in us." This is the 29th year in succession in which I have had the pleasure of criticising the annual report of the Institute. And looking back for fifty years, which I can easily do, it appears to me, as I said last year, that we are rather drifting into dilettantism, instead of, as we ought to, into a practical business attitude. May I give a few examples, which are my own opinions, and may not be agreed to by the meeting. With regard to the Bank of England, I do not think any member of the Institute, or any few members, ought to have endeavoured to frustrate the designs prepared by Mr. Baker for the Bank of England. Mr. Baker is a distinguished architect, he knows exactly what his clients desire, and we ought to leave him, without interference, to do what he thinks is right for the benefit of his clients and for the art of architecture in the City. Then in regard to St. Paul's Bridge, how much propaganda have we read about St. Paul's Bridge! Surely the advisers of the Corporation of the City of London know what they are about; they know whether the lines of the bridge are right or whether they are not. At all events, unless we bring forward more practical reasons for altering the lines of the bridge we ought to remain silent. All sorts of ideas have been presented to the public why that bridge should not be made on the lines suggested by the Corporation. One is the danger to the foundations of St. Paul's Cathedral. If there had been any real danger to these foundations this Institute should have been the first to step in and say: "This bridge must not go forward." For two years past distinguished engineers and architects have been "experimenting" on what is necessary to be done to secure the stability of the foundations of the Cathedral. I have endeavoured to find out exactly what those experiments have resulted in, and all that I can find out is that when I go into the Cathedral, which is the finest Protestant cathedral in the world, I see at the east end a forest of scaffolding. I inquire about it time after time, and I am told it is to see about the stability of the piers. Surely the time has arrived when the Institute should step in and say: "What is wrong?" But, so far as I know, the Institute has done nothing.

Waterloo Bridge. There have been all sorts of propaganda about the bridge, all sorts of efforts to make the hair of the public stand on end. The last I heard about it was that Rennie, the engineer of that fine structure, designed

it so that if you add one foot to the width of the bridge you destroy its whole conception. Rennie built a beautiful bridge for the accommodation of the public at that time, and it was ample for the purpose. To-day we want more accommodation. The London County Council properly desire to widen the bridge, and why is there all this talk about sacrificing the arts, and references to vandalism? I believe in the opinion expressed by Mr. Andrew T. Taylor, an architect and a distinguished man at the London County Council, who says that if you stand with your back to Wellington Street, Strand, and look along Waterloo Bridge, as it is now, you must conclude that, if anything, it is too narrow, and therefore the widening that is proposed in the centre of the bridge will not be detrimental to its design, particularly as the two sides will be rebuilt exactly as they now are.

A Commission of Fine Arts has been appointed and the public were delighted with the idea. I wish to read you an extract from the *Morning Post* of 11 March last, quoting, as they did, from the *Burlington Magazine*: "People rather vaguely suspected the healthiness of an organisation consisting in practice of a ring of prosperous and powerful architects and sculptors, who were to be invested with power to dictate which of their friends were to be awarded the fattest commissions, and which of their enemies were to be deprived of them. . . . What we detest most in the whole scheme is the outrageous provision that a body so constituted, and using public funds amounting to a considerable proportion of the National Gallery grant, should be empowered to increase and perpetuate itself by its own vote." They are going to institute a secretaryship, at a cost of £2,000 a year for travelling and other expenses. I echo every word which the *Burlington Magazine* said, as printed in the *Morning Post*.

Why, again, did not the Royal Institute of British Architects step in with regard to what is euphemistically termed "sculpture" on the County Hall? Of all travesties of sculpture, of all peculiar ideas of anatomy, you have only to walk round to see them at this building. I think the Royal Institute, the Royal Academy, and sculptors themselves ought to have taken some action to stop this sort of work. There is another matter, as I said last year, we ought to inquire into, viz., what the Office of Works is at present doing, and how much it is interfering with the legitimate private practice of the architect.

MAJOR H. C. CORLETTE [F.]: On a point of order, will Mr. Woodward indicate what part of the report he is now discussing?

THE CHAIRMAN: I think Mr. Woodward is entitled to draw attention to matters within reasonable limits, and he is entitled to deal with things which are not actually in the report.

MR. WOODWARD: I will now speak of the London Society, and I think I am justified in doing so, as the London Society is mentioned in this report. The offices of the London Society are in Abingdon Street, Westminster, and they immediately face the Houses of Parliament

Have you ever heard one word from the London Society with reference to the work, or rather the want of work, on the decaying ornamental parts of the Houses of Parliament?

THE CHAIRMAN: I do not like to interfere with a time-honoured institution, but we are not entitled, as a society discussing our report, to criticise the action of another body.

MR. WOODWARD: Mr. Vice-President, I obey at once your ruling.

Now I come to the legitimate part of the report. First, page 369. We are all sorry to see, in the obituary notice, that no less than 66 of our members have departed during the past year. We regret the death of all of them, but amongst them are some old professional friends of mine, whom I would like to mention. One is Ernest Flint; others are Robert Kerr, George Lethbridge, Edward Purchase, and Augustus William Tanner. I am glad to say that the total number of members and licentiates is about the same as last year. Since the last report the president has nominated 19 Assessors and 22 Arbitrators—a total of 41, and I congratulate, as I think you will congratulate, the recipients of those crumbs that have fallen from the rich man's table.

I come now to the reports of the committees, and they extend from page 374 to 387. The number of attendances made at the committees is this time printed, I am glad to say. I find, with regret, that some of the attendances are very few, and I say that men, however eminent they are, who consent to belong to a committee should attend a reasonable number of times, and if they cannot do so, they should not permit their names to be sent forward for election. Some of the members have not attended once. I have never belonged to a committee unless I made up my mind that I should be able to attend its meetings. Of course, we all sympathise with those whose absence is due to illness. But, looking through the list, I find that some of the attendances are not more than 50 per cent., and I think that is not to the credit of the men who consented to their names being on those committees.

With regard to the Board of Architectural Education, if you carefully read that report, you will find that they have done very excellent work; they must have worked very hard indeed. I am very pleased to read one paragraph, because I venture to think my suggestion made a year ago has borne fruit: "A considerable number of students whose work has been rejected have availed themselves of the opportunity of obtaining a general criticism of their work from the committee." I know that idea of the Education Committee has worked well. With regard to the Essay Prize, I am sorry there has not been a better response to this prize, because the writing of an essay demands, first, a power of composition, next, terseness, and then the ability to epitomise. Students will find that if they read some of the volumes of the Dictionary of Architecture of the Architectural Publication Society, they provide examples of the advantage of being able to write well from the contributions of Sidney Smirke, James Pennethorne, Philip Hardwick, and others.

Town Planning. I have said on many occasions I cannot understand what we are doing about town planning. What does it mean? What is the result? During the war

we were engaging men to do certain work in connection with town planning because there was a great dearth of employment. But since then what has the Town Planning Committee been doing?

Now we come to the Art Committee. With regard to the attendances, Mr. Walter Cave and Mr. Winton Newman attended, one 8, the other 7 times. That is an example to all those gentlemen who not only do not attend, but when they do they come in a quarter of an hour or half an hour late, and then ask if they may be informed what has been going on during the last few minutes?

The Literature Committee. There is a very important matter coming under the head of this committee. The Librarian is present, and you will all agree with me that there is no architectural library in existence equal to that of this Institute, and I want to get a definite answer from you, Mr. Vice-President. Are we housing that library in a fire-proof building, or are we not? If not, why not? If the collection is destroyed we shall always regret it; money will never bring it back, and I ask that serious attention should be paid to the provision of fireproof rooms for the books in our library. The other day I had the opportunity of seeing the drawings which had been presented by Mr. Adkins of the works of my old friend James Brooks, his designs for the Liverpool Cathedral, and very beautiful they are. Mr. MacAlister tells me those drawings will be exhibited soon, and I recommend to students the study of the drawings and of the designs. The next matter is, to my mind, a very satisfactory one, viz., the number of readers in the Reference Library during the last twelve months was 7,967, and the number of books on loan was 4,072. If that is not an instance of the value of the library, especially to students, I do not know one.

Next we come to the Science Standing Committee. Very poor attendances I notice. Mr. Bagenal and Mr. Crompton attended the full number of meetings—8. The Science Standing Committee and the Town Planning Committee come within my idea of dilettantism. I have never really seen any *raison d'être* for these committees, but here is a paragraph which atones for all: "Certain important points have been brought out which enable a clearer view to be obtained on the mechanism of tarnishing and assistance in the choice of tarnish-resisting materials." Just imagine a body of architects occupying their time talking about tarnishing! But there is one good thing about the work of this committee, and that is "acoustics." Mr. Keen and Mr. Bagenal have so studied the matter that, as far as acoustics are concerned, I have never spoken in a room with such comfort as I speak in this new gallery. I congratulate Mr. Keen and Mr. Bagenal on the satisfactory result of their united efforts.

I now come to the report of the Practice Standing Committee, and, in my opinion, as a practical man, this is one of the most useful committees of this Institute. It is composed of practical men, and they have very important matters brought before them. And when I tell you that my friend Atkin-Berry is chairman of this committee, you will agree with me that you could not have a better one. There is a possible 9 attendances at this committee; and I see that certain attendances were as follow:—Atkin-Berry, 9; Ashley, 9; Douglas Scott, 9; and Harry

Teather, 9. Also a man named Charles Woodward 9 times, and Mr. Max Clarke and Mr. Hunt, 8 times. Here is an example of what members of a committee can do who attend to their work. I am very sorry to notice that the lack of attendance of Mr. Sydney Perks, Mr. Gilbee Scott and Mr. Cockrill was due to illness. Mr. Gilbee Scott, especially, has done good work for the benefit of the Institute; he has had a prolonged illness, and I am sure you, with me, wish him an early return to good health.

Next comes the Competitions Committee, at which there have been such poor attendances that I venture to pass it over.

And now we come to a very satisfactory part, the Hon. Auditors' Report, pages 387 and 392. The surplus of income over expenditure is £1,496 16s. 11d., as against a surplus in 1922 of £1,173 7s. 11d., a difference in our favour of £323. You will, I think, all agree that is a very satisfactory state of things. Let me quote a few words from the report of the hon. auditors, Mr. Stephen Ayling and Mr. Hutchinson. They say "the funds of the Institute have been carefully and wisely administered, and great care has been taken to effect due economy where possible, without detriment to the business objects of the R.I.B.A.," and "the thanks of the members are due to those officials who, very evidently, have the best interests of the Institute at heart."

We now come to the statement of the finances of the Institute, signed by our chairman, Major Harry Barnes. He says—and I ask you to read this report in its entirety—that we may confidently anticipate a surplus of over £600 on the year's working.

I now come, very properly, to the last of my observations, and that is with regard to the Institute Staff. I consider this an important part of our business tonight. We know that if you pay your employee well, as a rule he will work for you well, and that, I am sure, applies, with the greatest force, to the staff of the Royal Institute. We have a total staff of 20, and, if you will permit me, I will just read out to you the names and the length of service. I start with Mr. MacAlister, who has been with us 16 years. Mr. Rudolf Dircks, our librarian and editor, has been with us 31½ years. I now propose to reduce the salary of Mr. Dircks by the sum of £100 per annum, and I am going to allow the resolution to lie on the table until this time next year unless he resumes the pagination of the JOURNAL at the top instead of the bottom of the pages and puts the date on every page. (Laughter.) We often think of Mr. Northover and Mr. Tayler in looking back on the past. Mr. Godfrey Evans, Assistant-Secretary, has been with us 2½ years; Mr. Haynes, the Secretary of the Board of Architectural Education, 2½ years; Mr. Baker, the chief clerk, 23½ years; Mr. Spragg, the senior clerk, 10½ years; Mr. Steel, Assistant-Librarian, 3½ years, Mr. Neville 4 years, Mr. Williams 8 years, Mr. Dorrington 2½ years, Mr. Sullivan 7 years, Mr. Lazell 1½ years, Mr. Billingham 1½, Mr. Scorer 6½, Miss Davis 17½ years; Miss Mann, Assistant Secretary to the A.B.S. and to the Editor, 2½ years; Miss Odd, 2½ years, Miss Harwood 1½ years, and Serg. Withall 4 years. I believe I am stating a fact when I say that not one of those gentlemen and ladies gets a

shilling for working overtime. You know that the hours of workers in trades are very different from that. Recently I went to the Institute at nine o'clock p.m., and Mr. Baker was still working in the office. I am told it is common for the staff to work two to four hours extra each night, and without a single addition to their salaries. I think you will agree there should be some provision made for that. I can look back fifty years and appreciate the enormously increased work of the Institute and of the various committees. If the members of the staff did not work overtime you would have to increase the number, and that would mean a total increase in the salaries paid. In various parts of the kingdom there is apportioned to staffs what is called a "bonus," but I am not sure whether that system works well. If you once institute a bonus you must go on with it, and if you do that there may be some jealousy as to the way in which the bonus is allocated. I am sure the chairman of the Finance Committee will give the matter his serious consideration. Some of the salaries which are on my list are by no means sufficient for the work they represent, especially bearing in mind the overtime. One example is that of Mr. Evans, Assistant-Secretary, whose work, you will agree, is not adequately remunerated by the £375 per annum he receives. I think you could get over the difficulty by having a percentage increase of salaries, that is a definite proportional increase, according to the salaries received.

My last few words are about our President. I am one of those who say that the proof of the pudding is in the eating. I am something of a gastronomist, and the half of the pudding I have consumed has been very nutritious and easily digested. We have the other half of our President's pudding to consume; and, judging by our experience of the first half, we shall agree that the Presidential pudding has been a remarkably good and satisfying one, and when Mr. Gotch leaves the chair at the end of his term, he will do so with as much éclat as that of his predecessors.

THE CHAIRMAN: The meeting is now open for further discussion, and questions can be addressed to the chairman of any of the committees.

MR. W. R. DAVIDGE [F.]: I congratulate Mr. Woodward on the 29 years in which he has successfully maintained the standard of criticism, and on the freshness with which he comes up to his task on each occasion. We can pardon a few digressions in the early part of the speech, because when he has spoken on so many occasions one must look further afield for fresh matter. Mr. Woodward's speech, though very pleasing, is not real criticism. He has glossed over such points as wanted pulling together, and if there is criticism from the same quarter each year there is a risk of glossing over the points which matter. I am with Mr. Woodward in his commendation of the good work done for this Institute by the staff, and a proper payment should be made for the very valuable services rendered by them. We ought to be able to find some means of reducing the overtime Mr. Woodward speaks of, for no payment can be adequate for the work put into it, seeing that it deprives the members of the staff of their evenings. If the work demands it we should have further assistance. I am delighted to see the report is so satisfactory this year, so that there is practically nothing which

one can find fault with at all. On this occasion, therefore, I feel with Mr. Woodward in nine-tenths of what he has said.

I should like to ask the chairman of the Finance Committee what becomes of the surplus mentioned in the report, whether it goes into the general surplus of £1,496, as it does not appear in the assets. Presumably it goes to the banking account, but I should like to have further information on that point.

With regard to Mr. Woodward's general criticism of what has been left undone which ought to have been done, I think his suggestions are a little dilettante in places, particularly when he suggests dealing with certain sculptures which ought to have been criticised ten or twelve years ago, when they were first put up, if they were to be criticised at all. And he was not quite direct in his charges as to the things which ought to have been done by the Council and were left undone.

I feel that Mr. Woodward is quite right in expressing our thanks to the Institute, and the Council particularly, for the valuable work done on our behalf. Another thing is the great change which is coming over the Institute; I suppose we shall have a special meeting to discuss that presently. Most important work has been done on the subject which has occupied us and which the profession has talked about for years—namely, the question of amalgamation. I hoped that Mr. Woodward would have touched upon that most important matter, but perhaps a little later we shall have the opportunity of discussing it. Whatever the outcome may be, the Institute as a body would wish to convey its thanks to the Council and the members of the committees who have given their time so freely on our behalf.

THE CHAIRMAN: I will set a good example to the chairmen of the other committees in answering the question which has been addressed to me. I have prepared myself by having present our accountant, Mr. Saffery, who can tell Mr. Davidge what takes place in regard to the surplus at the end of the year.

MR. SAFFERY: The surplus has been used in helping to pay for the structural alterations. If it had not been for that surplus you would have had to borrow money. It appears in the Premises Account in the balance-sheet. The amount paid for structural alterations this year was £3,300, and this surplus has enabled you, with the money which you had at the beginning of the year, to pay for those alterations.

MR. W. I. TRAVERS [F.]: Would it be possible, in connection with the National Housing, to be told whether the committee have taken any steps in regard to the fees for architects?

MR. WELCH: Is it your intention to take the report of each committee separately or *en bloc*?

THE CHAIRMAN: I think it will be best to take the reports separately.

MAJOR CORLETTE: I would like to say a word on the work of the Literature Committee. It is impossible to say anything on behalf of the Literature Committee without regretting the loss of our chairman, Mr. Ward. We have already mentioned that as a committee, and the

Council has done so too. His absence is the reason of my being here to-night in his place.

Mr. Woodward tells us this is the twenty-ninth year in which he has spoken to us on the report, and I echo what Mr. Davidge said in expressing the hope that he will speak for possibly another twenty-nine years. But I would like to suggest that Mr. Woodward should occupy some of the time of the next twenty-nine years in endeavouring to come up to date. He referred to the use of the annual reports to the provincial and Colonial members. I would remind him that the Allied Societies in the Colonies are a very small proportion of the Allied Societies which are attached to this Institute; and I would like to suggest, with all due deference to Mr. Woodward, that the greater number of those members abroad are not in the Colonies but in the Dominions, and there is much difference between the two. I say that because it is my fortune to represent in some capacity the Federal Council of Australian Architectural Societies here. Mr. Woodward made a point about the committees' attendances which might be referred to, especially in connection with the Literature Committee. Turning to the list of attendances on the Literature Committee, I will take merely three instances. There is much to be said in excuse for the small attendance in each of those three cases. Mr. Briggs has attended twice; he is not only a member of the Literature Standing Committee, he is H.M. Inspector of Technical Schools under the Board of Education, and he has a great deal of very important work to do. Mr. Stanley Hall has attended only once; he has been President of the Architectural Association during the past year. Professor Hubert Worthington has attended once only, but he comes from Manchester, and he is Professor at South Kensington. To criticise attendances of men like that is, I think, rather beside the point. In the case of many men who are members of these committees it is often sufficient if they attend once or twice, because the opinion of such men on important matters which come up, even if we can only have it once or twice in the session, is well worth having, and we can excuse their absence at other times. Not many crumbs fell to the Literature Committee from Mr. Woodward's table, but we are thankful for the approval he was able to give our work.

He raised one very important point, and that was with regard to the Library. What he said about the position of the library among the Architectural Libraries of the world is quite true. I do not suppose that this assertion will be questioned. The point he raised about fireproof conditions is one we have very much at heart on the Literature Standing Committee. It has been referred to the Council for many years past, and there are or have been many reasons why the Council could not tackle the difficulty and solve it at once. This session, however, we sent the matter up again. The Council realise that the risk to the whole Library is so great that it is time some strenuous effort was made to correct the situation. I may go so far as to say that the Council appointed a strong committee, called, I think, the Premises Committee. I think it may mean that before very long you will have to consider whether you can protect your Library sufficiently in the premises you have, or whether you cannot. That will mean considering the

question of new buildings, either here or somewhere else, because the Library is a responsibility not on the shoulders of the Council, but on the shoulders of the whole body of the Institute, and it will be put to you to contribute if necessary towards providing a satisfactory building to ensure extreme precautions as to safety.

I should like to defend my friend the Editor on a matter which Mr. Woodward mentioned. Mr. Woodward made a proposition with regard to the pagination of the JOURNAL. It would be just as well if questions of pagination were referred to the Literature Standing Committee, because I think Mr. Dircks would be right in seeking some reference behind us, although he is Editor and is responsible for the excellent form in which the Journal is sent out to us.

Mr. DAVIDGE: Is the value of the books included in the assets?

The CHAIRMAN: No.

Mr. DAVIDGE: What is the value of the books?

Major CORLETTE: It runs into, I think, a sum of something like £25,000.

Mr. DAVIDGE: What amount are they insured for?

The SECRETARY: £30,000.

Mr. M. S. BRIGGS [F.]: The question of the storage of the Library has been, to my knowledge, discussed for ten or twelve years. Bound up with it is also the question of shelf accommodation, which is not sufficient for the books which are in the Library. There are many which require a proper home, and so the question is not only that of protection from fire, but also proper accommodation for the books.

Mr. C. W. LONG [F.]: I think this matter should be taken up during the coming session. The value of the books may be £100,000, and we are told they are insured for £30,000. I do not think these are very good figures, especially if it came to a question of the books or the buildings being destroyed. If we claimed the sum of £30,000 we should only receive a proportion, according to the premium. It should be the very early duty of the Council to ascertain the value of the books, and to insure them for their approximate value, which seems to be considerably more than the figures which have been quoted to-night.

The CHAIRMAN: The matter is receiving the serious attention of the Committee which has been appointed to deal with it, and to which Major Corlette has referred. You may rely that a very definite proposal will be laid before a meeting which will involve either the rebuilding of our present premises, or our removal. Perhaps the meeting will agree to let the matter rest there for the moment.

Mr. W. E. VERNON CROMPTON [F.], speaking of the work of the Science Standing Committee, said: I suggest that Mr. Woodward is not so thoroughly acquainted as he might be with the work of the Science Standing Committee. With regard to the sentence which he read, I have no doubt it is common knowledge with the members to what this refers, but I might remind

him that a number of years ago it appeared to the Science Standing Committee that something should be done in the nature of research to stop the untidy oxidation which occurs in such fittings as we have in this room—brass, bronze, and other metal fittings; and after pressing the Council for some time, we at last got them to agree that it was a matter of importance. As a next stage, the Institute put the matter before the Advisory Committee of the Privy Council for Scientific and Industrial Research, and we managed to convince them that it was an important matter, with the result that research is being carried on now, at an expenditure of £800 a year. It is hoped that in the near future some method may be devised for brass and similar metals, whereby oxidation may be prevented. With regard to acoustics, a good deal of very valuable work is being done at the present time at Acton, and I think the initiation of that work can be put down, to no small extent, to the Science Committee working through the Institute and thence on towards the Privy Council Committee to which I have already referred. A letter was written to *The Times* the other day in which the view was expressed that architects knew nothing about acoustics and that defective acoustics in buildings were due to our inadequate knowledge of the science. This was a matter I tried to put right in a subsequent letter. It is the common view of the public not that scientific matters should be dealt with by scientific men alone, but that architects are responsible for the lack of such knowledge. One of the main objects of the existence of the Science Committee is to get the scientific power and knowledge of this country applied better than it has been hitherto in tackling the problems which are so essential to the matters in which we are concerned day after day.

Mr. W. H. ATKIN-BERRY [F.], speaking as Chairman of the Practice Standing Committee, said: With regard to the architects' fees under the National Housing Scheme, that matter is still before the Practice Committee. I am meanwhile not in position to answer the question.

When I came into this room and saw Mr. Woodward here I tried to recall for how many years he has criticised the annual report. I thought it was about thirty years; he has told us it is twenty-nine. I do not share Mr. Davidge's view that it is a mistake for one person always to discharge that duty; I think Mr. Woodward has done it so efficiently and entertainingly all these years that we shall welcome his doing it for even another twenty-nine years. When he was speaking I began to tremble as to what he would say about the Practice Standing Committee. I can only say as regards the body of that Committee that the kind things he said were well deserved. He said some kind things about the Chairman personally, which I am afraid were not so well deserved. We much appreciate his kind remarks.

I want to ask you to allow me to call special attention to the report of the Committee on what is termed "Professional conduct." It is very disconcerting on that Committee to find how frequently we receive complaints of breach of professional conduct and professional etiquette. It seems to me that the frequency is increasing, and I cannot help feeling that the standard of honour, and of

etiquette, and of courtesy is deteriorating, and that it compares unfavourably with what it used to be not very long ago. Such breaches, I think, cannot but reflect adversely upon our profession in the eyes of other professions, who are very strict in their regard for matters of professional etiquette, and I think it must also lower us in the eyes of the public. I speak feelingly upon the subject, not only from what has come before our Committee, but also from what I know personally, and I think I may venture to say that there are others in this room who can tell of cases which have not become public. Moreover, I have myself been a victim. I think that the Institute should make it known to the body of members that such conduct is derogatory, and that there should be a protest against it. One finds architects accepting commissions involving stepping into the places of living architects—I will not use the word "supplanting" them, though perhaps I might do that—stepping into their places, making additions and alterations to the work of those architects, sometimes actually pulling down their work, demolishing it entirely, and erecting something different in its place, and doing this *without a word of communication with the authors of the original building*. I do think it is time that this Institute made it known that that cannot be allowed. It is not fair. Then on the question of advertising. We have received some very unpleasant complaints against members of the Institute for advertising, and my Committee are very carefully considering that question. It is a difficult one when you come to grips with it. It is easy to differentiate between the two extremes: on the one hand a proper and dignified recognition of an architect's work, and at the other extreme a vulgar trade-like advertising which, I am sorry to say, is being carried on by some members of this Institute. That is a subject on which I think you will hear more from the Practice Committee. I wish on this occasion to draw attention to these two matters.

Now I pass to pleasanter subjects. In the first place, under the head of "attendance of members," I should like to pay a tribute of appreciation, particularly to our provincial members. They come long distances, and if you will look at the attendance list you will see how well they have attended the meetings. Mr. Teather, who comes from Cardiff, has attended all the meetings. Mr. Grayson, from Liverpool, seven out of nine. Mr. T. R. Milburn, from Sunderland, four, and Mr. Francis Jones, from Manchester, three. They are a most valuable asset to our Committee, and they bring to us help in matters affecting provincial practice with which we are not familiar in London. I wish to say how cordially we welcome their attendance and appreciate the valuable way in which they help us.

Now just a few words on the question of the staff, a subject Mr. Woodward referred to. After some interval of absence from the Practice Committee, I find that an innovation has been made by which we have the benefit on that Committee of the help and attendance of Mr. Evans and Mr. Spragg, and I cannot speak too warmly of the great value which they have been to us. I think it is a splendid institution that those two members of the staff should have been allowed to give us their assistance.

The CHAIRMAN: Mr. Welch, I think you have been connected with the fees in connection with the Housing Scheme.

Mr. HERBERT A. WELCH: The Housing Committee of the Institute have the matter of fees at present under consideration, and they are on Thursday meeting Mr. Wheatley, the Minister of Health, to discuss the whole matter in its broad aspect—not only fees, but housing generally. Further than that I cannot go until after the deputation has been received.

Mr. WILFRED I. TRAVERS [F.]: The Bill was passed a year ago, and certain members of the Institute know what the fees are under that Bill. There is an old Ministry Memorandum, which the profession does not consider good enough, and there are the fees given in the *Kalendar*, which the Institute thought good. The Institute has not made any ruling as between the two, and many of us are in a difficulty in the matter. It is not the scheme which is coming on under the new Bill that I am asking about: it is the one passed about a year ago.

The CHAIRMAN: Under the 1919 Act the Government were carrying the thick end of the stick: the liability of the local authority was limited, therefore the Government claimed to have something to say on all the elements of cost, including the architects' fees. But under the 1923 Act, the one to which Mr. Travers refers, the liability of the Government was limited, and therefore they did not consider the question of cost; that fell on the local authorities, and for that reason, I suppose, there has been no scale issued by the Government, and no action has been taken on their part. Mr. Travers's point is that the Institute has not set itself to devise a scale to meet the conditions of the 1923 Act.

Mr. TRAVERS: I was told, four months ago, that the Institute Committee was considering it, and we are waiting for the results of that.

The CHAIRMAN: I can supplement what Mr. Welch said, that the matter has been receiving very close attention, and the new scale is in draft. The members of the Institute will shortly be put in possession of it. That is the position.

Mr. W. R. DAVIDGE [F.]: It was not passed a year ago, it is really about nine months.

Mr. WELCH: As Chairman of the Competitions Committee, I have a few words to say:

I will preface my remarks by a general appeal to the Council. That is, that in consideration of this Annual Report, which, I think, should be considered as a very vital thing in the well-being of our Institute, an attempt should be made to obtain the attendance of the Chairman or other responsible official of each of the Committees whose reports are dealt with at some length, so that they may make a general statement of interest to members. The meeting to-night is sparsely attended, and certain reports will have to be passed over with little or no consideration because there is no sponsor present for them. An attempt was made some years ago to get responsible members of the Institute to take on that work.

There have been nine meetings of this Committee since our last general meeting, and in speaking on this report I have the distinction that I have no comments

from Mr. Woodward to reply to—he passed us over in silence, and to that extent I thank him. I have endured him for a part of the 29 years to which he has referred, and I hope to endure a few more years of him in that capacity. I am sure members will continue to enjoy his presence and that urbanity which is so characteristic of him.

Since our last report to the general body we have had under consideration 31 competitions, of which number 16 have been banned owing to the refusal of the promoters to observe essential clauses in the R.I.B.A. Regulations. The consistent policy of the Committee is constructive; we endeavour to the fullest extent to get the promoters of competitions so to amend conditions as to bring them into line with our regulations, and we recommend the Council to veto a competition only as a last resource. I contend that if our work is to be useful and helpful to members of the profession, promoters must be got to work along these lines. It is easy to say that members of the Institute will not take part when conditions are defective, but the better policy is to get the conditions amended. In five cases we have succeeded in getting satisfactory amendments to conditions originally drawn by promoters. Of the remainder, conditions for seven competitions were submitted to the Committee for its consideration and approval prior to their being entered into. That is most satisfactory and important. This Institute is at long last being recognised by promoters as the body to approve conditions before they are published, which is what we have been striving for for many years, and, by easy stages, we are getting there. We shall succeed, in due course, I think, in getting all local authorities to submit to us, for our consideration and approval, such conditions as they draw up without the aid of assessors, before competitions are launched. We have had under consideration the revision of the existing Regulations, to which end proposals were recently laid before the general body of the Institute and were unanimously approved. With regard to juries in connection with the new Regulations, very considerable attention was paid to the desirability, or otherwise, of juries in lieu of the single assessor, and after very minute thought and consideration from every aspect of the case, we felt we could not recommend to the Royal Institute that they should drop the single assessor system, and substitute for it juries. We felt there were serious objections, particularly from the promoters' point of view. There have been unsatisfactory awards by juries, just as with single assessors, and therefore the jury system is not the cure for all these ills. We felt, while leaving the conditions open to promoters to appoint juries if they so desired, that we could not insist upon their appointment.

Town-planning competitions have been under consideration. The Town Planning Committee of the Institute have in preparation a set of Regulations governing competitions of this kind, which should shortly be completed.

With regard to the Cairo Palais de Justice competition, the conditions were much at variance with the Regulations governing international competitions. In our efforts to persuade the Egyptian authorities to revise the conditions, we were supported by the French and

American societies, but unfortunately we did not succeed and the competition was banned. Under these circumstances it is particularly regrettable that the competition was won by a member of the French Institute. The Committee has presented a report to the Council, requesting that representations be made to the French Society, and this the Council has undertaken to do, in order to strengthen the unification of action and discipline in international competitions.

On the conduct of certain members regarding the award in a recent competition, the Committee requested the Council to take action with the members in default, and I am happy to state that full justice has been done. Such matters are extremely delicate and difficult to deal with. Mistakes will, I fear, be made from time to time giving cause for complaint, but I think it is very undesirable that such complaints should be made directly in the public Press, which, I think you will agree, is not the right place, especially in the first instance, for the ventilation of such complaints. Better results will, I think, be obtained by placing the matter before the Competitions Committee of this Institute, who will investigate each case and report to the Council, and it is hoped that justice will result. There will probably be disappointments, but even so this course is, I think, by far the better one to follow. We are desirous that these matters should be dealt with in a constitutional manner, in the hope that, sooner or later, we may get that full measure of justice which is due to any competitor who considers he has been unjustly treated.

In conclusion, on behalf of the Committee, I thank sincerely the Hon. Secretaries who have given so freely of their time and ability to this work. There is much correspondence and work involved in the detailed consideration of conditions for these competitions in order to ascertain if they agree with the requirements of the Institute Regulations. Most competitions have some peculiar local circumstances affecting them, and frequently it is impossible to get such conditions exactly to coincide with our own Regulations, because of these local circumstances. Mr. Ashley and Mr. Ansell have very rarely been absent from the Committee, and the profession owes to them a debt of gratitude for work admirably done.

Lastly, I would like to add my tribute to the assistance received from the staff of the Institute.

The CHAIRMAN: There is one matter in the Report which has not been dealt with, and that is the Report of a Committee which is not allowed to speak for itself—the Finance Committee. It is necessary to bring auditors to speak for them to certify that they have done their work well and correctly. We have the auditors' certificate, and therefore we can face you with complacency. Mr. Woodward has told you we have saved £600 this year, and he has proceeded to impress upon us the necessity of increasing payments to our staff. I can assure Mr. Woodward and Mr. Davidge that the recommendations made by Mr. Woodward, which, I think, received the general assent of this meeting, will be brought to the notice of the Finance Committee. Members of that Committee, in common with members generally, have no desire to overwork and underpay the staff, and between

now and the next general meeting, probably earlier, I think I may promise, on behalf of my colleagues, that we will go very closely into the matter of the hours worked and the pay, always bearing in mind what Mr. Davidge very properly pointed out, that no amount of pay can meet the undue exactions of work.

And I would say two other things. I think Mr. Welch's criticism of the lack of attendance of the Chairmen of Committees would have been better directed at my inexperience in handling this meeting; I did not realise that my duty was to present each Report separately and ask the respective Chairmen to speak upon it. But of the eight Committees you have here to-night, you have five Chairmen, and of the other three Committees the Hon. Secretaries are present, and on their Reports no comments have been made. If there had been comments, those Hon. Secretaries would have been prepared to deal with them.

The last thing is, if I may be allowed to do so, to temper a little the gloom which, I thought, characterised the speech of the Chairman of the Practice Committee. I do not think I would like his words with regard to professional conduct to appear upon our records without something being said to temper them. The Chairmen of all the Committees are, during the year, concentrating their attention on specific aspects of the work of the Institute. We are to-night in general meeting, and have to see the whole of our work in its due proportion. It is not unnatural that each Chairman may get, perhaps, a little out of balance with the particular branch of the Institute's work which he is doing. A Chairman of Quarter Sessions is not likely to take a very rosy view of human nature; and the Chairman of the Practice Committee, amongst the other valuable work he has to do, has to sit upon a kind of Criminal Court of the Institute, and upon his mind is concentrated the whole of the Institute's questions bearing on these matters, and it is not unnatural that at times he should be rather inclined to take a gloomy view in this respect. But he did not intend it to go out that we had in our profession a larger percentage than in other professions of people who do not come up to the high standard which we associate with professional life. And I think it is the case in regard to professional conduct, as well as in regard to competitions, that it is the growing intensity of our application to these questions at the present time that has brought them into prominence; and that as in practice and competitions we are insisting upon a growing standard in this matter, so we seem to be facing an undue number of cases. I trust that with the united profession which we hope soon to see, the clearer definition of the status and the duties of architects in private and public practice will result in a rapid diminution in the number of cases of the kind referred to.

If anyone wishes to put questions to the Finance Committee, I am prepared to answer them. If not, I ask you to vote upon the resolution: "That the Report and Accounts for the year 1923-24 be received and adopted."

Carried unanimously.

I move that a hearty vote of thanks be accorded to Mr. R. Stephen Ayling, Fellow, and Mr. C. E. Hutchinson, Associate, for their services as Hon. Auditors during the past year.

Mr. ARTHUR KEEN (Hon. Secretary): I second that with the greatest possible pleasure, and I hope we shall have the services of these two gentlemen for the coming year in the same capacity, if they will both serve.

Carried by acclamation.

Mr. WOODWARD: May I correct a serious omission on my part? It is because I see him so frequently and like him so much that I forgot to name Mr. Arthur Keen, our Hon. Secretary. The work our Hon. Secretary does we all know, and I am sure we are delighted to see him here again as our Hon. Secretary, and I hope he will remain in that post for many years to come.

And I am sure you will all agree with me when I say how deeply we regret the serious accident which has befallen our Past President Sir Aston Webb, and I am sure it is the feeling of this meeting that the hope should be conveyed to Sir Aston that he will soon recover and be with us once more.

The CHAIRMAN: I move that Mr. Ayling and Mr. Hutchinson be nominated as Auditors for the coming year.

Mr. WATSON: I second it.

Carried.

Mr. ATKIN-BERRY: I entirely accept your interpretation of my intention, but I want to emphasize that my remarks were based not only on the matters which come before the Committee, but from personal knowledge over a period of fifty years, and I cannot help feeling that the tendency of what I have mentioned is on the increase.

There is one other point. Mr. Welch's graceful remarks with regard to the Hon. Secretaries of his Committee apply equally to the Hon. Secretaries of the Practice Committee.

Mr. AYLING (in replying to the vote of thanks) said: I have one complaint against our staff and the Chartered Accountants, and that is that they gave us no chance of showing what magnificent auditors we are, because we carefully examined the books and we could not find a solitary mistake, they were kept so well and so systematically

Unification and Registration

The following correspondence has passed between the President of the Institute and Mr. Alfred W. S. Cross [F.], and is published by order of the Council :—

17 March 1924.

DEAR MR. CROSS,—We have to-day, after many months of negotiations, reached an agreement with the Council of the Society of Architects on a scheme of amalgamation which both Councils whole-heartedly believe will be of great benefit to the profession. This agreement will in due course be submitted to the General Body for consideration. We should like to have on the next R.I.B.A. Council the co-operation of representatives of all shades of opinion within the R.I.B.A. working together to make it and other necessary changes in our Charter and By-Laws a success.

The R.I.B.A. Council have to-day unanimously asked me to write to you to suggest a meeting between the representatives of the "Defence League" and the present Council at which we can lay before you our proposals and also our suggestions for meeting the points you have raised in your letter of 30 January 1924. We are aware, of course, that there are differences between us, but our present proposals for the amalgamation with the Society of Architects meet in so many ways the objections which your League raised to the original scheme of Unification, and the points raised in your letter deal with several matters upon which it should not be impossible to obtain a considerable measure of agreement. We therefore believe the time is opportune for a serious effort to be made by meeting and discussing the points at difference between us to eliminate from the next Council election the unfortunate happenings of the last two. It is at any rate due to the profession that we should all try to work together harmoniously again.

In view of the approaching Council election the suggested meeting ought to take place shortly, and I suggest Thursday, 27 March, at 2.30 p.m.—Faithfully yours,

J. A. GOTCH,
President R.I.B.A.

A. W. S. Cross, Esq.

J. A. Gotch, Esq.,
President R.I.B.A.

45 and 46, New Bond Street, W.1.

20 March 1924.

DEAR MR. PRESIDENT,—Thank you for your letter of the 17th instant. A Committee meeting of the R.I.B.A. Defence League will be called without delay with the view of appointing representatives to meet the Council, if possible, at the time and on the date you suggest.—Yours faithfully,

ALFRED W. S. CROSS.

21 March 1924.

MY DEAR CROSS,—The President has shown me your letter of the 20th instant. We are asking the President, the four Vice-Presidents, and the Hon. Secretary to be in attendance here at 2.30 p.m. on Thursday, 27 March.

I do not think the exact number of representatives matters very much, and broadly speaking I am sure they

will welcome as many of your representatives as you care to appoint so long as we keep within the limits that enable a useful discussion to take place.—Yours sincerely,

IAN MACALISTER,
Secretary.

A. W. S. Cross, Esq.

2 April 1924.

DEAR MR. CROSS.—We have considered the suggestion of the Defence League at our recent meeting, that the Council's proposals shall be put to a referendum.

We, of course, agree that this is the proper thing to do, and we intend to put out proposals before the electorate at the forthcoming Council election, which is the only form of referendum available under the present constitution of the R.I.B.A., and leave it to the members to decide.

The Charter and By-Laws Committee will further recommend the Council to agree that if their policy is rejected and another Council elected, the members of the present Council will refrain from taking any action that would embarrass a new Council holding radically different views from proceeding with an alternative policy. They trust the Defence League will be prepared to give a similar assurance.—Yours faithfully,

J. A. GOTCH,
President R.I.B.A.

A. W. S. Cross, Esq.

J. A. Gotch, Esq.,
President R.I.B.A.

45 and 46 New Bond Street, W.

4 April 1924.

DEAR MR. PRESIDENT,—Thank you for your letter of the 2nd instant. I regret to learn that the suggestion to ascertain the opinion of the whole of the members of the R.I.B.A. on the Council's proposals by a referendum is not acceptable to you and your colleagues. As I explained at our recent meeting the official attitude of the Defence League with respect to the matter would have been settled by a vote taken at a meeting of its full Committee, which meeting as a matter of fact was to have been held yesterday.—Yours faithfully,

A. W. S. CROSS.

46 New Bond Street, W.1.

12 April 1924.

DEAR MR. GOTCH,—Your letter of the 2nd instant was placed before the Committee of the R.I.B.A. Defence League at their meeting on the 8th instant, and I am asked to inform you that the Committee was much surprised to hear that the Council of the R.I.B.A. refuses to settle the matter of the absorption of the Society of Architects by means of a referendum for ascertaining the opinion of all the members of the Institute, as suggested by the Defence League at the conference with you on the 31st ultimo.

We know of no clause in our Charters or By-Laws to prevent the Council consulting the members upon any subject.

This being the case, the Defence League can only offer one of two alternatives :—

1. Either to have a referendum before the Council elections with an agreed joint circular and an agreed form of referendum, or

2. That the League should nominate its own list for the forthcoming election of Officers and Council, and issue an independent circular to the electorate, setting out the grounds of its opposition to the proposed absorption of the Society of Architects.

We consider a referendum will enable the points at issue between us to be fairly placed before the electorate, and should the referendum result in the approval of the Council's proposal the League as such would not oppose such proposal, provided, however, that should the result be adverse to the proposal, then the present Council and such of its members as may be re-elected to the new Council will bind themselves to abandon the proposal, and not to substitute other proposals of a similar character.

An early decision will oblige.—Yours faithfully,

ALFRED W. S. CROSS,

Chairman, R.I.B.A. Defence League.

J. A. Gotch, Esq.,
President R.I.B.A.

MODIFIED FEES FOR DISTRICT SURVEYORS IN LONDON.

The Honorary Secretary considers that the following letter which he has received about certain modified fees for district surveyors in London may be of interest to members of the Institute:—

DEAR MR. KEEN,—With reference to a query by one of the members of the Council yesterday. It may not be generally known that under the London County Council (General Powers) Act, 1921, it is provided that where notice has been duly given and evidence of cost has been produced to the District Surveyor within fourteen days after completion, the maximum fees for alterations and additions are as follows:—

Where cost of work does not exceed

£ 25	Fee	£1	1	0
£ 50	"	£2	2	0
£ 75	"	£3	3	0
£100	"	£4	4	0
£200	"	£5	5	0
£300	"	£6	6	0
£400	"	£7	7	0
£500	"	£8	8	0

This implies that in cases of a large building where, say, the ordinary fee for additions and alterations would be £20, the maximum fee payable would only be four guineas if the cost of the work did not exceed £100. Where the ordinary fee for additions and alterations would be only, say, two guineas, no more than this can be charged.

If this information would be of any service to other members kindly pass it on.—Yours faithfully,

CHAS. A. DAUBNEY [F.], F.S.I.,
District Surveyor for Bermondsey.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

5 MAY 1924.

ARCHITECTURAL SCHOLARSHIP AT OXFORD AND CAMBRIDGE UNIVERSITIES.

On the recommendation of the Board of Architectural Education it was decided to offer to the Universities of Oxford and Cambridge (in alternate years) on behalf of the R.I.B.A. an Annual Scholarship for the advancement of the study of the art of architecture within these Universities in schools recognised by the University authorities and the R.I.B.A. as qualifying for the Degrees of the Universities and for exemption from the Examinations of the R.I.B.A. respectively.

INTERNATIONAL COMPETITIONS.

It was decided to take up the question of International Competitions with a view to the revision of the existing Regulations for these Competitions.

TOKYO IMPERIAL UNIVERSITY LIBRARY.

On the recommendation of the Literature Standing Committee it was decided to present to the Tokyo Imperial University Library all the volumes of the Third Series of the R.I.B.A. JOURNAL.

THE R.I.B.A. AND THE SOCIETY OF ARCHITECTS.

It was reported to the Council that in the Poll of Licentiatees on the subject of the Council's proposals for the registration and consolidation of the profession, some 98 per cent. of the Licentiatees who had voted had expressed themselves in entire agreement with the Council's proposals.

THE ARCHITECTS' AND SURVEYORS' ASSISTANTS' PROFESSIONAL UNION.

The Council unanimously approved the report of the Committee which has recently conferred with the representatives of the Architects' and Surveyors' Assistants' Professional Union, and which recommended that steps be taken to secure the representation of the Architectural Group of the A.S.A.P.U. on the R.I.B.A. Council, that joint enquiries be held on the subjects of the overcrowding of the profession and the establishment of a minimum wage for assistants, and that the Union should be given representation on the Registration Committee.

NATIONAL ASSOCIATION FOR THE PREVENTION OF TUBERCULOSIS.

Mr. E. Stanley Hall was appointed to represent the R.I.B.A. at the Tenth Annual Conference of the National Association for the Prevention of Tuberculosis to be held in London on 3 and 4 July next.

SOCIÉTÉ VAUDOISE DES INGENIEURS ET DES ARCHITECTES.

Lieut.-Col. H. P. L. Cart de Lafontaine was appointed to represent the R.I.B.A. at the fiftieth anniversary celebrations of the Société Vaudoise des Ingenieurs et des Architectes at Lausanne on 21 June next.

REINSTATEMENT.

The following were reinstated:—

As Associates: T. H. O. Collings and A. Wickham Jarvis.
As Licentiate: Andrew G. Cole.

Notices

THE FIFTEENTH GENERAL MEETING.

The Fifteenth General Meeting (Business) of the session 1923-1924 will be held on Monday, 2 June 1924, at 8 p.m., for the following purposes:

To read the Minutes of the Fourteenth General Meeting held on 19 May 1924; formally to admit members attending for the first time since their election.

To proceed with the election of the candidates for membership whose names were published in the JOURNAL for 5 April 1924 (page 367) and 10 May 1924 (page 442), viz.:—For Fellowship, 13; for Associateship, 3; for Hon. Associateship, 1; for Hon. Corr. Membership, 5.

To read the reports of the scrutineers appointed to examine the voting papers for the election of the Council and Standing Committees for the Session 1924-1925.

EXHIBITION OF ARCHITECTURE, WEMBLEY.

The Exhibition of Architecture arranged by the Royal Institute of British Architects and the Architecture Club will be held in the short period Exhibition Galleries of the Palace of Art, British Empire Exhibition, Wembley, from 26 May to 5 July 1924.

The exhibition will be opened by Lord Crawford at 3 p.m. on Monday, 26 May.

The exhibition will consist of photographs and models of the recent work of living architects in Great Britain and Ireland, India and the Dominions.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. SPECIAL EXAMINATION QUALIFYING FOR CANDIDATURE AS ASSOCIATE.

The Council of the Royal Institute have decided that candidates for the Special Examination shall be allowed to take the Examination in two parts if they so desire, as in the case of the Final Examination.

R.I.B.A. VISIT TO THE FLETTON BRICKYARDS, PETERBOROUGH.

At the invitation of the directors of the London Brick Company and Forders, Ltd., the Science Standing Committee has arranged a visit to the Fletton Brickyards, Peterborough, to take place on Saturday, 31 May.

The party will travel by the 10.10 a.m. train from King's Cross in a special saloon and arrive back in London at 7.10 p.m. All arrangements in connection with the journey will be made by the London Brick Company, who will also provide luncheon at Peterborough.

Members and Licentiates who desire to take part in the visit are requested to make early application to the Secretary R.I.B.A., 9 Conduit Street, W.1.

CRICKET MATCH.

The Architectural Association Cricket Club have challenged the R.I.B.A. to a cricket match, to be played on the A.A. ground at Boreham Wood on Wednesday, 9 July. Mr. M. H. C. Doll [A.] has kindly consented to raise the team to represent the R.I.B.A., and would be glad to hear from any playing members who would be willing to take part. Mr. Doll's address is 5 Southampton Street, Bloomsbury, W.C.1.

Competitions

BARROW-UPON-SOAR HOUSING SCHEME.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

PROPOSED BRANCH LIBRARY, GABALFA, CARDIFF.

The President of the Institute has nominated Mr. Sidney K. Greenslade, F.R.I.B.A., as Assessor in this Competition.

PROPOSED LEEDS MATERNITY HOSPITAL: EXTENSIONS.

The President of the Institute has nominated Mr. R. Burns Dick, F.R.I.B.A., as Assessor in this Competition.

PROPOSED BRITISH PAVILION: INTERNATIONAL EXHIBITION OF DECORATIVE ART, PARIS, 1925.

The President of the Institute has nominated Mr. H. S. Goodhart-Rendel, F.R.I.B.A., as Assessor in this Competition.

SALFORD BATHS AND WASH-HOUSE.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

LONDON: MASONIC MEMORIAL BUILDING.

Assessors: (1) Sir Edwin Lutyens, R.A. [F.], appointed by the President. (2) Architect who is a Free Mason nominated by the special Committee, Mr. Walter Cave [F.]. (3) Grand Superintendent of Works, Mr. A. Burnett Brown. Conditions not yet issued.

KINGSTON: NURSES' HOME.

Apply to Mr. W. Taylor, Clerk, Union Offices, Kingston-on-Thames. Mr. Alan E. Munby [F.] appointed Assessor. Conditions not yet issued.

MIDDLESBROUGH: CONSTANTINE TECHNICAL COLLEGE.

Apply to Mr. Thos. Boyce, Director and Secretary, Education Offices, Woodlands Road, Middlesbrough. Mr. Percy Thomas, O.B.E. [F.], appointed Assessor. Conditions not yet issued.

VALLETTA: LAY-OUT SCHEME.

Apply to Minister of Public Works, Valletta, Malta. Mr. Edward P. Warren, F.S.A. [F.], and Professor Patrick Abercrombie [A.] appointed Joint-Assessors. Conditions not yet issued.

STOKE-ON-TRENT: HOUSING.

Apply to Mr. E. B. Sharpley, Town Clerk, Town Hall, Stoke-on-Trent. Mr. W. Alexander Harvey [F.] appointed Assessor. Conditions not yet issued.

Competitions (contd.)

MANCHESTER: ART GALLERY.

Apply to the Town Clerk, Town Hall, Manchester. Dr. Percy Worthington [F.], Mr. Paul Waterhouse, F.S.A. [F.], and Professor C. H. Reilly, O.B.E. [F.], Assessors. Conditions not yet approved by the Competitions Committee.

DUNDEE: NEW ADVANCED SCHOOL, BLACKNESS ROAD.
(Limited to architects in practice in Scotland and carrying on business on their own account.)

Apply to Mr. John E. Williams, Executive Officer, Education Offices, Dundee. Deposit, £1 1s. Closing date, 25 June 1924. Mr. John Arthur [Licentiate], appointed Assessor. Conditions approved by the Competitions Committee.

GLASGOW: PUBLIC HALL.

Apply to the Secretary, Office of Public Works, City Chambers, 64 Cochrane Street, Glasgow. Closing date, 4 July 1924. Mr. James Lochhead [F.], Assessor. Conditions approved by the Competitions Committee.

HARROGATE: INFIRMARY EXTENSION.

Apply to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate. Deposit, £2 2s. Closing date, 30 September 1924. Mr. S. D. Kitson, F.S.A. [F.], appointed Assessor.

LEEDS: MATERNITY HOSPITAL EXTENSIONS.

Apply to Mr. P. Austyn Barran, Chairman of Extensions Sub-Committee, 42 Hyde Terrace, Leeds. Mr. R. Burns Dick [F.], appointed Assessor. Conditions not yet issued.

CARDIFF: BRANCH LIBRARY AT GABALFA.

Apply to the Librarian, Central Library, Cardiff. Mr. Sidney K. Greenslade [F.], appointed Assessor. Conditions not yet issued.

SALFORD: BATHS AND WASH-HOUSE.

Apply to the Town Clerk, Town Hall, Salford. Deposit £2 2s. Closing date, 25 July 1924. Warning notice issued 16 May 1924.

BARROW-UPON-SOAR: HOUSING SCHEME.

Apply to Mr. Thos. Forward, Clerk to the Council, 36 Humberside Road, Leicester. Closing date, 31 May 1924. Warning notice issued 19 May 1924.

IAN MACALISTER, Secretary.

Members' Column

CHANGES OF ADDRESS.

MR. WILFRID TRAVERS, O.B.E., F.R.I.B.A., has removed his offices from 1 Featherstone Buildings, W.C.1, to 36 Farnival Street, Holborn, E.C.4.

MR. BANKART has removed to No. 35 Bloomsbury Square, London, W.C.1.

ROOMS TO LET.

Two comfortably furnished bed-sitting-rooms to be let near Brunswick Square. Attendance; breakfast; use of bath; electric light. Terms moderate.—Apply Box 1424, c/o Secretary R.I.B.A., 9, Conduit Street, W.

PARTNERSHIP WANTED.

WANTED: touch with one able to influence Partnership or Reversionary interest in London or Home Counties architectural surveying practice.—Apply Box 222, c/o Secretary R.I.B.A., 9, Conduit Street, W.1.

COMMENCEMENT OF PRACTICE.

MR. ERNEST J. E. MOORE, A.R.I.B.A., M.Inst.M. & Cy.E., Deputy Engineer and Surveyor to the Maesteg Urban District Council, is commencing practice as an Architect, Surveyor and Civil Engineer at "Haresfield," Salisbury Road, Maesteg, Glam., and will be pleased to receive trade catalogues, etc.

ACCOMMODATION WANTED.

WANTED: Small Room or Seat in West End office by Associate with small practice.—Reply Box 4516, c/o Secretary, R.I.B.A., 9, Conduit Street, W.

A.R.I.B.A. requires light offices from June quarter, or would consider sharing suite, Westminster or West district. Please state full particulars with moderate inclusive terms.—Box 777, c/o Secretary R.I.B.A., 9, Conduit Street, W.

APPOINTMENTS WANTED.

A.R.I.B.A., Manchester, seeks Appointment. Varied experience. Design, details, specifications, quantities, surveying and levelling, or would be glad to assist architects who require temporary help in spare time.—Box 9724, c/o Secretary, R.I.B.A., 9, Conduit Street, W.

LICENTIATE, good all round experience, desires engagement with view to partnership. Working and detail drawings, specifications, quantities, and surveys. Southern Counties preferred. Small capital available. Highest references.—Box 9220, c/o Secretary, R.I.B.A., 9, Conduit Street, W.1.

LICENTIATE, R.I.B.A., seeks post as Assistant. Banks, factories, warehouses and public buildings. Well versed in steel construction. Qualified as district surveyor.—Box 1354, c/o Secretary, R.I.B.A., 9, Conduit Street, W.1.

A.R.I.B.A., all-round experience, urgently requires work.—Box 999, c/o Secretary R.I.B.A., 9, Conduit Street, W.1.

TO MANUFACTURERS.

The undermentioned will be pleased to receive trade catalogues, especially those relating to steel casements.—Mr. H. I. Cook, A.R.I.B.A., Railway Headquarters, Ebute Metta, Lagos, Nigeria, West Africa.

Minutes XVII

SESSION 1923-1924.

At the Fourteenth General Meeting (Ordinary) of the Session, held on Monday, 19 May 1924, at 8 p.m., Mr. J. Alfred Gotch, F.S.A., President, and later, Mr. Francis Jones [F.], in the chair. The attendance book was signed by 12 Fellows (including 5 members of the Council), 13 Associates (including 1 member of the Council), 2 Licentiates, and a large number of visitors.

The Minutes of the Annual General Meeting held on Monday, 5 May 1924, having been published in the JOURNAL, were taken as read, confirmed, and signed by the President.

The Hon. Secretary announced the decease of the following members:—

Colonel Cecil Locke Wilson, elected a Fellow in 1906. Colonel Wilson was a Past President of the South Wales Institute of Architects and represented that body on the R.I.B.A. Council during the Session 1911-1912.

George Harry Barrowcliff, elected Licentiate 1910. And on the motion of the Hon. Secretary it was Resolved that the regrets of the Institute for the loss of these members be recorded on the Minutes of the Meeting, and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Mr. S. L. G. Beaufoy [A.] and Mr. S. D. Igglesden [A.]. Mr. Sydney Perks, F.S.A. [F.], having read a Paper on "The Scheme for a Thames Embankment after the Great Fire of London" and illustrated it by lantern slides, a discussion ensued, and on the motion of Dr. Philip Norman, F.S.A., seconded by Mr. Delissa Joseph [F.], a vote of thanks was passed to Mr. Perks by acclamation and briefly responded to.

The proceedings closed at 9.35 p.m.

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FLORENCE: S. MARIA DEL FIORE

Brunelleschi and his Dome

BY FREDERICK R. HIORNS [F.]

FILIPPO BRUNELLESCHI of Florence (1377-1446) is, with good reason, called the restorer of modern architecture. He was the first of the moderns definitely to impress upon architecture an aspect that was essentially classical. Vasari says he was of such exalted genius that he was given to the world by heaven to impart a new spirit to architecture, which for hundreds of years had been lost, "for the men of those times had badly expended great treasures in the erection of buildings without order, constructed in a wretched manner after deplorable designs with fantastic inventions, laboured graces, and worse decorations."* Of great natural mechanical skill and ingenuity, Brunelleschi turned his mind first to the plastic arts, and, forming a friendship with Donatello, was moved with a desire to follow the art of sculpture, in which he soon attained to much excellence. In fact, he almost rivalled Lorenzo Ghiberti in the competition that took place, in 1401, for the bronze doors of the Florentine Baptistery, he being then but twenty-four years of age. Disappointed, however, in this—though he missed the prize by so little as to cover himself with

credit—he resolved to go to Rome with Donatello and to remain there for some years, he to pursue the study of architecture and Donatello that of sculpture. This must have been about the year 1402. It is thought he had by then been fired with an ambition to attain in architecture the premier position that was being denied him in sculpture—for undisputed sway was essential to his ambitious and masterful disposition. From childhood he had kept in mind the unfinished cathedral of his native city, and doubtless listened to many discussions on the difficult problem of roofing its central octagon. Here, maybe he thought, would be his opportunity to acquire fame; and to assist him in the execution of so great a task Rome might suggest a clue. Reaching, then, with his companion, that ruin of one-time greatness, he gazed around, it is said, like one amazed when he beheld the magnificence of its buildings, and without delay "made preparations for measuring the cornices and taking the ground plans of these edifices . . . labouring continually and sparing neither time nor cost." No place was left unvisited or unexamined either within or without the city, and he and Donatello recorded all the good things that came to their notice or within their reach.

* Many will quite reasonably dispute the truth of this stricture upon the architecture of the Middle Ages.

Brunelleschi also "well examined and made careful drawings of all the vaults and arches of antiquity; to these he devoted perpetual study, and if by chance the artists found fragments of capitals, columns, or basements of buildings buried in the earth, they set labourers to work and caused them to be dug out, until the foundation was laid open to view."* For, beside his purpose of restoring to light the good manner in architecture which was then extinct—so that it left him "no time either to eat or sleep"—Brunelleschi had it in his mind continually to discover a means for constructing a dome for Santa Maria del Fiore, a thing which no one had yet had the skill and courage to attempt. He, therefore, specially studied the great dome of the Pantheon, and, says Vasari, "did not rest until he had drawn every description of fabric—temples, round, square, or octagon; basilicas, aqueducts, baths, arches, the Colosseum, Amphitheatres, and every church built of bricks of which he examined all the modes of binding and clamping, as well as the turning of the vaults and arches; he took notes likewise of all the methods used for uniting the stones as well as of the means used for securing the equilibrium and close conjunction of all the parts. . . . The different orders were next divided by his care, each order—Doric, Ionic or Corinthian—being placed apart; and such was the effect of his zeal in that study that he became capable of entirely reconstructing the city in his imagination, and of beholding Rome as she had been before she was ruined." It is no wonder, therefore, he was imbued with the spirit of classic art and became a potent force in changing the course of European architecture. And it seems clear that he adopted the best method of study whereby to carry to a successful end the ambitious project before him.

He returned to Florence in 1407, where, through the reputation he had already gained, much work awaited him. In that same year, with a number of other architects and engineers, he gave his opinion before the Superintendents of Works of the Cathedral as to how the central area of the church should be covered, and prepared a model illustrating his plan. He spent, indeed, several months in this way, making models and machines bearing upon and explaining the intentions that had formed in his mind with regard to the cupola.†

He then set out again for Rome, only to be recalled shortly afterwards to give further details of his scheme. His address to the Syndics and Wardens, at this time, is given in some detail by Vasari. It seems that he

was purposely indefinite in explaining his designs, and, in accord with what was doubtless deliberate policy—resulting from complete confidence in himself as the only possessor of a solution of the problem—he suggested that other advice should be taken and more experts consulted, "not Tuscans and Italians only, but Germans, French, and of every other nation"; for, said he, with diplomatic modesty, "I am confounded no less by the breadth than the height of the edifice. Now if the cupola could be arched in a circular form we might pursue the method adopted by the Romans in erecting the Pantheon of Rome; that is, the Rotunda. But here we must follow the eight sides of the building, dovetailing and, so to speak, enchainning the stones, which will be a very difficult thing." For Brunelleschi had far too much practical insight to think of using the Pantheon dome as a model in a case to which the principle of its construction was obviously unsuited. The problem was of quite a different kind, and even poetic licence cannot admit analogy between the Duomo cupola and the solidly bedded circular cella and dome of Hadrian. The authorities were pleased with Brunelleschi's suggestions, and the confident air with which he promised to carry them out. They desired, however, to have more models prepared, and, not acceding to this, Brunelleschi went again to Rome. While the Syndics hesitated—filled with uncertainty and overwhelmed with the magnitude of a task which apparently they could not conceive a citizen of Florence capable of performing—he resumed once more the study of Roman antiquities.

The year 1420 was reached ere the assembly took place in Florence of that council of experts whose advice he had suggested should be taken. By these masters various and strange notions were propounded, each of which, in turn, was proved equally futile. Brunelleschi alone, as he had confidently expected, possessed and expounded a practicable solution; though the Syndics continued to receive his views with derision. The method was probably too simple to be convincing. For lack of a better proposal, however, and after some further delay, it was accepted, and, having received from Brunelleschi a full explanation in writing—which was imperfectly, if at all, understood—the Syndics ordered him to proceed with the construction of the dome. Even then, in a perverse and tactless excess of prudence, they associated Lorenzo Ghiberti with him as coadjutor in the undertaking; a futile and unnecessary arrangement, likely to be particularly irritating to a man of Brunelleschi's temperament. The way in which he eventually relieved himself of a rival who, however great as a sculptor, was an incapable constructor or architect, is an interesting and amusing story, as related by Vasari. Brunelleschi's association with the Florentine dome

* Vasari—*Life of Filippo Brunelleschi*.

† The Opera del Duomo, near the Cathedral, contains much that is of interest connected with the building, including Brunelleschi's model of the cupola and tambour, another of the lantern, and various mechanical instruments invented by him.

was, in fact, full of unnecessary trials and discouragements, such that it becomes a wonder that his impatient, headstrong disposition was able to bear with them. To his determined resistance to interference and opposition is largely due the eventual entirely successful completion of this, the chief work of his life.*

The Cathedral of Florence, the great and beautiful Santa Maria del Fiore—which replaced the former church of S. Reparata—was designed by Arnolfo di Cambio† and commenced in the year 1298, at which time Dante was still walking the streets of Florence. The instruction given to its author was to raise "the loftiest, most sumptuous, and most magnificent pile that human invention could devise or human labour execute."‡ When Arnolfo died in 1311§ the building appears to have been fairly well advanced, there being reason to believe that the walls of the crossing had reached such a height that three of the arches of the cupola piers were turned—though the exact position of the work, which was subsequently continued by Giotto, Taddeo Gaddi, Orcagna, and others, is very uncertain. The form of the plan, with its very simple nave and apsidal terminations on three sides of the great central octagon, is well known.|| The general effect of the exterior, as intended by Arnolfo, is probably represented in the remarkable fresco attributed to Simone Martini—a masterpiece of Giottoesque painting—in the Cappella degli Spagnuoli (1345) of the Church of Santa Maria Novella. It shows the Cathedral with a dome, but the latter without a drum.*

In its completed form the length of the building is 500 feet, the breadth across transepts 318 feet, and across nave and aisles 128 feet, height of nave 140 feet, and the height of the cupola from the floor to the base of the lantern 296 feet. The extreme height from the ground to the top of the cross is 387 feet.

Arnolfo's work was well constructed, and he appears to have observed special care with the foundations and buttresses, so that the solidity and strength of the structure has never been in question. Giotto continued the work about the year 1341, and the nave was completed in 1369. In the year 1393 a Commission was first appointed for the building

of the dome, the sacristy, and the canonica of the Cathedral.**

At the beginning of the fifteenth century practically the whole of the building was roofed in with the exception of the central octagon, which stood at the level of what is now the base of the drum. With the completion of the tribunes in 1419, on the general lines settled by the Commission of 1366, only the dome remained to be constructed, and Brunelleschi's appointment to the office of "Proveditores" dates from 16 April 1420.††

The width between the walls of the octagon was nearly 139 feet, and from angle to angle 149 feet—the thickness of the wall itself about 16½ feet. No precedent existed for spanning by a dome so vast an area on a support of such form, and the fact that the new work (base of drum) was to commence at a height of 135 feet above the floor did not lessen the magnitude and risk of the undertaking. With the one exception of the Pantheon this was to be the widest spanned dome in the world, and, in fact, it exceeds the Pantheon on the average between the minimum and maximum widths across the octagon, and in that sense may be claimed to be the greatest of all. The Roman dome is 143 feet in diameter, but the circular wall which supports it rises solidly from the ground and is 20 feet in thickness at the top. It was found by M. Chedanne to be of brick, in combination with concrete, laid in horizontal and not radial courses—in other words, to be a species of corbel construction with which were connected the brick ribs radiating on plan towards the dome centre. This dome was, moreover, of somewhat flat curvature and heavily weighted down at its springing to counteract thrust, and, though a great advance on any previous method of construction, represented a cruder and less scientific method than was possible in the problem before Brunelleschi. The masterpiece of Hadrian dates from A.D. 120 to 124, and is still one of the most remarkable, and internally beautiful, buildings in the world. But it was obviously able to furnish little that was applicable to the problem of Santa Maria, except what may perhaps be called the intellectual stimulus which Brunelleschi derived from it. Of its real construction, as we know it in the light of recent discoveries,‡‡ he probably had no knowledge.

* Michael Angelo, Wren, and others, as is well known, suffered from similar irritating and petty persecutions.

† Often, and wrongly, called Arnolfo di Lapi.

‡ The enlightened view of the Florentines in such matters is further emphasised by the plea—put forward when further subsidies for the building were granted in 1338—"that a work so beautifully and honourably begun might be continued and completed still more beautifully."

§ The date of Arnolfo's death is obscure. Milizia gives it as 1300, and Sgrilli as 1330. The latter is unlikely.

|| See *La Metropolitana Fiorentina Illustrata*—Florence,

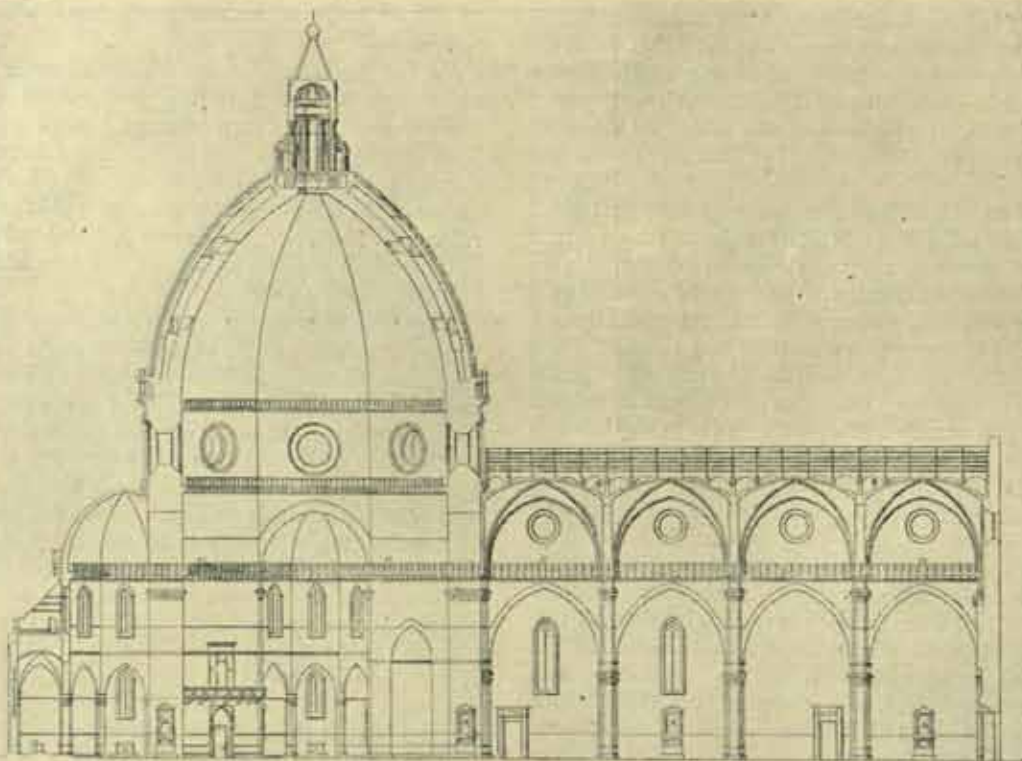
Giuseppe Molini, 1820—from which the engraved illustrations are taken.

* That this was Arnolfo's intention is also borne out in Vasari—"the edifice above the roof must be constructed, not after the design of Arnolfo, but that a frieze fifteen braccia high, must be erected. . . ."

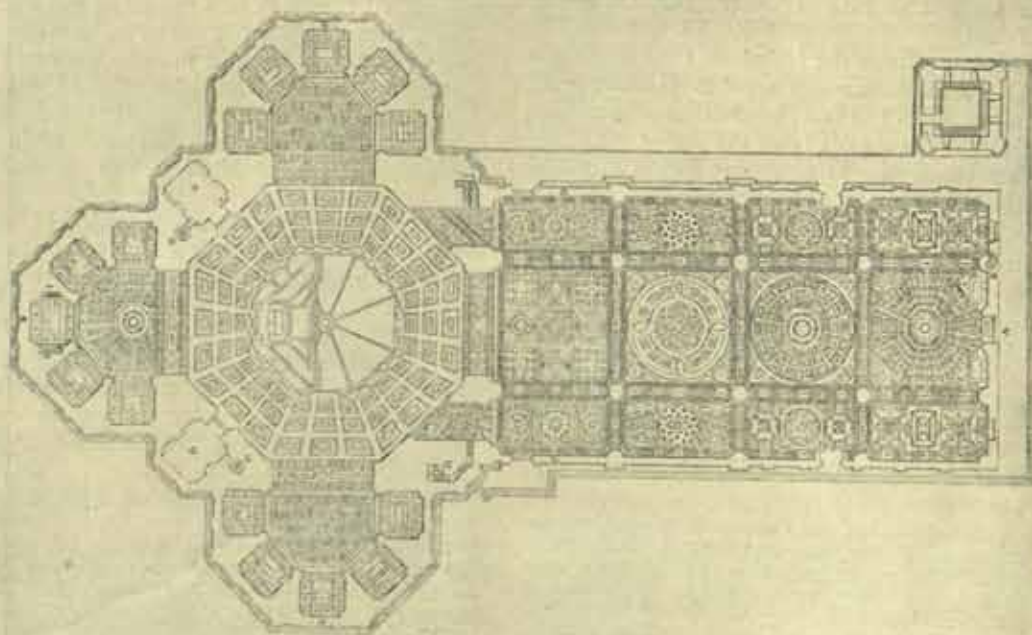
** See Gaye, *Regesta florentina internam Reipublica historiam spectantia ab a MCCXXV ad a MD.*

†† *La Cupola di Santa Maria del Fiore*, per Cesare Guasti—Firenze, 1857.

‡‡ See investigations of MM. Chedanne and Choisy, and Beltrami, *Il Pantheon*.



Sezione del Tempio fatto nella Zona AB.C. da Tacchini 11.

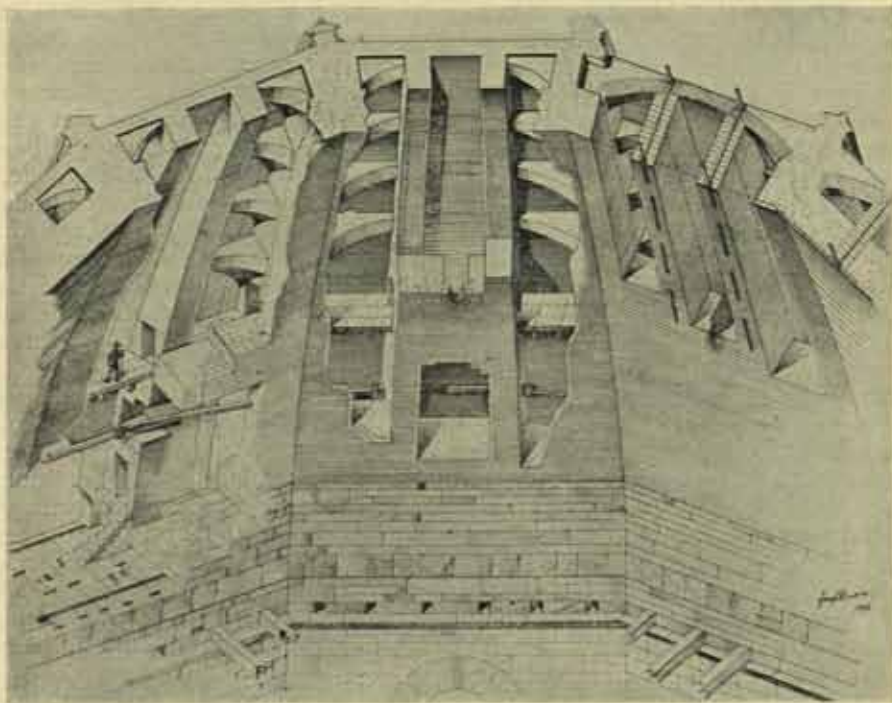


Plano del Tempio di Firenze

PLAN AND LONGITUDINAL SECTION OF SANTA MARIA DEL FIORE. FROM *La Metropolitana Fiorentina Illustrata*, BY GIUSEPPE MOLINI

The primary difficulty which faced those who essayed to cover the vast area of the Florentine octagon was the impossibility of constructing a centering which would support the necessary weight. The conditions, therefore, involved a self-supporting structure, one which, as it rose from the wall, would be in statical equilibrium, and this was precisely what Brunelleschi undertook to provide. He claimed to be able to do it "very easily, without any frame-work whatever." Realising the weakness, for his purpose, attaching to an octagonal plan, he decided "to turn the inner part of this vault in angles, according to the form of the

protection from the weather. A main rib or buttress was formed at each angle and two smaller intermediate ones in each side of the octagon, these being stiffened and bound together, horizontally, by flat cross-connecting arches constructed at intervals in the height, assisted further by encircling ties or chains of oak.* The intended effect was to obtain the rigidity of solid construction combined with the, in this case, equally essential quality of lightness resulting from its hollow or "cellular" form. As executed, the inner vault varies from about 7 feet in thickness at the base to 6 feet at the top, while the outer protective shell



ISOMETRIC SECTION OF DOME (FROM DURM)

walls, adopting the proportions and manner of the pointed arch, this being a form which displays a rapid tendency to ascend," and was such that, when loaded with the lantern, each part would help to give stability to the other. It was, in other words, to be an octagonal vault, of domed form, and somewhat pointed in tendency to reduce thrust on the supporting wall to a minimum, with a corresponding inclination to rise at the apex counteracted by the weight of a substantially built lantern. The principle of the design was calculated to meet most effectively the existing conditions, and displayed a sound sense of practical requirements. The vault construction adopted was formed in two layers, an inner and outer, of which the former was essentially constructive and the latter principally a

averages about 3 feet in thickness. The space between the two is rather less than the thickness of the inner vault, and in this the access passages and staircases are constructed. The ribs are formed of hard stone throughout, the vault walls being of the same material (macigno) for a height of about 45 feet, above which they were required to be of brick or spongite, as should

* See isometric drawing from Josef Durm's *Die Domkuppel in Florenz*, Berlin, 1887. It seems almost impossible to obtain a comprehensive idea of the construction on the spot—only small portions of the internal dome cavity being revealed at a time. The stone is a hard marble and the bricks about the finest and most dense in quality I have ever seen—in fact, the surfaces where much rubbed have acquired the smooth polished surface that one associates with marble. To some extent the internal surfaces are covered with a hard plaster.—F. R. H.

be determined by the masters who built it, "they using that which they consider lightest." The dome alone—apart from its tambour and lantern—embraces a height of practically 120 feet. The main angular ribs being of marble, and showing prominently on the exterior, form an æsthetic connection between the marble facing of the drum and main body of the church and the lantern of the dome, which is built of the same material.

While the form and methods employed suggest Gothic construction it is not really so. A Gothic vault is not built without supporting centering, for its principal members at least, and, in this case, such support was dispensed with, as Brunelleschi well knew must have been so with the Pantheon. His aim, therefore, was doubtless, by light and yet rigid construction, to produce, as far as was possible on an octagonal drum, the effect of a circular-planned dome.* The cross arches between, and in combination with, the ribs or buttresses would induce some such result, and an effect equivalent to a circular shell enclosed within the hollow spaces of the double polygonal walls of the cupola. As such, the dome of Brunelleschi was a triumph of constructive skill. While the circular plan is undoubtedly the statically perfect one, the entirely original method here adopted for dealing with a unique problem constituted, perhaps, as near an approach to the perfect type as the conditions admitted of. It had, we might say, qualities that were at the same time Gothic and Classical, and embodied the structural excellences of both systems. The parts were, in fact, so well adjusted and held together that, raising it evenly, the whole was found perfectly in equilibrium, and, as Vasari says, the builders worked on the scaffolds with as much security as they would have done on the ground beneath. When the construction had reached such a height that it became difficult, and involved great waste of time, for the workmen to descend, Brunelleschi even provided wine shops and eating houses for them within the space of the dome. And, like an example of the perfect architect, there seemed to be no operation, however difficult and complex, that he was not equal to, and "while the stones were under the hands of the stone cutters he would look narrowly to see that they were hard and free from clefts; he supplied the stone cutters with models in wood or wax, or hastily cut on the spot from turnips, to direct them in the shaping

and junction of the different masses."† In this way the dome—apart from its terminating lantern—was finished in the year 1434, and the church dedicated by Pope Eugenius the Fourth in the following year.

The stability of the cupola depending largely on the lantern necessary to complete it, Brunelleschi had devoted much attention to this and had made several models. But even here the same extraordinary mistrust that he had before experienced from the authorities persisted, and others were put in competition with him.‡ This was vexatious to Brunelleschi, though he was able to see its amusing side. His own carefully studied model—which, naturally, was hardly likely to be improved upon—was open to general inspection, and it was almost inevitable that the other designs should become, more or less, copies of it. So much was this so in one case that Brunelleschi is said to have remarked with grim humour that "the next model to be made by this personage will be mine altogether." In the end the right thing was done, and the builder of the dome was commissioned to do the lantern also. He was, however, 66 years of age when the time came (1443) for the lantern to be commenced, and it seemed impossible, with the necessarily slow progress that would be made with it, that he should live to see its completion. He died, in fact, three years later, and the lantern was not completed until 1461. Realising the importance of its construction to the stability of the dome, he described in writing, in the most careful way, how the work was to be done, so that nothing should be left uncertain or doubtful. He, moreover, selected all the block marble with which the lantern was to be built, in harmony with the general facing of the church, and—piled up as it was in the Cathedral square—the populace, gazing upon the huge masses of stone, was amazed that it was proposed to lay so great a weight upon the cupola. And well they might be, for the height of the main body of the lantern to the top of its conical roof (beneath the ball) is 36 bracci, or 69 feet. Its base is 296 feet above the floor of the church,§ and the top of its terminating cross soars no less than 387 feet in the air. The conical roof is of wooden construction with a metallic covering, and the ball and cross were added by Andrea Verocchio in the year 1469.

Realising the magnitude of the whole dome construction, the wisdom of Brunelleschi's insistence upon the raising of the original wall by 41 feet to form a drum

* For information on constructive principles and details see *Five Famous Domes*, by P. S. Worthington, Transactions R.I.B.A., 1889. See also *St. Peter's at Rome*, by F. R. Hiorns—*The Builder*, 6 January 1911.

† Vasari.

‡ Lorenzo Ghiberti, Antonio Manetti, Bruno di Ser Lapo Mazzei, Domenico Stagnano, and others, made designs for the Cathedral lantern.

§ The dome ribs—of the same cream-coloured marble as is used on the exterior of the church generally—have a very imperfect curvature when viewed from the lantern platform. Towards the top of the dome the curve becomes suddenly flatter. The general surface of the cupola, between the ribs, is laid with flat, reddish tiles with the slightly raised rebated joint still commonly met with in and around Florence. The view over the surrounding country from the upper platform is magnificent.—F. R. H.

becomes apparent. Some thrust from the dome was inevitable, and the crowns of the four great arches of the crossing were originally but little below the level at which the octagon had been terminated. It was obviously desirable to make the incidence of thrust

the thrust upon the octagon—grouping together, moreover, quite pleasantly on the exterior of the building. The abutment system for the cupola may, in a restricted and imperfect sense, be said to be somewhat analogous to that of Santa Sophia at Constanti-



BRUNELLESCHI'S MODEL, IN WOOD, OF THE LANTERN

more remote, and the interposition of a drum was Brunelleschi's way of accomplishing this; introducing at the same time some light to the church through the circular windows with which it was perforated. Accordingly the construction of the dome commenced at 176 feet instead of 135 feet above the floor, while the abutting walls and roofs of the main and lesser tribunes, together with the nave roof, assist to support

noble and other domed Byzantine churches—or, at least, conveys the suggestion of being so.

The tambour was an entirely new expedient in dome construction, the prototype of what subsequently became a familiar feature in the modern treatment of the cupola. It has doubtless added much to their external effect, as the examples of St. Peter's at Rome—which followed 150 years later—and St. Paul's,

London, will show ; though it is reasonable to suppose that static rather than æsthetic considerations brought about the Florentine precedent. The high elevation and pointed form of the Santa Maria dome is not, perhaps, quite pleasant in internal effect, but in passing judgment it must be considered that avoidance or reduction

the cupola of the Pantheon, Brunelleschi, in doubling it, substituting the pointed for the round arch and thus increasing the solidity of the vaults, surpassed his models and showed himself original." We have no need to ask, as Forsyth did of the drum of St. Peter's, "What do these columns here? and what do they



CUPOLA OF THE CATHEDRAL

of mechanical thrust formed the essence of Brunelleschi's design, and that this the steep curvature of the vault, held down by the weight of the lantern, certainly effected. In general idea it proclaimed a new architectural conception of first-rate importance. If, as has been well said,* he "imitated ancient art and borrowed

* *History of Florence, 1434-1492*, by F. T. Perrens. See also *Lorenzo de Medici*, by A. Von Reumont, a very splendid work on all that relates to fifteenth century Florence.

support?" for the tambour, like the whole design, is treated with almost naked simplicity, and there is no artificial masking of the construction. Its effect depends on none of the recognised features of ornamental architecture, and is beautiful from its proportions and materials—impressive to the point of grandeur by the simple directness of its treatment. The admiration Michael Angelo is said to have had for it is, therefore, not surprising. "Come te non

voglio! Meglio di te non posso!"* The dome of St. Peter's is raised higher from the ground, but its actual height, as a dome, is not so great as that of the Duomo. And though it has been said, with doubtful accuracy, that in the design of St. Peter's dome "Michael Angelo drew his famous bravado from the Pantheon," the truth will hardly be disputed that "this grand enterprise of Brunelleschi gave him the assurance of performing it."†

The "gallery" and cornice round the exterior of the

Brunelleschi's design, and that his vigorous protest led to its being discontinued. He called it a "gabbia di grilli"—a cage for crickets—and presumably its character and scale impressed him as unsuited to the noble simplicity of the rest of the work. He himself made a design for a cornice, but the authorities disputed about it and nothing was done.‡ The lack of completion, as regards this feature, must undoubtedly be regarded as a blot on the appearance of the cupola.



FINISHED PORTION OF DOME "GALLERY"



WALLING OF UNFINISHED DOME "GALLERIES"

base of the dome, at its junction with the drum, was never completed. Brunelleschi made designs and models for this feature, but through neglect of the Cathedral Authorities they were lost. The portion executed on one only of the eight sides is of appreciably later date, and the work of Baccio d'Agnolo.‡ It is said that Michael Angelo, returning from Rome one day, saw a gallery being constructed which was not of

The interior of the dome is decorated with fresco paintings by Giorgio Vasari and Federigo Zuccherò, but the effect is far from satisfactory. The subjects are of a Dantesque character, and, though in themselves not unsuited to walls that had echoed the damnatory thunders of Savonarola, they appear, as decoration, quite wrong in scale and treatment. The burlesque poem of Lasca Antonio Francesco Grazzini may be

* "Like thee I will not build one. Better than thee I cannot!"

† Joseph Forsyth, *Remarks on Italy*, 1824.

‡ The two small views were taken by projecting a hand camera through the gallery balustrade. The effect of the rough unfinished walling is extraordinary at close quarters.

§ See Milizia's *Lives of the Celebrated Architects*.

taken to embody a popular view of this decoration, with which it is difficult not to sympathise :—*

"Giorgin, Giorgin, debb'essere incolpato—
Giorgin fece il peccato,
Presuntuosamente il primo è stato
La cupola a dipingere;
E il popolo Fiorentino
Non sarà mai di lamentarsi stanco
Se forse un dì non se le dà di bianco."

Though the dome of Santa Maria was the essentially great achievement of Brunelleschi's life, it is perhaps his other works that identify him more particularly with the Classic revival—such as the Florentine churches of San Lorenzo and Santo Spirito, the Pazzi Chapel of Santa Croce, and the Badia at Fiesole. The work at this last shows the perfection of refined taste and is, perhaps, worthy to rank with the finest art of any time. In breadth of treatment, proportion, and in the detail of its ornament it is altogether delightful. There is in the Pazzi Chapel an originality and sense of scale which is surprising in the period of its execution, while the two first-mentioned churches take us at once to an entirely fresh treatment of the Basilican plan, combining, with the strong suggestion of the Early Christian building, new features in arcading, vaulting, and dome that remove any possible sense of mere copyism or the reproduction of ancient work. As with his more immediate predecessors and successors, the human quality—so characteristic of Early Renaissance work—is very apparent in all that Brunelleschi did. A suggestion of Gothic influence survives, but the dominance of his Roman studies is clear, there being a surprising Classic refinement, almost Grecian in quality, in all his ornaments, mouldings, and details, while he definitely re-introduces the use of the "orders" and other distinctively Classic features. Not only was his great dome the prototype of Renaissance domes, but his other work laid Europe under an even greater debt in that it was largely instrumental in changing, in a most striking way, the whole course of its architecture. Herein, doubtless, lies the real importance of Brunelleschi's life and work. As has been well said, † he "demonstrated the benefits derivable from a study of Roman examples and processes," and, under his genius and untiring industry, the building arts and trades were brought to that condition of efficiency which rendered subse-

quent achievements possible. Consumed with admiration for what remained of the magnificence of Rome, which he had studied so long and so well, he showed with forceful insistence the way to the purer aspect of the revival towards which the Pisanos, Arnolfo di Cambio, and others appeared to be making in a more hesitant way. To have wrought so great a change was extraordinary in a man who, in early life, had witnessed the construction of buildings still in the Giottoesque manner, for Santa Croce and Or San Michele may be so described, and both were completed while this keen, observant man was walking the streets of Florence. He is, therefore, rightly regarded as the restorer or founder of Modern Classical Architecture—the father of that great Renaissance movement which took definite shape from his time and through his influence. Therefore, we may say, as Milizia did of Vignola, that architecture is eternally obliged to him. Throughout his strenuous life he received relatively little of praise and encouragement, and much of opposition and abuse, but upon his death he was worthily laid to rest, at the public expense, in the church for ever to be associated with his name and fame—a large number of his brother artists, more especially the poor and unfortunate, whom he had constantly befriended, paying the last visible tribute of their affection and respect. So left he to the world "the memory of his excellence and of his extraordinary talents . . ." that from the time of the Greeks and Romans there had been no more admirable genius. A mural memorial tablet with a portrait bust of him by Buggiano, his pupil and adopted son, was placed near the entrance to the south aisle of the Cathedral, close to that of Giotto. Its original inscription was composed by Carlo Marsuppini, the then Chancellor of the Republic, and to it Gio. Battista Strozzi added later the charming :

"Tal sopra sasso sasso
Di giro in giro eternamente io strussi;
Che così, passo passo
Alto girando, al ciel mi ricondussi."†

Looking back on his work one feels that it was so; for what is beauty if the creation or enjoyment of it does not elevate and lead to the celestial—even though, as Fitzgerald said, there is no competition among great artists and none is first in the Kingdom of Heaven.

* In fact, I agree entirely with the sentiment of the poem. The paintings, as decoration, seem about as bad as they could be—enormous figures, say 20 feet or so in height, flung about in (distorted) naturalistic attitudes with no regard for decorative effect or the form of the dome. As a result, the beauty of the curved surface, as viewed from the floor, is entirely lost, and might almost as well have been a flat ceiling. Even the colours are crude and disturbing. But I fear the whitewash

brush, as a cure, is not so favoured in Florence now as apparently it once was.—F. R. H.

† W. J. Anderson, *The Architecture of the Renaissance in Italy*.

‡ "As stone on stone I raised,
As course on course for evermore I piled;
So tend my steps, pace following pace,
To my blest home in heaven."



CAIRO: MOSQUE OF IBN TULŪN. COURTYARD

Muhammadian Architecture in Egypt and Palestine*

BY WILLIAM HARVEY

IT would be difficult to find any architectural theme that has excited more vigorous controversy or elicited more diametrically contradictory expressions of opinion than the subject chosen by Mr. Martin S. Briggs [F.] for his book *Muhammadian Architecture in Egypt and Palestine*. Various European critics have pronounced their admiration or their abhorrence of the Muhammadian style; and while it is impossible to reconcile their estimates of its value, the difficulty of a fair appreciation of its worth is at least recognisable. Eastern architecture must necessarily interest a people like the British, whose common speech is riddled with proverbial expressions drawn from an Oriental book, whose infants play with Noah's ark as a familiar object of the nursery and whose politicians and administrators endeavour to direct the affairs of enormous and thickly populated Oriental territories.

It is, perhaps, because the East is so inextricably bound up in our island existence that a Briton feels himself impatient and critical when faced with an art

and a life for which he seems to possess affinities, but which, none the less, obviously eludes his complete comprehension.

Had the traveller-critic to set out in person and arrive under the blue sky of Egypt before he first tasted the fruit of the date palm, or could he read the *Arabian Nights' Entertainments* for the first time on Egyptian soil as a stranger in a strange land, real appreciation and sound criticism might come to him more naturally.

The immense differences in habits of life dictated by climate and tradition would be apparent, comparison with our Northern methods would be recognised as ridiculous as well as odious, and the traveller would be enabled to accept and enjoy the art of the country at its face value as the product of conditions whose novelty would command his attention and which he would begin to study together with their effects upon human creative ability.

But this is very far from the realm of practical politics. Old Oriental associations have become part of our being, and the Briton standing at the counter of the travel bureau in his home town unconsciously

* *Muhammadian Architecture in Egypt and Palestine*. By Martin S. Briggs [F.], Author of "Baroque Architecture," etc. Oxford: At the Clarendon Press. 1924.

employs Arabic numerals in making out the cheque in payment for his passage. That our English method of writing numerals should differ from the modern Arabic in the length of a dash or the size of a dot only serves to illustrate the inextricable mixture of ill-assorted knowledge and misconception of the East which comes to the Briton in the course of his normal upbringing. The European critic is handicapped in very much the same way and possesses, in common with the Briton, the tendency to bring with him to the East a ready-made standard of criticism to which Muhammadan architecture is required to conform. Where the difference between the standard of criticism and the object under examination is so great as to present obvious incompatibility of measurement, the critic falls back upon the pleasantly vague realm of possible first causes and triumphantly discovers that all that is good in Muhammadan art derives itself either from some ancient contact with the traditions of his, the critic's, native land, or with some religion, person, place, or thing exterior to itself which happens to have enlisted the critic's sympathy.

The Roman observer will have it that Arab architecture originates from seeds sown by ancient Rome; the Coptic sympathiser discovers a Coptic architect; and the Armenian sympathiser finds evidence of Armenian architectural genius underlying any notable Muhammadan work. Whatever the designer's nationality, he is invariably made out to be a non-Muhammadan, until the centre of interest shifts from the question of authorship by Christians to the marvellous power possessed by the Muhammadan client of getting such highly satisfactory results from alien craftsmen.

While recording in his pages the pronouncements of former writers which bear unmistakable evidences of partisan spirit, Mr. Briggs shows himself well qualified to take a more impartial view of his subject, and, without expressing an opinion, calls his readers' attention to the difficulty of exacting exquisite workmanship from reluctant bondsmen. He makes it appear, too, that Muhammadan architecture is the genuine expression of a distinct faith and that the several magnificent buildings created for its purposes inevitably conform in the largest measure to its fundamental requirements, whatsoever the personal religion of the designer and craftsmen.

The relations of European architects with their clients differ considerably from those which subsisted between an Oriental despot and his designer-craftsman, for the system of direct contract implied a knowledge and appreciation of architectural form and detail on the part of the employer possessed by few English amateurs.

From the tale of Ibn Tutun and his Coptic architect, as retold by the author in connection with the particulars given of the upbringing of Ibn Tutun, it appears

that this governor of Egypt was able to supply his architect with information derived from his personal recollections of the great mosque at Samarra in Mesopotamia, which affected the design of the brick and plaster piers and of the minaret with its external spiral stair.

The interest of the Oriental client in the projected work is very keen, personal and highly instructed even at the present day, and was certainly not less so in the mediæval period. The setting out of the building on the site mutually by the client and the craftsman-contractor is a function which differs intensely from our routine of setting out by the builder's foreman from a hard and fast plan. On this point Mr. Briggs gives his own translation of a passage from *Abd al-Latif Relation de l'Egypte*: "The architect, with the help of a bag of plaster, marks out on the ground the boundaries and division walls of the building, according to the instructions of his client, then the actual work of construction is begun."

In the rocky districts of Palestine the bag-of-plaster method is, or was in 1909, exchanged for a still more direct use of corner stones temporarily placed in position by workmen and removed from point to point until all parties are satisfied that good results have been obtained, when the stones are mortared into position.

The incompatibility of exact geometry with these apparently haphazard methods has been pointed out by M. Gayet, who insists that for the elaborate masonry of certain buildings very accurate detailed drawings must have been prepared, but the system of design on the site by a process of adaptation and adjustment of the material is relied upon far more than is the case with us. The combination of a profound knowledge of the science of descriptive geometry with the discretion to use or to abandon absolute symmetry as the case demanded was a special function of craftsmen employed by the Muhammadans.

The art of suggesting a reasonable point of view by the presentation of the highly imaginative but mutually contradictory accounts of former writers is exemplified in several pages of Mr. Briggs's work, and the reader may not find himself called upon to give very serious consideration to the quotation from M. Gayet concerning Arabic geometrical design: "The pattern derived from the multiplication of the square or the octagon will awaken the idea of the unchangeable and the eternal, that based on the heptagon suggests a vague and restless mystery."

In other cases where the author ventures to give his own summing up of the evidence his personal knowledge of the monuments serves him well. Invited to decide whether colour rather than form is the predominant factor in Arab art, he pronounces in favour of its excellence in both directions. "The elaborate decoration of walls and domes was incised rather than



JERUSALEM; SABİL OF QĀYT-BĀY
IN THE BACKGROUND, THE QUBBAT AS SAKHRAH, OR "DOME OF THE ROCK"

modelled, though it must be borne in mind that the strong light of Egypt gives nearly as much value to a line scratched on stucco as the atmosphere of England does to bold stone-carving, and this is another in-

minarets, the Arabs showed that they were perfectly aware of the value of shadow and silhouette."

On the origin of stalactite ornament the reader is left to infer, in the absence of a definitely stated



CAIRO: MOSQUE OF MU'AYYAD. MINARETS

stance, like the delicate mouldings of the Parthenon, of art adapting itself to local conditions. But, on the other hand, in their embattled or foliated parapets, in their deeply recessed portals, and, above all, in their

opinion, that Mr. Briggs agrees with the conclusion arrived at by the late R. Phéne Spiers, if not with all his arguments in detail, that the first home of the stalactite was in Mesopotamia. The author's refusal

to see any structural value in stalactites can hardly apply to their use as masonry corbels at the springing of an arch or niche, where they perform the very valuable services of the *tas-de-charge* in the lower courses of a Gothic vault. The use of stalactites in plaster and woodcarving is, of course, purely ornamental.

This review, or even a far longer one, would fail to do justice to the detailed research with which the work has been constructed or to the multitude of interesting facts presented in both text and illustrations. It may,

however, be confidently stated that serious students of Muhammadan architecture will read Mr. Briggs's treatise upon the subject whatever else they leave unread, and, whatever their personal views upon the many controverted questions the style presents, they will recognise the impartiality of a sound historian underlying the attractive presentation of the whole volume.

*** The Editor desires to acknowledge his indebtedness to the Oxford University Press for the illustrations in this article.



PROVINCE OF FAYYŪM: THE TOMB OF A VILLAGE SHAYKH

M.S.B. del

Review

MODERN ENGLISH ARCHITECTURE. By Charles Marriott. Chapman & Hall, Ltd., 1924. 21s. net.

This book is written by an understanding layman—one who is, we suspect, also somewhat of a philosopher. A point of view is, therefore, presented which the thinking architect doubtless will accept, but which he does not often formulate, possibly because he is of necessity so engrossed with the business of architecture that he overlooks its philosophical implications.

This, however, is only half an excuse, for in other phases of thought, in science, in politics, and in religion, there is a continuous attempt to beat some shape into anarchy of thought, to trace whatever thread of system there may be in the apparently incoherent life we are spinning; to try and make the inadequate cloth of our ideas cover the nakedness of life as it presents itself to us; in other words, to philosophise about our activities.

It is rare, however, to hear of anyone sitting down quietly to philosophise about architecture: the philosophy of architecture as a subject has no place in the teaching of our schools, and its discussion is avoided at headquarters. Only at rare intervals are we invited to turn aside and picnic in the woods of philosophy, but after a hasty meal we rush off again to our common activities, lucky if we escape mental indigestion.

The last snack we had was Mr. Lionel Budden's *Introduction to the Theory of Architecture*, and previous to that we picnicked ten years ago with Mr. Geoffrey Scott upon the *Architecture of Humanism*. We therefore welcome Mr. Charles Marriott's invitation to become amateur philosophers again when he tries to establish some relation between Modern Architecture and modern social conditions by insisting that "an improved architectural lay-out corresponds with an improved social lay-out," which, when applied to such a thing as the reconstruction of Regent Street, inevitably leads to the conclusion that "the only rational way to preserve Nash's Regent Street would be to go back to the shopkeeping of Nash's day."

The real point at issue, therefore, in the Regent Street controversy is not about two kinds of architecture but two kinds of shopkeeping: the economic factor, as usual, rules the situation in spite of the pious opinions and wishes of any committee that may be appointed for the control of taste.

When Mr. Marriott comes to the consideration of modern domestic architecture we find ourselves in a different atmosphere, explained possibly by the relation, not altogether fanciful, which he endeavours to establish between the lack of imagination and justness in the design for our churches and shops and the uncertainty

and inconsistency in the moral foundations of our religious and economical systems.

"It would be untrue to say that the general superiority of modern English houses to modern English churches and commercial buildings is due to the fact that our architects can design in the one and not in the others. The simple truth—and it bears on the whole subject of architecture—is that houses give them a better chance because they rest upon a more secure moral foundation."

Thus domestic work, being designed subconsciously with more definite regard to the natural instincts of the average Englishman, in the felicitous words of Professor Santayana, "can be made to bend and cling like ivy round the inner man." "The circulation of the blood" is in the design of our houses, whereas other types of our architecture are often mere "simply shells."

We are therefore brought sharply in front of Mr. Marriott's thesis again, which to all intents and purposes is a criticism from an unusual angle of the old nineteenth century fallacy of art for art's sake. A thesis which may be summed up roughly in his own words, "Great architecture cannot be got out of architecture alone."

In conclusion, we question whether the excellent illustrations given in the book really are representative of English architecture of the twentieth century: are they not rather examples which show what can be done in their brighter moments by carefully trained minds to comply with exceptional circumstances and conditions?

Surely the architecture that is characteristically modern is to be seen in the mass of buildings forming the minor streets of the City, the cotton and woollen towns of the North, the Black Country and Suburbia everywhere.

This is modern English architecture expansive and virulent, typical of the time in a sense more truly than the illustrations in Mr. Marriott's book.

This may be a somewhat extreme way of looking at things, but judging from the manner in which Mr. Marriott uses the word architecture we are inclined to think he would agree with us; his suggestion, in which we concur, "that mere building apart from æsthetic considerations is impossible" requires us also to admit that "the meanest building has an architectural character that may be a very bad one."

Such a conclusion, so judicious yet so unexpected, raises at once the suspicion in our minds whether the examples chosen are really representative of modern English architecture.

We must point out one mistake on page 151. "The late Mr. C. F. A. Voysey" is an error: he is the present master of the Art Workers' Guild, and very much alive.

W. E. VERNON CROMPTON [F.].

Exhibition of Modern British Architecture

AT THE BRITISH EMPIRE EXHIBITION: OPENING CEREMONY

On Monday, 26 May, the Earl of Crawford and Balcarres formally opened the Exhibition of Modern British Architecture at Wembley Exhibition, in the presence of a distinguished company.

THE PRESIDENT R.I.B.A. (Mr. J. Alfred Gotch) called upon Lord Crawford to open the Exhibition.

THE EARL OF CRAWFORD AND BALCARRES (Hon. F.R.I.B.A.): You must all be aware of the object of this Exhibition. It is to show the work of British artists, extending back for some twenty years, and representing all parts of the British Empire, at home and overseas. It is good, in the first place, that the art of architecture should occupy so prominent a place in the Palace devoted to the arts in general. Here we are, immediately on the right of the main entrance to this great building, thus occupying a position of primacy which all artists, whether they be sculptors or painters, or indeed musicians or poets, will readily concede to the mother of the arts, namely, architecture. The Exhibition, though representative, I am glad to say is not over-representative. It is true that we have got here some 450 examples representing the work of no fewer than 300 architects, from the United Kingdom, from Canada, from India and from South Africa. Australasia, alas! is not yet represented, the exhibit not having arrived in time for this occasion, an omission I specially regret, because some admirable work has recently been accomplished in the great Continent of Australia. The Exhibition is representative, roughly covering about 20 years, though at the same time representing the work of a good many generations of architects, for we have illustrations of the work of the veteran architect, Sir Thomas Jackson, at one end of the scale, and at the other end of the scale we have reproductions of work performed by young men and women in their twenties. We see all styles, all characters, all methods and all objectives. If you look through the catalogue you will realise how wide is the scope to which this art is devoted: a college of music, a city hall, a town hall, a school, a music room, a war memorial, a dining-room, banks—there seem to be many banks in the British Empire—public baths, a church, a cathedral, a convent, factories, country houses, business houses, and so on, showing that, as time goes on, those who occupy commercial or business premises are, happily, coming to realise that for distinction, and perhaps also for success, the more they enlist the services of a well-qualified artist, the more likely they are to do credit to themselves and credit to the community in which they live. You will notice that the walls are entirely occupied by photographs or drawings; there is none of those maddening plans so

agreeable to the architect and so deterrent to the layman, like most of you and certainly like myself. I believe some architects disapprove of this. Photography, often enough, does not convey the full significance of the building, and in some cases, they tell me, invests it with a dignity and charm which originally it did not possess. But, after all, this Exhibition is not prepared in order to be a technical exhibition for technical men; it is meant to appeal to the public as a whole, to show the vast crowds who come here (Sir Lawrence Weaver tells me that a day or two ago no fewer than 15,000 people passed through this particular building) the effort and the achievement of architecture. The Exhibition represents the effort, the progress and, I hope, also the stability of the art of architecture. There is plenty of scholarship, too, plenty of originality. Personally, I do not look upon originality as an objective in itself; those who try to achieve originality merely because they despise the past seldom produce anything really worthy of the present. But originality of thought and of scholarship is, of all things, an excellent factor in work as applied to the requirements of our Empire, for we have every variety of climate, of sky, temperature and geology, each of which must, and should, have its influence upon the local architecture, and in and from each of which much good inspiration can be drawn. This is a really national British Exhibition; nobody going round these rooms could ever be deluded into saying that what they see before them is the work of Italian, German, or Scandinavian artists. What you see is British and essentially British; what is gathered here together is Imperial and essentially Imperial. That is what we want to foster and to stimulate—the strength of a British ideal, tempered by the wisdom of the past and drawing lessons from all that is most fruitful in our own day.

I hope that the public is going to patronise this Exhibition as well as it deserves. I hope that the numerous artists who will be coming to London this summer will likewise make a point of seeing it. It will do them good to see our work; it will do us good to be brought into contact with young and living minds from overseas. The interaction will be profitable to both.

Lord Crawford then declared the Exhibition open.

THE PRESIDENT, in proposing a vote of thanks to Lord Crawford, said: We have all listened to what Lord Crawford has said with great pleasure and have admired the discrimination of his remarks. With regard to what he said about the plan, I quite agree with him, although, as an architect, one always deplored the

absence of plans in an architectural exhibition; in fact, an architect cannot thoroughly understand the dimensions unless he has a plan to guide him. But on this occasion, as the principal appeal is to the public, I think it is wise not to have had a great mass of matter which would have been unintelligible to them. I should like to congratulate Sir John Simpson upon these rooms, which are extremely simple in their adornment and are admirably lighted.

I have the greatest pleasure in proposing a vote of thanks to Lord Crawford for his kindness this afternoon.

SIR LAWRENCE WEAVER proposed a vote of thanks to the Royal Institute of British Architects, to Mr. Gotch, its President, and to the Architecture Club and Mr. Squire, its President, for their very successful labour in gathering together what Lord Crawford had said was a most representative show. The Exhibition had organised all the exhibits inside the galleries through various bodies and various committees, but he was sure that none had been more successful than the Institute in gathering together—which was a difficult thing—an entirely representative show of British architecture.

The Exhibits

BY RONALD P. JONES, M.A. [F.]

The Exhibition now being held in the four "short period" rooms of the Palace of Art at Wembley represents work done in Great Britain, the Dominions, and the Colonies during the last fifteen years. In actual fact, this means only ten years of building, divided symmetrically by a five-years interregnum, the effect of which has still not entirely lost its force in many directions of architectural activity.

In the Foreword to the Catalogue it is claimed that "an Exhibition such as this would perhaps have been impossible only a few years ago. But recently, exhibitions of architecture were confined to the galleries of the architectural societies, where they were seen only by architects and students, and to the architectural room at the Royal Academy, where they were seen chiefly by people who had wandered in by mistake and people who only wanted to escape the crowd."

But is the change, after all, so great? The Palace of Art is to the general public mainly a Picture Gallery, for admission to which an extra charge is made, and the short period exhibition of the moment is sure to be regarded as a sort of side show.

"Caelum non animum mutant qui . . ." transfer the scene from Piccadilly to Wembley! At 4 o'clock on the day after the official opening exactly eight persons were present in the four rooms, including the writer of these notes; and of the eight, three merely paused to glance at a model on their hurried voyage to the adjoining picture gallery, while one occupied the only chair visible in this part of the building, and was obviously resting and enjoying the sacred and awe-inspiring hush which is so familiar in the architectural room at Burlington House, and is here even more restful by contrast with the noise and bustle only a few yards away, where a seething mass of people struggles in the queue for the Queen's Doll's House—in itself certainly a work of architecture, but probably making its appeal to the public mind on other grounds.

The limit of fifteen years which has been taken as defining the term "modern" happens to include the close of a period of design which we now see to have had its characteristic point of view and treatment of design and detail, a point of view which we no longer hold, and which definitely dates the buildings in which it prevailed. It is questionable whether even yet we are far enough away to judge it dispassionately in the process of architectural evolution: but the sister art of music has just provided a parallel case in the revival of Strauss's masterpiece, "Der Rosenkavalier," after an interval of eleven years since its first appearance in London: for it is only now that we can disentangle our impressions of it from the merely temporary effects of novelty and fashion of the moment, and appreciate the greater qualities which have survived and will give it permanent value. This architectural period is typified by a group of large official buildings which included the War Office, the Mersey Dock Board building in Liverpool, and the Belfast City Hall (which is included in this exhibition): they all represent the "competition manner" of that time, when the scale of the design was small and the elements of the composition elaborate and crowded, as compared with the greater simplicity and severity of post-war buildings of the same kind.

This tendency to simplification can be seen at work all through the first room, which provides a good general survey of recent building for secular purposes, official, civic, professional and commercial, nearly all expressed as variations on a classical theme. There is, to begin from the Empire point of view, the reticent classic of the Royal Palace, and the ornate "grand manner" of Australia House, asserting itself, as the headquarters of a vigorous young Dominion should do, but always within the limits of dignity; while the civic section shows the severe "grand manner" of the Glamorgan County Hall, and the free individual

classic of the London County Hall. Educational life, again, is represented by the severe "neo-grec" of Haileybury College Big School, and the free "neo-grec" of the Liverpool Students' Union. The semi-public life of the club by the French classic of the Royal Automobile Club, with its graceful family likeness to Gabriel's façades in the Place de la Concorde—a likeness all the more appropriate since the French Automobile Club now dwells in part of his western block; and by the typically English classic of the Carlton Club in its new suit, which has just replaced the rapidly decaying splendours of the Venetian cloak of Sansovino. Then we pass to commercial architecture on the grand scale, the stately classic of Wolseley House and the modernist classic of Messrs. Dickins and Jones, with its insistence on rectangular forms to the complete exclusion of all the expected curves and rounded surfaces; and, as a counterblast to the whole classic theme, Messrs. Liberty's half-timber madrigal, a piece of "period scenery" raised to the highest point of design and craftsmanship.

The recreational life is provided for by the brilliant experiment at Brighton in the problem of the cinema theatre, where the function of the building itself is new and comparatively unexplored, so that tradition has little weight here, either as a guide or as a burden.

Another modern problem has only one illustration, in the smoking room of the ss. *Tuscania*. The internal treatment of the great passenger steamer has never yet received its own special consideration, as the clothing of a structure profoundly different from the ordinary "building." It may even be argued that if architecture is a matter of building, this is not a subject of architecture at all, and properly comes under the head of decorative furnishing. But it is at any rate just as architectural as the internal treatment of a steel-framed hotel or office building, except that in the steamer, being a floating structure, the use of the column as a solid support seems inappropriate, and it should only logically be used in a decorative and playful form, as in the "treillage" architecture, which is already used for the sheltered deck verandahs.

Domestic architecture, as might be expected, holds a less predominant place than it would have done in an exhibition twenty years ago. The last ten years have been a difficult period for the type of house in which British architecture has always excelled—the country house of moderate size, large enough for some symmetry in design, but not too large to lose its homely and private quality. Even here, there is noticeable a slight change of type from the Georgian "Ardenrun," which only just comes within the time limit, and the main impression is of a long, low, and rather rambling kind of house, in different "vernaculars" according to district—the Cotswold stone of "Nether-Swell," the brickwork of "The Cloisters," and the

partly timbered version of the old manor at North Munstead.

The next two galleries reproduce, with variations, the same survey of British work, since the photographs are grouped not by subject, but by designer. The rebuilding of the Duchy of Cornwall estate in Kennington shows the modern method of dealing with the poorer quarters of a great town, and the new Middlesex Guildhall is one of the best recent examples of the recognition of historic surroundings without sacrificing originality of design.

Here, and in the remaining British section, the most interesting development is that of the Branch Bank, which has followed on the great amalgamations which have taken place in the last few years. The bank is in a specially good position as a building patron: it has ample funds to use, and some architectural dignity and display are appropriate as symbolising its financial stability. On this theme there are many variations, the Georgian of Andover, so exactly of its period that one might easily sketch it as a genuine example; the half-timber of Chester, the severe classic of Southport, and the more ordinary versions based on seventeenth and eighteenth century brick or stonework.

The ecclesiastical section shows a good deal of traditional gothic to which it seems difficult now to impart much living interest, though the Thistle Chapel at Edinburgh shows that it can still be done; but this wall is dominated by the gothic in the "grand manner" of Liverpool Cathedral, which has now reached a stage of completion when its greatness can be partly realised. There are also some experiments in Byzantine brickwork, and in the design of church interiors in large unbroken masses, which may trace their ancestry back to the east end of Monreale Cathedral.

In the fourth room the Dominions are represented by forty fine photographs of Canadian architecture from the large collection which was seen at the Institute earlier in this year. All these are dated, which gives additional interest to the study of their design, and should certainly have been done in the case of the British exhibits. The point of special interest here is to trace the influence of British and French tradition in domestic work, and of recent American design in larger and more public buildings. The latter is evident in the Union station at Toronto, which recalls externally the Pennsylvania, and internally the Grand Central, at New York: in various office buildings which approach the sky-scraper type, and show some interesting vertical treatment leaning towards gothic in some buildings and classic in others; and in the C.P.R. hotel at Vancouver, which is an example of the piling up of subsidiary masses round a central tower—a form of design which has just been forced upon New York by recent legislation controlling the setting-back of high buildings. French influence

occurs in the C.P.R. hotels, where a château type, originating from the Château Frontenac at Quebec, seems to have been adopted generally, just as our "multiple shops" adopt a standard design of shop-front with which we thereby become familiar.

The next wall contains some illustrations of a classical University building at Johannesburg, some buildings from the new Delhi, and some from the less new Calcutta; and then the Exhibition suddenly and unexpectedly comes to an end, so far as the Dominions and Colonies are concerned, and fades away with a miscellaneous supplement of British examples. Not a single building is illustrated from Australia or New Zealand, and, except for a photograph of a model from Trinidad, nothing from the more tropical colonies, where there are so many interesting problems of the adaptation of European forms of design to new conditions of climate and surroundings and material.

In consequence of this, the Exhibition fails to be really representative of the whole Empire, and the British section occupies an unduly large share of the wall space. But for the fortunate accident that the Canadian photographs were available on the spot, it might have appeared as if the Dominions and Colonies had no modern architecture to show at all.

Amongst those who accepted invitation to the opening ceremony were:—The Duke of Devonshire, the Earl of Arran, the Earl of Strafford, the Lord Bishop of Oxford, Lord and Lady Leigh, Lord and Lady Buckmaster, Lord and Lady Stuart of Wortley, Lord and Lady Anslow, Lord and Lady Treowen, Lord Wyfold, Lord Riddell, Lord and Lady Bethell, Lord and Lady Waring, the Master of Elibank and the Hon. Mrs. Gideon Murray, Sir Frederick and Lady Lugard, Lady Holmes, Lady Tomlin, Lord Mayor of Birmingham, Sir Arthur and Lady Greer, Sir Charles and Lady Hobhouse, Sir Lulham and Lady Pound, Lieut.-General Sir Herbert and Lady Miles, Lady Zia Wernher, Lady Guggisberg, Lieut.-Colonel Sir Travers Clarke, Sir Stanley Leathes, Sir Thos. Mackenzie and Mrs. McDonald, Sir Percy and Miss Simmons, Sir Frank Baines, Sir William Hale-White, Sir Campbell Stuart, Sir John W. Simpson, Sir Hall and Lady Caine, Sir Charles Morgan, Sir Banister and Lady Fletcher, Sir James and Lady Crichton Browne, Sir Charles and Lady Walston, Sir Charles Starmer, Sir Charles and Lady Allom, Sir John and Lady Lavery, Sir Gregory and Lady Foster, Sir Israel and Lady Gollancz, Sir George H. Hume, Sir A. Brumwell Thomas, Sir James and Lady Allen, Sir Charles and Lady Ruthen, the Mayor of Stoke Newington, the Mayor and Mayoress of Hackney, the Mayor and Mayoress of Camberwell, the Mayor and Mayoress of Marylebone, the Mayor and Mayoress of Shoreditch, the Mayor and Mayoress of Islington, Major-General Seely, Mrs. S. A. Barnett, Major-General and Mrs. Guise Moores, Brig.-General Magnus Mowat, Miss Belle Lewis, Brig.-General C. E. Rice, Colonel and Mrs. Hellard, Colonel and Mrs. Conway Mason, Colonel and Mrs. Liddell, Colonel F. S. Leslie, Lieut.-Col. Symonds, Major and Mrs. Haldane McFall, Major and Mrs. Crooke, Major and Mrs. C. T. Lawrence, Major Belcher, Major and Mrs. H. C. Corlette, the Vice-Chancellor, University of London and Mrs. H. J. Waring, Mr. G. L. Pepler, Mr. L. Cope Cornford, Mr. C. F. A. Voysey, Mr. Allan G. Wyon, Mr. Manning Robertson, Mr. A. G. R. Mackenzie, Mr. C. Cowles Voysey, Mr. H. G. Courtney, Professor and Mrs. R. Anning Bell, Mr. and Mrs.

Of the models exhibited, that of the British Museum Extension is extremely effective, and the building lends itself specially well to a flat elevation model. The domestic models are rather too small in scale for the size of the rooms, and one could wish that the Royal Academy had been able to send over Sir Reginald Blomfield's big model of the Menin Gate, which suffers *vice versa* from its cramped surroundings at Burlington House.

A small scale model of any object appeals to the surviving toy-instinct in all of us, whether it is merely an animal family, or reaches the rapturous perfection of the Bassett-Lowke railway engines, or the Atlantic liners of the Shipping Companies' windows, or the scenes of colonial life which are so attractive at Wembley. But regarded as an illustration of architecture, a model must have a certain scale and dignity, or else the spectator's attention is taken up rather by the ingenuity of the work itself than by the merits of the design which it represents.

Taking the Exhibition as a whole, it may be said that within its limits of space and completeness, it gives an interesting and encouraging impression of recent architecture, and so far as the British section is concerned, it is fully representative of our best work and present-day point of view.

John Walter, Mr. Digby L. Solomon, Mrs. Cloudesley Brereton, Mr. Walter Cave, Mr. Walter Tapper, Mr. H. D. Searles-Wood, Mr. and Mrs. E. B. Musman, Mr. and Mrs. W. J. Kieffer, Mr. and Mrs. E. Stanley Hall, Mr. and Mrs. H. P. Burke Downing, Mr. and Mrs. Sydney Kitson, Mr. H. A. Newton, Mr. and Mrs. T. P. Bennett, Mr. and Mrs. Eustace Frere, Mr. H. Granville Barker, Mr. G. O. Lloyd, Mr. and Mrs. W. H. Evans, Mr. and Mrs. Maurice E. Webb, Mr. W. H. Atkin-Berry, the Secretary, British School at Athens, Mr. and Mrs. George Evans and Miss Evans, Mr. and Mrs. C. E. Elcock, Mr. E. J. Partridge, Mr. C. McArthur Butler, Mr. Algernon Talmage, Mr. Sydney Cockerell, Mr. W. B. Hardy, Mr. A. H. Ryan-Tenison, Mrs. Lyons, Mr. and Mrs. Humphrey Deane, Mr. Trenwith Wills, Mr. Fred Rowntree, Mr. and Mrs. G. Topham Forrest, Mrs. H. T. Hare, Mr. and Mrs. Edward P. Warren, Mr. and Mrs. G. Berkeley, Mr. and Mrs. C. H. Biddulph-Pinchard, Mr. and Mrs. Geo. Stanhope Pitt, Mr. Hugh T. Morgan, Mr. George Hubbard, Mr. Francis Hooper, Mr. C. F. Norman, Mr. Tudor Craig, Mr. A. Rodger, Mrs. Coke, Mr. W. G. Newton, Mr. Walter Reynolds, Mr. and Mrs. F. B. Galer, Mr. Francis Jones, Mr. R. P. Jones, Mr. Sydney Tatchell, Mr. J. Henry Sellers, Mr. Evelyn Shaw, Mr. Charles Marriott, Dr. Jeffcott, Mr. D. Barclay Niven, Mr. and Mrs. A. N. C. Shelley, Mr. A. H. Brownrigg, Mr. Chas. A. Moore, Mr. and Mrs. Hornblower, Mr. Alfred B. Yeates, Mr. Gerald Moira, Mr. and Mrs. Cayley Robinson, Mr. W. D. Caroe, Mr. and Mrs. W. Harding Thompson, Mr. W. E. Norman Webster, Mr. Barrington Hooper, Dr. Chalmers Mitchell, Mr. Walter Leaf, Mr. Walter H. Godfrey, Mr. and Mrs. H. A. Welch, Mr. and Mrs. F. T. W. Goldsmith, Mr. and Mrs. A. B. Knapp-Fisher, Mr. Robert Lowry, Mr. and Mrs. R. D. Blumenfeld, Mr. and Mrs. E. R. Cooke, President the Law Society and Mrs. R. W. Dibdin, Mr. and Mrs. H. V. Milnes Emerson, Mr. A. J. Hope, Mr. and Mrs. W. H. Ansell, Mr. and Mrs. G. H. Fellowes-Prynne, Mr. and Mrs. Reid Dick, Mr. and Mrs. Greville Montgomery, Dr. Rice Holmes, the Secretary Royal Drawing Society, the President Royal Drawing Society, Mr. A. F. Roberts.

The Architecture Club

SPEECHES BY THE PRIME MINISTER AND MR. GOTCH.

Mr. J. C. SQUIRE, the President of the Club, occupied the chair at the sixth dinner of the Architecture Club held at the Hotel Cecil on the 23 May. The Prime Minister, the Rt. Hon. J. Ramsay MacDonald, was the principal guest of the club, and there was a good gathering of members and guests including H. H. Prince George of Russia, Baron Palmstierna (the Swedish Minister), Mr. H. T. Buckland, Mr. H. P. Cart de Lafontaine, Mr. A. B. Colls, Mr. Ewart Culpin, Mr. W. R. Davidge, Mr. A. J. Davis, Mr. E. Guy Dawber, Mr. C. F. W. Denning, Mr. W. Reid Dick, Mr. J. H. Elder-Duncan (secretary), Mr. G. Topham Forrest, Mr. W. A. Forsyth, Sir George Frampton, Mr. J. A. Gotch (President of the R.I.B.A.), Mr. H. Austen Hall, Mr. Stanley Hamp, Mr. E. C. Hannen, Mr. Cecil Harmsworth, Mr. E. Vincent Harris, Mr. Lewis Hind, Mr. P. Morley Horder, Mr. Ralph Knott, Mr. H. V. Lanchester, Mr. Gilbert Ledward, Mr. Edward Maufe, Mr. H. P. G. Maule, Mr. A. A. Milne, Mr. H. Greville Montgomery, Sir Frank Newnes, Mr. Paul Phipps, Mr. W. T. Plume, Mr. A. R. Powys, Mr. S. C. Ramsey, Professor A. E. Richardson, Mr. Howard Robertson, Professor W. Rothenstein, Sir Philip Sassoon, Sir John Simpson, Mr. A. Dunbar Smith, Mr. F. Speyer, Mr. Harold Stabler, Mr. W. Harding Thompson, Mr. Philip Tilden, Sir Charles Walston, Sir Lawrence Weaver, Lord Gerald Wellesley, Sir Owen Williams, Sir Robert Witt and Professor J. Hubert Worthington.

After the loyal toasts the chairman called attention to the Exhibition of Swedish Architecture at the Galleries of the R.I.B.A. and hoped that it would draw a large attendance of visitors.

The PRIME MINISTER, in proposing the toast of Architecture," said he supposed he was there for one or two very simple reasons. The first was that he was very much interested in architecture; the second, which was perhaps explanatory of the first, was that long before he dined with the gods at 8.30 in the evening he supped with the muses at midnight, and at those suppers he acquired an interest in the things which were beautiful to the eye and comforting to the mind. He had no intention whatever, although the temptation was perhaps severe, of disturbing the calm enjoyment they had had that evening by talking about controversial topics. At a meeting such as that not long ago a friend of his was bold enough to make the suggestion that all the public buildings in London should be faced with glazed tiles. Another colleague of his was, he believed, foolhardy enough to give his opinion in favour of building a bridge over Piccadilly Circus, and two or three members of Parliament had found they had good taste for the first time in their lives and were bothering him about the proposed new St. Paul's Bridge. If he discussed those controversies at all he would do it in private, and not in public—that evening he would keep to the harmonies. The toast he was proposing was to be responded to by Mr. Gotch, one of those faithful and devoted servants of architecture who had looked into the past as well as contributed something to the present. He did not know whether Mr. Gotch had been so modest as some writers on architecture who refused to claim that architecture was the first of all the arts; but he (the speaker) did claim that position for

architecture. They were told that architecture did not begin until a definite and conscious sense was superimposed upon utility. Utility had never in the whole history of humanity been dissociated from a desire to do something that was beautiful as well. The first architect, the forefather of that club, was the simian gentleman who, paying attentions to a simian lady upon a somewhat warm day, broke off a bough which he selected not merely because it was convenient to protect her head from the searching rays of the sun, but because he felt it was the best and most attractive bough on the tree. That was the beginning of architecture—spiritually and historically, that simian was the father of their chairman; the fore-runner of Mr. Gotch; the raw material from which the knights who built Wembley had been fashioned. Not only was architecture the first of all the arts, but it was the most omnipresent of all the arts. If he wanted to buy a good picture he found that a rich American was stepping in front of him, and he could not have it; or it might be that a wealthy person not American would buy it in front of him and transfer it to that harem which he called his private picture gallery. It was a most extraordinary thing that private enterprise in the collection of art seemed to have a predominating idea similar to that of the Mohammedan who discovered a beautiful lady and immediately appropriated her and locked her up. The other arts were purely individualistic. His heart was with the arts which were social. He was sorry to say that even in the choice of his house he had no free will. If he wanted to have a door which welcomed him every time he put his latch-key into it, he had not the liberty to select it. If he wanted a house which beckoned to him every time he turned the corner of the street in which it was situated, it was out of the question. Every decent, God-fearing man declined to buy ready-made clothes—was it not, therefore, a much greater sin to live in a ready-made house? For, after all, a house was clothing. But if he could not take advantage of free will in the choice of his pictures, his door, or his house, there was one thing he could do—he could enjoy the streets of the town in which he lived. That was where architecture came in as a great social art. He believed in some way that he was responsible for the National Gallery, and he was very proud of it; but a thing they were very apt to forget was, that for every hundred people who took delight in that gallery, a million people saw the public buildings that were on our streets. On a pure mathematical basis, it was far more important that the Government should see that its public buildings were beautiful than that it should see that there was a choice collection of old and new masters properly housed. There were some things in London which he had passed for the past thirty years for which he had never a kind word, never a kind thought. And he did not like that. That was why he hoped architects would form an association that would adopt some revolutionary methods and give him the pleasure of getting up one morning and finding that the things he had referred to were not. There undoubtedly the Government came

in. They had a very great responsibility. His great test of Government responsibility in building was: "Can I feel happy, can I get a cheery smile, can I feel a spiritual welcome every day I pass a building on my way to business?" He would tell them a secret he hoped Mr. Baldwin would not object to. Just before he (the speaker) came into office he was consulted about a certain committee which was set up to look after monuments and big buildings and that sort of thing, and he said, "For goodness sake appoint it before I come in." He was perfectly certain that Committee was composed of the most worthy gentlemen who could have been selected, but he was not at all sure but that he would do good service if he supplemented it with another: a committee of artists, architects and men—and perhaps women too—of good chaste eye who could appreciate a beautiful thing when they saw it. He would charge that committee, not with the power of creating something fresh, but from the annual estimates voted by Parliament he would give them a good store of dynamite and allow them to use their discretion in employing it to clear the way for creations that would give people more pleasure and would benefit the community more than happened at the present time. But the great point was this: What could the Government do for architecture? He was one of those in favour of getting his letters filed, his pencils sharpened, and his doors opened by bureaucracy; that was the job of bureaucracy. But when it came to matters of architecture and such things bureaucracy was out of place—it was too stiff, it became too stuck. An artist who became a bureaucrat became a cog in a machine. Spontaneity, the open heart to welcome anything new, was gone. Therefore he was opposed to bureaucracy. The Architecture Club was composed partly of professional architects and partly of the patrons of architecture—the lion and the lamb—and that evening they were sitting down in holy harmony together. He would suggest to the club that it could do no better public service than by helping him out of his difficulty, "How can the Government help architecture; how can the Government help art?" His conclusion was that perhaps the only possible way just now was for the Government to be a patron of the arts, leaving the architect free to do his untrammelled best, and even then there would be many a slip between the cup of idea and the lip of accomplishment. But nevertheless, when they looked on those old buildings which delighted them so much it was perfectly clear that the public had been an essential element in the development of art. He would like the public patron to do more than he had done. He would like to be assured that not a public building, however small, would be put up in this country unless it would be possible for men and women of good taste to take strangers to look at it without being ashamed of it. He did not want public buildings to be more extensive; he did not want them to be great, huge, vulgar things; he did not want them to impress by immensity alone—he wanted them to impress by their chastity, by their spiritual correctness. If architects bore that in mind they might design plain walls or decorated walls; the effect would be the same, and the citizens would be proud of the spirit of their country as embodied in the buildings of the country. He asked them to drink to "Architecture," the

oldest of the arts, the most omnipresent of the arts, the art which in its completeness, its wholeness, most comprehended the human spirit because it provided the place in which the human spirit could dwell. And in giving the toast there was no name he could more appropriately associate with it than the name of Mr. Gotch. No one had given more opportunities to the young architect to get a grip of tradition, and without tradition architecture was dead.

Mr. J. Alfred Gotch, P.R.I.B.A., in responding to the toast, thanked the Prime Minister for his admirable speech, and dwelt upon the discrimination it displayed, especially in regard to the Simian ancestry of architects, but he trusted that so far as his own derivation was concerned he had not inherited his early ancestors' cast of countenance. In referring to the composition of the club, the Prime Minister had mentioned architects and patrons, but had not alluded to the members of the press.

Mr. Gotch then proceeded:—

The connection between architecture and the press which this club has established should be beneficial to both the interests concerned. It affords opportunities to members of the press, on the one hand, of familiarising themselves with architecture, with its meanings, with its limitations and its suitable methods of expression. On the other hand, it affords opportunity of familiarising the public with the ideas that underlie the manifestations of architecture which meet their eyes on every hand.

I would respectfully plead for a dignified treatment of the subject, free from the chatty interview, or anything likely to degenerate into barefaced advertisement of architects and building materials. I do not presume to suggest to journalists the best method of gaining the public ear, but from the point of view of architecture it is the building itself that is of interest, not the personality of the architect or his opinions, nor yet the ordinary materials employed in it, the vendors of which desire to increase their sales. Nevertheless the architect, as creator of the building, is worthy of mention—quite as worthy, in the case of a public building, as the gentleman who opens it, or even the firm who supply the refreshments.

It appears to me that one of the ways to attract the public and increase its interest in architecture is to bring home to it the human aspect of the subject; and by human aspect I do not mean the appearance of the architect as distinguished from his architecture, but rather the forms which architecture has taken from time to time—and indeed still takes—in order to comply with human needs and desires, or forms to which it has been brought by the force of great emotions or profound thought.

Of the two great styles familiar to us in the West, Gothic appeals to the emotions, Classic to the intellect. The worshippers in Gothic cathedrals were not drawn to them by pure reason or the wish to have intellectual doubts resolved, but by worship to be paid to an uncomprehended Power, by joy to be expressed, grief to be assuaged, guilt to be confessed and pardoned—on terms. And so these buildings produce in mankind according to its mood unspeakable awe, exaltation of spirit, peace of mind, suggestions of mystery beyond human knowledge. They follow no fixed rules of proportion; here they are

narrow and lofty, there broad and low. Here they soar to heights incalculable, there they stretch away in infinite perspective. Their intricacy of detail is resolved by constant repetition into harmonious simplicity.

But emotions can be exhausted, as well those of the masses as those of individuals. Europe, awaiting a new stimulus, grew restless, and then there came that great awakening which we term the Renaissance. Knowledge strove with ignorance, the mind questioned the heart, the intellect held the emotions in check. No longer was architecture to be subject to a kind of inspired frenzy. Under the guidance of devotees filled with knowledge of ancient classic examples it now submitted itself to strict rules of proportion, to symmetrical marshalling of its features, to carefully calculated striving after lofty ideals. Its appeal was now to the intellect rather than to the emotions, which found a vent through more mundane outlets.

From this very fleeting glimpse of architecture in one of its human aspects may I pass to an equally brief glance at a direction in which it has complied with human needs and desires?

We have often gazed with delight at some tower perched upon a crag or standing forlornly mirrored in a lake. But the romance of the one position and the desolation of the other played no part in the original conception. These towers, which in truth were the homes of our early ancestors, were placed in such situations for the purposes of security. The same purpose controlled their appearance, which is little more than a mass of masonry—a limitation easily understood when we reflect that every window was a weak spot in defence against determined attack. For centuries did this need of security dominate the architecture of houses; but as law and order grew greater, the necessity for protection grew less, and at length almost vanished under the rule of Elizabeth. And so the mansions of her time became full of windows—they spread themselves bravely, they cast off cumbrous devices for defence, they assumed, in the words of Sir Thomas More, a "gorgeous and gallant" aspect. Their size and arrangement were tributes to an increase of refinement, and were sometimes tributes to the queen herself and the desire to house her adequately during her frequent progresses.

But the mansions of Elizabeth fade from our vision; gables, parapets, great chimney-stacks, mullioned windows melt into thin air, and the picture emerges again as a great house flanked by detached wings. Its columned portico, its duly spaced sash windows, its colonnades leading outward to the wings, make up a wide-stretching façade which fills the beholder with wonder and admiration; and well it may, for this is the palace of one of Queen Anne's nobles, for whom the world was made and the fullness thereof.

Far away within a rural garden, or placed hard on some street as it leaves a country town, stands a modest yet substantial house of red brick, with a pleasant front door placed amid sash windows large and simple on each hand. This is a development in architecture consequent on the definite emergence of the middle classes and marked by the increase of well-to-do merchants, of lawyers, doctors and maiden ladies of independent means, who all housed themselves in such dwellings.

A whole gallery of similar pictures might be drawn, some in stronger colours, some in subtler detail, but all showing how architecture reflects social changes, and how, behind its grave and impassive front, there is a vivid human interest.

UNIFICATION AND REGISTRATION

Owing to inadvertence the concluding letter of the correspondence between the President of the Institute and Mr. A. W. S. Cross was omitted in the last issue of the Journal (see pp. 485-86). The President's letter was as follows:

15 April 1924.

DEAR MR. CROSS,—Your letter of 12 April was read to the Council yesterday. After careful consideration they decided that they could not see their way to alter the decision which they had previously taken, namely, to place the whole matter before the General Body at the forthcoming election and to abide by the decision. As the interests of the Licentiates, who at present have no vote, are affected by the Council's proposals, it was also decided to consult them on the scheme.

The Council deeply regret that the "Defence League" have not seen their way to accept the Council's proposals, which have been put forward as a sincere attempt to find a middle course between the views of those who are in favour of a large measure of unification such as was discussed in 1922 and those who are opposed to any addition to the membership of the R.I.B.A.

Believing as they do that their proposals constitute the irreducible minimum of the concessions that must be accepted if any serious progress is to be made in the promotion of a Registration Bill, they regret that the "Defence League" have found it necessary to take up a position which the Council believe to be contrary to the wishes of the profession as a whole.

In view of the irreconcilable attitude definitely taken up by certain members of the "Defence League" Committee at the recent conference, the Council feel that they have no option but to place the whole matter before the members.—Yours faithfully,

J. ALFRED GOTCH,
President R.I.B.A.

A. W. S. Cross, Esq.

MR. GOTCH AND OXFORD UNIVERSITY

The Honorary Degree of Master of Arts of the University of Oxford will be conferred upon the President (Mr. J. Alfred Gotch), on 19 June 1924.

THE BIRTHDAY HONOURS.

Mr. John Sulman [F.], of Sydney, Chairman of the Canberra Advisory Committee, was honoured with a Knighthood in recognition of his services to the Commonwealth of Australia, and Mr. Walter Peacock (Honorary Associate) created a K.C.V.O.

The Annual General Meeting of the members of the Society for the Promotion of Roman Studies will be held at the Society of Antiquaries, Burlington House, W., on Tuesday, 17 June, at 4.30. Dr. G. Macdonald, the President, will take the Chair.

Obituary

F. W. POMEROY, R.A. (HONORARY ASSOCIATE).

By SIR W. GOSCOMBE JOHN, R.A.

A warm and intimate friendship of over 40 years enables me to speak with admiration and affection of the late F. W. Pomeroy, R.A., whose disposition and character endeared him to so large a circle of friends and acquaintances. His broad and sympathetic mind, enriched by wide experience, was singularly free from prejudice and narrow-mindedness; for his attitude towards art and life was one of sympathy and wise tolerance.

He was keenly alive, and readily responded to all that was sincere and earnest; but humbug and chicanery of all kinds were foreign to his open and kindly nature. To one so happily constituted the practice of sculpture came naturally and easily, for he never appeared to be handicapped, even as a student, by technical difficulties.

The ease with which he passed through the schools was remarkable and astonishing; and all who were his fellow students at Lambeth and the Royal Academy well remember the enthusiasm which his work in the schools created. Those were memorable days in the history of English sculpture, and the names of Harry Bates and his intimate friend and fellow student, Frederick Pomeroy, will not be forgotten.

These notable qualities in the student bore rich fruit in the years that followed, and a long and varied series of works of high merit soon placed Pomeroy in the front rank of British sculptors. A happy temperament and a balanced mind shone through all he did, and many of his works possess a serene charm that is truly Greek in spirit and inspiration. There is no obvious striving after beauty, or, as a matter of fact, after any special quality; but by a rare combination of suitability of material, design and execution, with a remarkable plastic rightness, grace and beauty came forth naturally, with seeming ease, just as in natural growth.

These unusual characteristics are shown very clearly in Pomeroy's decorative works, for, whatever the subject-matter happened to be, the work always possesses an agreeable affinity with the architectural setting. His portrait statues, effigies, etc., are, for similar reasons, always convincing and true to character. His happy temperament and real "flair" for sculpture are delightfully portrayed in his nude statues and statuettes, for in these he set his own conditions, and was moved only by his own impulses.

Pomeroy was of the race of born sculptors. He did not drift into the art, but came, as was fitting and right, through the crafts, and his vocation seemed as inevitable as a link in the chain.

He was never turned from his path in the smallest way by the sensational manifestations that arise from time to time and cause excitement in the realm of sculpture. His instincts were too well rooted. He welcomed all new efforts, but the sensational he received with a kindly tolerance, safe in the knowledge that they were only of passing interest. He had little liking for the capricious and the eccentric. The frank and the straightforward were more to his taste.

Pomeroy's greatest attribute was, I think, his loyalty, which extended not only to his friends, but influenced all his actions and touched everything with which he had to deal. His geniality was perhaps his most outstanding characteristic.

Many years ago a distinguished foreign sculptor told me that Pomeroy was "the happiest sculptor he had ever known."

We shall all miss him much, but to those who were his fellow students in the early eighties, the loss will be great.

BERTRAM GROSVENOR GOODHUE.

By H. AUSTEN HALL [F.].

Those who heard Mr. Goodhue's address before the Institute on the occasion of the Exhibition of American Architecture in November, 1921, will remember a very charming personality as well as a most original and stimulating address. Mr. Goodhue was naturally diffident as a public speaker, but was none the less capable of interesting his audience and leaving an impression on their minds of intellectual adventure of a high order.

Mr. Goodhue reminded us that he was British both in descent and in sympathy, and particularly in architectural sympathy; and the large amount of beautiful Gothic work he leaves behind him is a testimony to his enthusiastic study of English work of the Pre-Reformation period. No man living in the United States has done more to keep alive the Gothic tradition of building—a tradition which he rightly claimed for America as well as for the country of her origin. Mr. Goodhue's powerful mind has given America a peculiarly rich and varied architecture in the many beautiful buildings he has erected, in each of which great knowledge of the past has been the servant of creative genius of exceptional force. Thus he has been able to turn his mind from Gothic cathedrals to Spanish American work, and in the San Diego Exhibition he surprised even his admirers with his versatility in that ultimate expression of the Rococo manner.

Again, in the Nebraska State Capitol classic forms are used in a great composition, mediæval in its conception, in which a tower of enormous size rises from the low lines of the office building at its base. It is probably the most original design for a large building that has been produced in recent years. At the present

time, when we are looking to Sweden for original and surprising work, it is interesting to find a man so steeped in tradition as was Goodhue, yet withal so fresh and vigorous in thought, who could on occasion give the moderns something so stimulating to think about.

He looked to England for many of his draughtsmen, and sought the help of kindred spirits who had been trained under the great masters of Gothic work on this side. The names of Bodley and Bentley were the associations he loved to foster in the office. He would express humorous surprise when English architects visited America, remarking that they had left the traditional source of inspiration behind them, and that America had nothing comparable to offer the visitors. His natural modesty did not understand how well worth a visit were the creations of his own fertile brain.

Mr. Goodhue's one time connection with the firm of Cram, Goodhue and Ferguson is well known, and the list of his works has filled the architectural papers. His contemporaries in the States have vied with each other in paying homage to his memory, and have recorded many aspects of his genius and personal details of his life. We on this side recognise him as a great artist who loved our country as his own, and claimed his share in the common heritage of its architectural achievements in the past.

JAMES SALMON [F.]

The death took place on 27 April, at Glasgow, of Mr. James Salmon, F.R.I.B.A., F.I.A.(Scot.). The firm of Messrs. James Salmon and Son, of which he was the sole partner, was founded a hundred years ago by his grandfather, a magistrate in the city, Bailie James Salmon. His father, the late Mr. W. F. Salmon, was also in the firm. Mr. Salmon was a man of strongly marked and individual character, and rose to an outstanding position in his profession. He executed work for the Glasgow Parish Council, the Education Authority, and other public bodies, and among other buildings in Glasgow erected to his design is a number of important blocks of mercantile offices, including the Mercantile Chambers, 53, Bothwell Street, the St. Vincent Chambers, 144, St. Vincent Street, and the Lion Chambers, 170, Hope Street, the last-named being constructed of reinforced concrete, of which he made a special study.

Mr. Salmon was particularly interested in the designing of internal furnishings and decorations, and in this did much effective and artistic work. His last commission was the reconstruction of "Redlands," Great Western Road, Glasgow, for its new purpose as the Glasgow Women's Private Hospital.

MR. H. H. STATHAM.

Mr. Statham, who for many years was Editor of *The Builder*, died on the 29th May. A note on his career will appear in the next issue of the JOURNAL.

ST. PAUL'S BRIDGE.

L.C.C. PROPOSAL TO CITY COUNCIL.

At the Court of Common Council, held on 29 May, Mr. H. Roper Barrett asked the Chairman of the Bridge House Estates Committee whether his attention had been called to the answer of the Prime Minister to a question addressed to him in the House of Commons concerning the construction of the proposed St. Paul's Bridge, when he stated that the Government were prepared to submit the question to the Advisory Committee which it was proposed to set up under the London Traffic Bill.

Sir Henry Kimber replied that the answer of the Prime Minister had been before the Bridge House Estates Committee that day. At the same time a letter was read from the Minister of Transport suggesting that the Committee should defer further deliberation upon the scheme until it should have received the consideration of the proposed Traffic Committee, which it was hoped to set up at a very early date. Although the Committee had resolved to submit a report to the Court, recommending that the bridge be proceeded with, and whilst they saw no reason to depart from the views they had taken of the subject, they had unanimously agreed to comply with the suggestion of the Minister of Transport, a course which Sir Henry Kimber ventured to hope would receive the full approval of the Court.

The Court of Common Council had also before them a letter from the London County Council communicating the following resolutions:—

(a) That the City Corporation be invited to join the Council in an inquiry into the existing and future provision of means of road transit across the Thames in London.

(b) That, subject to the City Corporation accepting the invitation referred to in the foregoing resolution (a), a Commission be appointed to inquire into the whole question of the adequacy, condition, etc., of existing bridges and the necessity (if any) for additional means of transit across the Thames within the Administrative County of London, and to formulate a general policy on the subject; and that such Commission do consist as to one-half of members appointed by the Council and as to the other half of members appointed by the City Corporation.

It was added that a suggestion had been made that the Commission should consist of six members of the Council and six members of the Corporation, the Corporation being invited to give the Council its views in regard to the scope of the reference.

The Court agreed, without discussion, that the letter be referred to the Special Committee for consideration and report, with instructions to confer with the Bridge House Estates Committee and any other committee they may think desirable.

SWEDISH ARCHITECTURE.

The recent exhibition of modern Swedish architecture, by its freshness and charm, has come as such a revelation to many of us that it seems appropriate in this connection to direct special attention to the fact that our library contains a continuous series of

Teknisk Tidskrift, a periodical publication illustrating the development of contemporary Swedish architecture during the past thirty years.

It is to Mr. J. G. Clason, of Stockholm, one of our Honorary Corresponding Members, that we are indebted during that long period for an annual gift in the form of a bound volume of the previous year's issues.

His kindness is best rewarded by a wider appreciation. The natural result of such study could only have one result—an increased admiration for the delightful work now being done by Swedish architects.

B. O.

THE LIVERPOOL CATHEDRAL.

THE CONSECRATION.

The Cathedral will be consecrated in the presence of His Majesty the King on the afternoon of Saturday, 19 July, and on Sunday, 20 July, His Majesty has expressed a wish to attend the morning service at the Cathedral (during this service the special War Memorial Transept will be dedicated). In addition to the above ceremonies, the Cathedral will be open to the public, on payment, between 24 June and 28 inclusive.

INTERNATIONAL TOWN PLANNING CONFERENCE, AMSTERDAM.

An International Town Planning Conference has been organised by the International Garden Cities and Town Planning Federation to take place at Amsterdam from 2 to 9 July.

The chief items for discussion will be "Regional Planning in Relation to Large Cities," and "Parks, Park Systems and Recreation."

Delegates will attend from practically all European countries, and there will be contingents from Australia, America, Japan, etc. H.R.H. Prince-Consort of the Netherlands will be the chief patron of the Conference. There will also be a specially selected exhibition dealing with the subjects of the Conference. Further particulars can be obtained on application to the Organising Secretary, International Garden Cities and Town Planning Federation, 3, Gray's Inn Place, London, W.C.1.

R.I.B.A. VISIT TO PETERBOROUGH BRICKFIELDS.

A most interesting and enjoyable visit was arranged by the R.I.B.A. on Saturday, 31 May, to Peterborough, at the invitation of the London Brick Co. and Forders, Ltd., who placed two saloon carriages at the disposal of the members, and charabancs at Peterborough, to visit the brick yards.

Major Hill kindly conducted the party round, and explained the various processes.

Members were much impressed by the modern and up-to-date methods employed in the making of Fletton bricks, and the insight into their manufacture did much to remove some of the prejudices that may still cling to the use of the Fletton brick in certain positions.

After lunch and tea, kindly provided at the Great Northern Hotel by our hosts, a brochure on the Fletton brick was presented to each member.

THE COLLEGE OF ART, EDINBURGH.

MR. GERALD MOIRA'S APPOINTMENT.

Mr. Gerald Moira, R.W.S., who for many years was a Professor at the Royal College of Arts, South Kensington, has recently been appointed Principal of the College of Art, Edinburgh. This appointment, Mr. Moira's friends and clients will be glad to hear, does not necessitate his severance with London, where he will retain his house and studio, or of his giving up his private work, which the authorities in Edinburgh desire him to continue for the benefit of the students. Mr. Moira's paintings are well known at the Royal Academy and other exhibitions. He has also, as is well known to architects, been associated with the decoration of many important buildings, amongst which the most familiar is his work at the Central Criminal Court, Lloyd's Register (Board Room and Entrance), United Kingdom Provident and Temperance Institution (Board Room), Unitarian Church House, Liverpool (Library and Vestry), St. Paul's, Knightsbridge (12 panels in chancel), also the Stations of the Cross at the same church, Trocadero Restaurant, Passmore Edwards Library, Shoreditch, P. & O. Pavilion, Paris Exhibition, 1910; Panels in Hall of British Pavilion, Rio Exhibition, 1923; King's Hall, Holborn Restaurant (panels in mosaic), numerous ships for the P. & O. Line, etc. Mr. Moira has also designed much work in stained glass for the late Mr. E. W. Mountford, Mr. Henry T. Hare, Sir John Burnet, Messrs. Unsworth, Messrs. Worthington & Sons, and other architects.

THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

The Annual General Meeting of the Architects' and Surveyors' Approved Society was held at the Surveyors' Institution on Wednesday, 16 April.

It was reported that the Society's invested funds amounted to £10,190, and the second valuation of the Society which was now due, it was hoped, would reveal an extremely satisfactory position as regards the benefit funds. During the past year the following benefits had been paid:—

	£	s.	d.
Sickness benefit	111	16	7
Disablement benefit	82	8	5
Maternity benefit	23	0	0
Subscriptions to hospitals	25	0	0

SPECIAL BENEFITS.

Dental benefits	36	12	0
Optical benefits	4	5	9
Surgical appliances	1	8	6
Convalescent treatment	16	7	8

The Secretary of the Society will be pleased to advise members of the architectural and surveying professions on matters bearing upon their position under the National Insurance Acts. All those whose salary does not exceed £250 per annum are required to be insured.

Forms of application and contribution cards can also be obtained from the Secretary, 36, Victoria Street, Westminster, London, S.W.1.

London Building Acts Committee

The London Building Acts Committee presented a Report to the Council in April last. The Council gave it most careful attention at three meetings, one of which was special for that purpose. Representatives of the Committee were then present. As a result certain modifications were inserted by the Council, were unanimously approved by the Committee and are included in the final report printed herewith, which is in the form approved by the Council.

The Council has invited the Hon. Secretary of the Committee, Mr. Chas. A. Daubney, to read a Paper on "The proposed Reform of the London Building Law" on Monday, 23 June next, at 4 o'clock. An advance copy of the Paper will be sent to members on application to the Secretary of the Institute. There is a large number of points of interest in the Report, and as there may not be time for all to be dealt with after the Paper an adjourned meeting will be held on Monday 30 June at 4.30 p.m.

If there are points which are not dealt with in the Paper, and upon which members desire further information, it is suggested that they should send particulars to the Secretary of the Institute so that he may receive them not later than Saturday, 21 June.

FINAL REPORT OF THE LONDON BUILDING ACTS COMMITTEE

I. This Committee was set up by the Council in July 1922 and was reorganised in July, 1923.

II. The following Members were appointed and their attendance at the Committee Meetings is indicated by the numbers after their names :—

	Number of possible attendances.	Number of attendances.
Paul Waterhouse	11	0
A. Keen	17	2
Professor S. D. Adshhead, M.A.	11	0
Walter Cave	17	0
Horace Cubitt	11	0
W. R. Davidge	17	9
C. A. Daubney	16	16
E. Guy Dawber, F.S.A.	17	0
Matt Dawson	17	5
H. Austen Hall	11	0
George Hubbard	11	0
W. G. Hunt	17	16
J. J. Joass	11	0
Delissa Joseph	17	16
Sydney Perks, F.S.A.	11	5
H. D. Searles-Wood	17	15
Sir Henry Tanner, C.B., I.S.O.	17	14
Digby L. Solomon, B.Sc.	17	6
H. V. Ashley	7	2
Major H. C. Corlette, O.B.E., R.B.C.	7	1
H. M. Fletcher, M.A. Cantab.	7	0
J. Alfred Gotch, F.S.A.	7	0
Prof. Beresford Pite, Hon. M.A. Cantab.	7	0
Raymond Unwin	7	0
Michael Waterhouse, M.C.	7	0

III. The Committee reference was as follows :—That the London Building Acts Committee be established to consider the Reform of the London Building Acts.

IV. Mr. H. D. Searles-Wood was elected as Chairman, and Mr. C. A. Daubney, Hon. Secretary.

V. The Committee inserted in the "Journal" a general invitation to members to send in observations and suggestions. This invitation appeared in two copies of the "Journal" and in response a number of suggestions were sent in.

VI. The Committee carefully considered the report of the Royal Commission on Fire Brigades and the recommendations as they affected London.

VII. The Committee as requested by the Council reported as to the administration of the Building Act in connection with the Royal Commission on the Greater London Scheme.

VIII. The Committee also had a conference with the Master Builders' Association, and had an opportunity of obtaining their views on various points in connection with the London Building Acts.

IX. The Committee further noted the large number of consents to waive various enactments of the general Building Law annually granted by the London County Council.

X. From the information obtained from all these sources, this Committee came to the conclusion that there is no general body of opinion among Architects and Builders, nor in the findings of public enquiries, that there should be radical changes in the Building Law of London and its administration, but that there are many enactments which require amendment and consolidation, and that administration in some respects might be simplified with advantage.

XI. The Committee passed the following resolution :—

The London Building Act of 1894 together with its amending Acts have become so involved, and in so many respects are inapplicable to present-day conditions, that it is essential for the adequate conduct of Architecture and Building in the County of London that these Acts should be forthwith simplified, amended and consolidated. The Committee recommend the Council of the Institute to invite the London County Council to take the necessary steps accordingly, at the same time informing them that the Council of the Institute some time ago appointed a Committee who are already dealing with the subject on these lines and that that Committee would be happy to place their services at the disposal of the London County Council.

This was accepted by the Council of the Institute. Subsequently a communication was received from the London County Council inviting the Royal Institute of British Architects to forward their recommendations and assuring them that these shall receive the fullest consideration. A recommendation was forwarded to the London County Council suggesting a Conference.

A communication was also received from the Superintending Architect of the London County Council expressing sympathy with the Resolution.

XII. At the outset the Committee, dealing with its main reference, came to the conclusion that a useful purpose would be served by a consideration, in the first instance, of the broad principles governing the Building Acts and their allied Acts, leaving examination of details for future attention. It was felt that it would be very desirable that all enactments cognate to those in the London Building Acts proper should be consolidated into one general Building Act. Overlapping and confusion would then be avoided.

XIII. The following headings were decided upon :—

- The laying out, widening and altering of streets, and fixing frontages.
- The height of buildings and air space about buildings.
- Construction of buildings and materials used therewith.
- Party wall procedure.

- v. Special and temporary buildings.
- vi. Dangerous and neglected structures.
- vii. Dangerous and noxious businesses.
- viii. Dwellings on low-lying ground.
- ix. Signs.
- x. Fire protection and means of escape.
- xi. Special and exempted buildings.
- xii. Administration by the London County Council.
- xiii. Administration by the District Surveyor.
- xiv. Miscellaneous.

XIV. Under each of these headings a précis of the application of the law was prepared with comments and forwarded prior to each meeting to every member of the Committee for information and guidance. 290 separate items were thus considered and dealt with.

XV. The Committee's conclusions are as follow :—

SECTION I.

The Laying Out, Widening and Altering of Streets and the Fixing of Frontages.

1. That the law should be altered to give the public a right to form crescent roads out of a main road, specially where it is impracticable to form a connection with another road.

2. That the provision that three houses abutting upon a piece of land may cause that land to become a street with all the restrictions of the law attaching to the formation of streets tends to be oppressive. A larger number than three should be the limit.

3. That facilities should be given for development on the line of quadrangles and closes.

4. That under the present Law it is permissible for a few irresponsible owners of land on the side of a street to erect buildings of any small dimensions and these immediately govern the frontage line for all buildings on land intervening, even though the land is in different ownership. It seems most desirable that when a scheme for laying out a street is approved, a building line should be included in the approval. This also involves the question as to whether it would not be very desirable for the London County Council to have power to lay down a building line for all streets whether or not there be buildings in these streets, even if this involve some form of compensation, and further to secure that power speedily. This would take the place of the present cumbersome system of "Line of Buildings" in Section 22 of the London Building Act, 1894. That it should be enacted that short side streets need not be of full width.

5. That emphasis is not sufficiently placed upon the fact that the London County Council have wide discretionary powers of waiver of most, if not all, of the matters coming under this section.

6. That the following point appeared to require special enactment, viz., that where a small building front is recessed from the main traffic a one-storey erection should be definitely permitted on the recessed land until such times as the adjoining buildings are also set back.

7. That whether the powers of the local authorities under the Metropolis Management Act, 1855, to collect the cost of making up roads from abutting owners be included in a Building Act or not, there should be an appeal, as the local authority can make up a road in any material, and also allow any class of traffic to use the street, without consulting the wishes of the various owners who have to meet the cost of making up. The obligations of abutting owners should be limited to £1 per foot of frontage and 10s. per foot on flanks.

8. That while there is power given under two Acts for a street to disappear simply on the application to two local magistrates by the owner of the land abutting upon the street, or on the application of the local authority, the London County Council, who are the authority for the laying out of the streets and may have given very special consideration to the laying out of the streets in question, have no voice in the

disappearance. No street should thus disappear without the London County Council and the local authority being represented on any application for closing a street.

9. That there should be an appeal against the right of the London County Council or local authority to prohibit building over sewers: many of them may be very old and the direction of some may be unknown, with the result that otherwise valuable property may be discovered to be impossible of development except at a prohibitive cost.

SECTION II.

Height of Buildings and Open Spaces about Buildings.

10. That there is urgent necessity for some regular system in place of the present conflicting rules; that certain rules are necessary, while others unfairly differentiate between similar classes of buildings.

11. That being seized with the fact that in large parts of London there is great encroachment on the light and air owing to the present right (with a few exceptions) to build to a height of 80 feet from pavement to coping on any site occupied by old buildings and in any old footway or cartway, even though the old buildings are but a few feet high, special enactment should be directed to restricting this encroachment, especially as limitations which might operate owing to the claim of light and air can be negated by agreements between owners on either side of narrow streets.

12. That in any case an existing old building should be allowed to be rebuilt to the existing height.

13. That private interests of building owners should not outweigh the public interests in seeing that adequate light and air are provided in every street.

14. That as in all streets, whether old or new, with a width of 50 feet, there is an unrestricted right under the building law with few exceptions, to build any class of building with an 80 feet elevation, this gives a height about $1\frac{1}{2}$ times the width of the street, which would be a reasonable proportion of height in general cases.

15. That while this would allow a slight increase in new streets it would definitely restrict the height in narrow old streets, to which such restrictions are specially and urgently necessary.

16. That the City of London should retain its present privileges and exemptions from the suggested restriction on height in narrow streets.

17. That while the above would entail a loss of building development in narrow streets outside the City, permission should be given for an increased height in wide streets within the angle above mentioned.

18. That while under Paragraph 4 the London County Council should have power in new streets to lay down a building line beyond which buildings may not be erected, this sacrifice of building land might be set off somewhat by the slight increase of height of buildings.

19. That the power of the London County Council to grant increased heights in special situations should remain. It is suggested that the London County Council should confer upon such cases with the Fine Art Commission.

20. That the present obligation that for any increase, however small, over statutory height, notice must be served on every owner within 100 yards should be abandoned or a public notification only given.

21. That Section 40 of the London Building Act, 1894, should be modified so that no basement area need be provided where the rear of the site abuts on a street and all the basement rooms are adequately ventilated.

22. That Section 41 should be amended so that the area at the rear of all domestic buildings shall be 150 square feet.

23. That the restriction with regard to working-class dwellings in Section 13 (5) should be omitted and that all domestic buildings should be dealt with on the same basis.

24. That whether a domestic building does or does not abut on a street air space at the rear should be provided.

25. That in new streets a back passage or some other means of access to the rear of rows of buildings should be provided.

26. That the requirement that plans of working-class dwellings which do not abut upon a street shall be submitted to the London County Council for approval of air space, should apply to all domestic buildings in such situations.

27. That bedrooms with top light only should be forbidden.

28. That as under Section 45 a bedroom window may open into a long, narrow court, this section should be reviewed on the lines that the window should be in such a position that at least the centre of the room should be adequately lit. It should be made clear that only one window of each bedroom need comply and not every one.

29. That the permission to extend a frontage 40 feet down a narrow street is hardly sufficient for modern requirements. 50 feet is suggested.

SECTION III.

Materials and Construction.

30. That many of the provisions of the present constructional clauses are obsolete.

31. That London should be in a position to deal directly with such technical matters as thickness of walls, coverings of roofs, etc., etc., instead of having to obtain Parliamentary sanction for every detail.

32. That the argument that fixed rules of construction are elements of security for buildings and property owners, that alterations in the law are not conducive to economy in building operations and that while the London County Council have power to grant exemptions and modifications in the majority of cases the needed elasticity is provided, does not appear conclusive.

33. That if laws are obsolete it seems useless to keep them on the Statute Book, particularly if unnecessary delay and expense are involved for automatic consents.

34. That procedure by "bye-laws" or "regulations" seems antiquated as regards London.

35. That the question of construction of buildings and materials to be used are substantially technical matters which are of vital interest to the architect, engineer, builder and property owner.

36. That as under present procedure of bye-laws and regulations, however, none of these four interested classes are party to the initial framing of the law which is only disclosed when it is practically in a completed shape, Parliament should be asked to give the London County Council the privilege to amend rules of construction and building materials if exercised by all parties concerned openly and freely. If this were done the London County Council could from time to time rid itself of a great deal of unnecessary work in the way of applications and consents and building work could be expedited.

37. That the London County Council should be empowered to set up an Advisory Board on which architects, engineers, builders and property owners should be represented to frame from time to time rules for construction and building materials. When these rules are sanctioned by the London County Council they should become binding on the public.

38. That this Advisory Board should always meet in public and may consider amendments put forward by any interested party who may also on invitation appear in support or opposition.

39. That in any case the following should be definitely inserted in an Act of Parliament:—

(a) Separation of buildings by party walls, etc.

(b) The size of buildings used for trade and domestic purposes which need fire-resisting floors and stairs.

(c) The cube of commercial and other similar buildings as now allowed up to 500,000 cubic feet per floor

with 40,000 feet area in buildings 80 feet high, still leaving the permissive clauses.

(d) Construction of public buildings.

(e) Height of habitable rooms, eight feet; sizes of windows and ventilation of stairs.

SECTION IV.

Rules of Procedure as to Party Walls, Party Fence Walls, etc.

40. That the present rules in Part VIII of the London Building Act, 1894, are generally adequate but it should be made clear in Section 93 of the London Building Act that a notice must in every case be served when it is intended to excavate within 10 feet of adjoining owner's building and below the foundation and that provision should be made to prevent grillage and other special foundations from extending on to the ground of an adjoining owner, subject to reference to the third surveyor.

SECTION V.

Special and Temporary Buildings.

41. That there should be an appeal against any London County Council requirements as regards construction, but that all special and temporary buildings and structures under four squares in area should be dealt with as regards construction by the District Surveyor also with power to appeal.

42. That in view of the express provisions of Section 82 (4) of the London Building Act the question of constructional stability might be left entirely with the district surveyor and only general principles dealt with by the London County Council, in which case the special fee might go to the district surveyor.

43. That a general rule for the regulation of wooden structures be enforced without further delay.

44. That some control should be instituted for hoisting apparatus overhanging the public way.

SECTION VI.

Dangerous and Neglected Structures.

45. That the expense incurred by the owner where the structure is small is excessive. The district surveyor, before issuing a Dangerous Structures Certificate, should ascertain whether the owner is willing to remove the danger forthwith, but this should not refer to cases where no delay whatever is permissible.

46. That it should be made more clear that the London County Council should repair or secure wherever possible rather than pull down a dangerous structure.

SECTION VII.

Dangerous and Noxious Businesses.

47. That, as some of these enactments are already dealt with by bye-laws, etc., under special Acts of Parliament, it seems desirable to remove many of them from a Building Law.

48. That gas works should not be exempted from the Noxious Business enactments.

SECTION VIII.

Dwellings on Low-lying Ground.

49. That the enactments under this heading appear reasonable.

SECTION IX.

Signs.

50. That there is urgent necessity to control "jumping" signs.

51. That as the present bye-laws with regard to signs projecting from buildings appear to be ineffective in preventing disfigurement of frontages, rules governing them should be inserted in a Building Law and administered by the district surveyor in the same way as he controls cornices and similar projections.

SECTION X.

Fire Protection and Means of Escape.

52. That under Section 7 of the 1905 Act the Council should be urged to have greater regard to the occupation of the ground floor in framing their requirements or conditions.

53. That under Section 12 the District Surveyor should advise the London County Council where alternative effective means of escape, in lieu of escape to the roof, is possible, and so expedite the administration of this section.

54. That where a building has been provided with means of escape to the satisfaction of the Council a schedule of the means of escape should be permanently displayed in the building so that all concerned may have knowledge of the fact.

55. That the overlapping procedure existing between forty-person factories and workshops and other twenty-person buildings should be swept away and all twenty-person buildings brought under the single administration of the 1905 Act.

56. That with regard to theatres and such places of assembly as are dealt with by the London County Council for cinema and dancing, the Committee having noticed the congestion and jostling at many places of public assembly are gravely concerned at what may be the result in the case of an alarm.

The rules of the London Building Act, 1894, Section 80, with regard to new churches, chapels, public halls, etc., are not such as would deal effectively where large numbers of persons are concerned.

The regulations which have been enforced by the London County Council with regard to theatres, music halls, cinemas, etc., are based upon reasoning and calculations which are not within the knowledge of the architect who designs the buildings.

He is concerned as much as the London County Council in seeing that his buildings are as safe as can be reasonably demonstrated, so that should there be an accident the blame should not be attributable to neglect or lack of foresight.

It is assumed that many of the regulations are only the result of slow accumulation of details gathered from experience of problems arising from time to time.

The Committee therefore considers that the London County Council should in the public interest set up a Committee to enquire into the question of safeguarding the public from defects in the planning of places of assembly, and that as this is a subject which is purely technical and not involving policy, architects might be members of that committee and should also freely take part.

It is believed that clear rules for the guidance of architects could be evolved, and the responsibility for safeguarding the public would be shared by all parties concerned.

NOTE.—The following points arose out of the consideration of the report of the Royal Commission on Fire Brigades, etc. :—

57. That some expeditious method should be adopted in dealing with existing buildings in which means of escape is seriously defective. The present method is cumbersome and expensive, and involves unnecessary expense and dangerous delay.

58. That as there is already power in the 1905 Act to require the District Surveyor to report existing twenty-person cases, the law might be extended so that on his report of a dangerous case a formal notice should be sent to the owner requiring him within a specified time to submit plans and proposals to the London County Council for improving his means of escape; an appeal to the Tribunal against the district surveyor's report to be given.

59. That the Committee favours the idea that where there are roofs of fireproof construction on both sides of a party wall parapets are unnecessary.

60. That the requirements for fireproofing the ceilings of shops and protecting the stairs to the upper floors need to be revised so that the protection may be effective so far as is practicable—the law at present being indefinite.

61. That new constructional metal in shops and in floors immediately over should be protected.

62. That the London County Council should give close attention to the use of armoured doors in view of the fact that they rapidly become ineffective in the presence of damp.

63. That an enquiry should be made into fires by a member of an independent panel drawn up by a Secretary of State.

64. That timber stacks should be removed a definite distance from domestic dwellings, say ten feet, plus an angle of 45 degrees.

SECTION XI.

Special and Exempted Buildings.

65. That the exempted buildings in Section 201 should be confined to those 30 feet square, etc., and that larger buildings should be made to comply with the ordinary law as London is now so crowded that such uncontrolled buildings form a real fire menace.

66. No buildings should be entirely exempt from supervision as regards construction. The district surveyor might be given powers of approval to forms of construction suitable for the special cases, subject to appeal.

67. The decision in the High Court obtained by the London County Council that new schools approved by the Education Board are automatically exempt from all the Building Laws of London should be revised by legal enactment.

68. That Government buildings should not encroach on building lines.

SECTION XII.

Administration by the London County Council.

69. That applicants to the Building Act Committee should be permitted to appear to support their cases if they desire.

70. That theatres and similar buildings should be approved as such in the same way as any other twenty-person buildings. The question of licence to perform plays, etc., should be a separate question.

71. That applications to the London County Council should be in duplicate only and these should be sufficient for all purposes.

72. That all certified plans of old buildings (see paragraph 82) should be deposited with the London County Council and should be open for inspection by all interested parties free of charge.

73. That it should not be necessary to get permission for every postal address to be approved by the London County Council.

74. That streets should not be required to be more than adequately defined before houses are erected.

75. That two sets of plans might reasonably be asked with applications under Section 7 of the 1905 Act.

SECTION XIII.

Administration by the District Surveyor.

76. That the following conclusions of the Committee adopted by the Council of the Institute be acted upon :—

- (a) That the system under which building operations have been supervised by district surveyors for so long is worthy of continuation.
- (b) That it does not appear that any good purpose would be served by altering either the method of supervision of building operations by district surveyors or by altering their status and mode of remuneration.
- (c) That it would, however, be worth pursuing the idea of giving to the district surveyors more detailed responsibility, and so relieving the London County Council of much unnecessary waste of time and trouble. Smaller details, subject to the right of appeal, involving such questions as special forms of construction, might well be placed in the hands of the district surveyors, who have among other things the necessary local knowledge of the facts.

(d) That these points are of importance in London, as it is, but would be of far more importance if London were extended and the distance from County Hall to the outlying districts consequently greater than to-day.

77. That the remuneration of the district surveyor by fees paid by statute as at present should continue.

78. That the total amount of fees receivable by the district surveyor are not unreasonable, but

79. That the fees are required to be readjusted so that the work requiring large service should carry a larger fee than others requiring less, and that in particular where a large number of buildings of same type are erected at one time, a substantially diminished fee only should be payable to the district surveyor.

80. That in particular where there are an adjoining number of houses all of one type the standard fee should be on a diminishing scale.

SECTION XIV.

Miscellaneous Provisions.

81. That in any revision of the Building Law a greater number of items of construction than at present could with advantage be placed with the superintending architect for his discretion.

82. That the district surveyor should be empowered to certify the size and position of any building, particularly in view of the suggestion in paragraph (12) as to building to the old heights.

83. That attic rooms should not be treated as a storey for purposes of determining the thickness of walls.

84. That where nine-inch walls are now permissible for domestic buildings 11-inch hollow walls should be permitted, so long as the walls are properly bonded and built entirely in cement mortar.

85. That the definitions of domestic buildings, warehouse buildings and public buildings are ambiguous and they should be made clear.

86. It is suggested that all buildings with a floor load of not more than $1\frac{1}{2}$ cwt. per foot should be classified for purposes of thickness of walls with the domestic class, and buildings with above that floor load with the warehouse class: the public buildings to remain as at present.

87. That for the purposes of determining the thickness of a main wall a cross wall need not be in length more than one-third the height of the main wall.

88. The Committee is of opinion that modification of the law as indicated above would greatly assist building operations.

CHARLES A. DAUBNEY,
Hon. Secretary,

14 May 1924. London Building Acts Committee.

THE WREN SOCIETY.

The first publication of the Wren Society will appear this year and will consist of a portfolio of thirty plates from the All Soul's Collection of Wren's drawings dealing with St. Paul's Cathedral. The publications of the Society will be supplied free to members and will not be obtainable through other channels. The Organising Committee recognise that the number of subscribers must be continually increased by new accessions if the Society is to achieve completely the object of setting up a permanent and trustworthy record of Sir Christopher Wren's life and work. Mr. H. Duncan

Hendry, the Hon. Secretary, of 43 Doughty Street, London, W.C.1, will be pleased to send a prospectus to anyone interested.

APPEAL TO MEMBERS IN PRIVATE PRACTICE.

In view of the great importance of the proposals which will be submitted to the general body of members on 17 June, the Council of the R.I.B.A. are particularly anxious that the meeting on that day should be as large and as representative as possible. They urgently appeal to those members who are in private practice to do all in their power to facilitate the attendance at this meeting of those of their assistants who are corporate members of the R.I.B.A., so that the latter may have a fair opportunity of recording their votes.

R.I.B.A. ELECTION.

31 May, 1924

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—It has come to our notice that the omission of our names from the Emergency Committee's List for the R.I.B.A. Annual Election might be considered by members to imply a lack of sympathy with the Council's proposals for amalgamation. We, therefore, take an early opportunity of stating that, on the contrary, the proposals have our unqualified support.

We withdrew with the sole object of helping the Council, inasmuch as the retention of our names would have resulted in the splitting of votes.—Yours truly,

GILBERT FRASER.	MAURICE E. WEBB.
T. R. MILBURN.	HERBERT A. WELCH.
W. G. NEWTON.	J. HUBERT WORTHINGTON.

THE R.I.B.A. AND THE SOCIETY OF ARCHITECTS.

The Poll of Licentiates on the Council's proposals for the Registration and Consolidation of the profession has been completed. 881 replies have been received. Of these 859 are in favour of the Council's proposals and 22 against.

At a General Meeting of the Leeds and West Yorkshire Architectural Society, held on 14 May, it was decided unanimously to approve the action of the Council of the R.I.B.A. in their proposal to incorporate the Society of Architects—thus securing a united Institute for the purpose of obtaining registration of the profession.

ARCHITECTS' BENEVOLENT SOCIETY.

The annual general meeting of the Architects' Benevolent Society was held in the rooms of the Institute on Tuesday, 13 May. In the absence of the President, Mr. W. Hilton Nash, the Honorary Treasurer took the chair. Those present included Mr. Henry Lovegrove, Mr. Wm. Woodward, Mr. Lewis Solomon, Mr. Albert E. Kingwell, Mr. Albert W. Smith, Mr. P. H. Adams, Mr. F. Chatterton, Mr. A. E. Harris and Sir Charles Nicholson (Honorary Secretary).

Before beginning the business of the meeting a vote of sympathy was passed to Sir Aston Webb, P.R.A., a Trustee and a Past-President of the Society, on his recent accident, and sincere hope expressed for his rapid recovery.

The Annual Report was then read as follows:—

The Council have the pleasure to submit their seventy-fourth Annual Report. Seventy applicants have been helped during the year as follows: Twenty-one architects and architects' assistants, thirty-two widows of architects, and seventeen orphans, the sum of £1,477 18s. 6d. having been expended in their relief. In addition, £407 has been paid out in pensions to the Society's pensioners. Subscriptions have maintained a high level, a total of £1,106 0s. 6d. having been received.

The Society's scheme of Professional Insurance by which architects may insure their lives through the Society and thereby donate the commission, or half of it, to the Benevolent Fund, has been progressing steadily during the year. In February 1923 a circular letter was sent to all members of the Royal Institute of British Architects, the Society of Architects and the Architectural Association, to Presidents of Allied Societies, Directors of Architectural Schools, and to the whole of the architectural press; and it was followed in May by a circular from the Sun Life Assurance Society which was sent out with the Annual Report, and later as an inset in the R.I.B.A. JOURNAL. The results were encouraging. Up to date, thirty insurances have been effected and a total of £10,136 has been insured. £51 16s. has been received by the Society in commission and £41 16s. has been returned to the insured. In addition, the sum of £39 12s. has been paid to the Society by the Sun Life Assurance Society as a sliding scale commission on the total for the first year. Commission still to be received from insurance already effected amounts to £6 15s., which added to what has been received, makes a welcome addition to the capital of the Society of £98 3s. It may be mentioned that this does not close the account. A certain percentage of the premiums will be handed over to the Society annually, which will be regarded as a subscription from the insured, and will be entered in his name in the Annual Report. For the first year the amount received in this way will be £13 4s. 6d., which it is hoped will be greatly augmented as time goes on.

In connection with the insurance scheme the Council would like to record their thanks to Mr. H. L. Anderson, who presented to the Society, as an alternative to insuring his life, £300 in 3½ per cent. Conversion Loan. Donations from others of varying amounts to the total of £214 12s. 6d. were also received. Further donations not directly attributable to the insurance scheme amounted to £288 1s. 3d. Among the larger donations may be mentioned:—

£75 from Mr. Vincent Craig; £50 from the 1922 Emergency Committee through Mr. Maurice E. Webb; £20 from Mr. E. O. Warne; £10 10s. from Mr. H. L. Anderson; £10 10s. from Mr. Graham C. Awdry; £10 from Mr. H. Beswick; £5 10s. from Mr. L. Sylvester Sullivan; £5 5s. from Mr. E. Bomer; the Burnley District Society of Architects, Messrs. Driver and Blomfield, Mr. Edwin Gunn, Messrs. William and Edward Hunt, Mr. W. Campbell Jones, Mr. W. Hilton Nash (Honorary Treasurer), Mr. S. G. Parr, Mr. Stanley Peach, Mr. Joseph Pennell, Mr. E. H. Rouse, Mr. Arthur Sykes, Mr. A. A. H. Scott, Mr. George C. Wingrove, and the York and East Yorkshire Architectural Society; £5 from Mr. Herbert Baker, Mr. A. Hunter Crawford, Mr. E. A. Johnson, and Mr. A. E. R. Mackenzie. The sum of £20 was received in payment of the third instalment of Miss Raggatt's legacy, and £25 was bequeathed by Mr. W. A. Webb.

In place of Sir William Emerson, who resigned his position as a trustee of the Society, the Council have the pleasure to nominate Mr. Paul Waterhouse, M.A. Oxon, F.S.A., P.P.R.I.B.A.

The Council regret to report that the Society has lost by death many supporters during the year, including Sir Ambrose Poynter, Bart., the Rev. W. F. Yates Rooker, Mr. Walter Burrows, Mr. Arthur Clyne, Mr. William Cooper, Mr. Ernest Flint, Mr. Arthur Harrison, Mr. E. Haslehurst, Mr. R. H. Kerr, Mr. George Lethbridge, Sir James Lemon, Mr. Sidney Muggeridge, Mr. A. E. Murray, Mr. George H. Paine, Mr. Marshall Robinson, Mr. A. E. Sawday, Mr. T. F. Tickner, Mr. W. Henry Ward, and Mr. W. E. Willink.

The Council have the pleasure to acknowledge their great indebtedness to the Royal Institute of British Architects for the use of office accommodation, and to Mr. MacAlister and the staff of the Institute for courteous help on all occasions.

The Chairman, in moving the adoption of the Report, recalled that the Society was now seventy-four years old, having been founded thirteen years after the foundation of the Royal Institute. During that time the funds at the disposal of the Society had steadily increased; but if their funds had increased, the number of applicants for relief had increased too, and he appealed for wider support from members of the architectural profession. The insurance scheme, he was glad to say, was progressing favourably.

The Council for the ensuing year was elected as follows:—

President: The President of the R.I.B.A., Mr. J. Alfred Gotch, F.S.A.; Vice-President: Mr. Thomas Dinwiddy; Members: Messrs. William Grellier, Osborn C. Hills, George Hubbard, L. S. Sullivan, A. Saxon Snell, H. L. Anderson, A. E. Kingwell, W. Campbell Jones, C. H. Brodie, Digby L. Solomon, W. Henry White, Maurice E. Webb, R. Dircks, E. J. Partridge (representing the Society of Architects); E. Stanley Hall (representing the Architectural Association); Henry Lovegrove (representing the London Society).

Mr. W. Hilton Nash (Honorary Treasurer) and Sir Charles Nicholson (Honorary Secretary) were thanked for their services to the Society and re-elected in their respective offices; and Mr. Lovegrove and Mr. Brodie were re-elected Honorary Auditors.

The proceedings closed with a vote of thanks to the Institute for the loan of their rooms.

The Annual Elections

The results of the Annual Elections are recorded in the subjoined Reports of the Scrutineers, which were read at the General Meeting on Monday, 2 June.

The Scrutineers appointed to count the votes for the election of the Council and Standing Committee for the Session 1924-25 beg to report as follows:—1,691 envelopes were received—594 from Fellows and 1,097 from Associates. The result of the election is as follows:—

COUNCIL, 1924-1925.

PRESIDENT.—*Elected*: John Alfred Gotch, 1,223 votes—*Not Elected*: Alfred William Stephens Cross, 415 votes. 1,688 voting papers were received, of which 44 were invalid.

PAST-PRESIDENTS.—Sir Reginald Blomfield, R.A. (unopposed); Paul Waterhouse (unopposed).

VICE-PRESIDENTS.—*Elected*: Sir Edwin Landseer Lutyens, R.A., 1,302 votes; Edward Guy Dawber, 1,298; Major Harry Barnes, 1,234; Herbert Tudor Buckland, 1,213—*Not Elected*: Herbert Duncan Searles-Wood, 467; Sydney Perks, 456; Charles Burrows Flockton, 429. 1,688 voting papers were received, of which 10 were invalid.

HON. SECRETARY.—Arthur Keen (unopposed).

MEMBERS OF COUNCIL: FELLOWS.—*Elected*: Sir John James Burnet, A.R.A., 1,251 votes; Henry Vaughan Lanchester, 1,227; Walter Cave, 1,211; William Curtis Green, A.R.A., 1,210; Professor Stanley Davenport Adshead, 1,205; Giles Gilbert Scott, R.A., 1,173; Henry Victor Ashley, 1,145; Sir Banister Flight Fletcher, 1,138; Major Hubert Christian Corlette, 1,131; Sir Alfred Brumwell Thomas, 1,119; Francis Thomas Verity, 1,113; John Keppie, 1,097; Henry Martineau Fletcher, 1,089; Francis Jones, 1,089; Percy Edward Thomas, 1,069; Thomas Taliesin Rees, 1,062; Edwin James Sadgrove, 1,037; Edward Charles Philip Monson, 999.—*Not Elected*: Charles Lovett Gill, 474; William Walter Scott-Moncrieff, 453; William Gillbee Scott, 445; Max Clarke, 435; Percival Maurice Fraser, 435; Herbert Winkler Wills, 433; James Alfred Swan, 431; Digby Lewis Solomon, 428; William Thomas Curtis, 421; Allan Ovenden Collard, 405; Delissa Joseph, 403; Albert Walter Moore, 393; William George Hunt, 390; Wilfrid Irwin Travers, 387; Josiah Gunton, 384; Henry John Chetwood, 374; Henry Philip Burke Downing, 303; Edward Arthur Hunt, 156. 1,688 voting papers were received, of which 72 were invalid.

ASSOCIATE MEMBERS OF COUNCIL.—*Elected*: Leonard Holcombe Bucknell, 1,220 votes; Professor Lionel Bailey Budden, 1,208; Michael Theodore Waterhouse, 1,208; Harold Chalton Bradshaw, 1,206; John Alan Slater, 1,204; Hope Bagenal, 1,179.—*Not Elected*: Frank Woodward, 466; William Henry Ashford, 462; John Douglas Scott, 448; Arthur Welford, 430; Leonard Arthur Culliford, 405; Frank Henry Heaven, 384. 1,688 voting papers were received, of which 10 were invalid.

REPRESENTATIVES OF ALLIED SOCIETIES.—Arthur John Hope, Manchester Society of Architects (unopposed); William Thorpe Jones, Northern Architectural Association (unopposed); George Andrew Paterson, Glasgow Institute of Architects (unopposed); Robert Magill Young, Ulster Society of Architects (unopposed); George Churchus Lawrence, Wessex Society of Architects (unopposed); James Stockdale Harrison, Leicester and Leicestershire Society of Architects (unopposed); Edmund Bertram Kirby, Liverpool Architectural Society (unopposed); Henry Leslie Paterson, Sheffield Society of Architects (unopposed); Edward Prioleau Warren, Berks, Bucks and Oxon Architectural Association (unopposed).

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION.—Harry Stuart Goodhart-Rendel (unopposed).

HON. AUDITORS.—Robert Stephen Ayling (unopposed); Charles Edward Hutchinson (unopposed).

ART STANDING COMMITTEE: FELLOWS.—*Elected*: Sir John James Burnet, A.R.A., 932 votes; Edward Guy Dawber, 882; Henry Vaughan Lanchester, 879; Professor Stanley Davenport Adshead, 854; Giles Gilbert Scott, R.A., 817; Walter Cave, 789; Halsey Ricardo, 612; Professor Frederick Moore Simpson, 589; Herbert Austen Hall, 488; Francis Winton Newman, 482.—*Not Elected*: Walter Tapper, 464; Sir Alfred Brumwell Thomas, 448; Maurice Everett Webb, 436; Louis E. J. de Soissons, 405; Emanuel Vincent Harris, 388; Edward Prioleau Warren, 378; William Adam Forsyth, 376; Philip Dalton Hepworth, 364; Henry Philip Burke Downing, 357; William Robert Davidge, 257; Frederick Robert Hiorns, 236; Frederick Charles Eden, 229; John Duke Coleridge, 165. 1,304 voting papers were received, of which 79 were invalid.

ASSOCIATES.—*Elected*: Cyril Arthur Farey, 1,122 votes; Leonard Holcombe Bucknell, 1,102; Michael Theodore Waterhouse, 1,036; Percy Wells Lovell, 995; William Harding Thompson, 956; Thomas Smith Tait, 947.—*Not Elected*: Albert Reginald Powys, 802. 1,304 voting papers were received, of which 19 were invalid.

LITERATURE STANDING COMMITTEE: FELLOWS.—*Elected*: Henry Martineau Fletcher, 996 votes; Major Hubert Christian Corlette, 975; Edwin Stanley Hall, 945; Martin Shaw Briggs, 886; David Theodore Fyfe, 880; Charles Harrison Townsend, 864; Arthur Stratton, 848; Louis Ambler, 825; Charles Sydney Spooner, 816; William Henry Ansell, 792.—*Not Elected*: Harry Bulkeley Creswell, 782; Stanley Churchill Ramsey, 781; Basil Oliver, 736; Arthur Hamilton Moberly, 640. 1,304 voting papers were received, of which 30 were invalid.

ASSOCIATES.—*Elected*: Professor John Hubert Worthington, 1,037 votes; Harold Chalton Bradshaw, 955; John Alan Slater, 955; Charles Cowles-Voysey, 839; Philip Waddington Hubbard, 807; Arthur Trystan Edwards, 741.—*Not Elected*: John Murray Easton, 583; Charles Edward Sayer, 560; Verner Owen Rees, 532; Eric Rawlstone Jarrett, 488. 1,304 voting papers were received, of which 19 were invalid.

PRACTICE STANDING COMMITTEE: FELLOWS.—*Elected*: Arthur Keen, 1,065 votes; Henry Victor Ashley, 906; David Barclay Niven, 749; Thomas Ridley Milburn, 724; Francis Jones, 697; Gilbert Henry Lovegrove, 686; George Hastwell Grayson, 675; Max Clarke, 645; William Gillbee Scott, 624; Frederick Chatterton, 597.—*Not Elected*: William Henry Atkin-Berry, 581; Sydney Perks, 561; William George Hunt, 557; William Henry White, 542; James Bertram Francis Cowper, 536; Herbert Shepherd, 527; Delissa Joseph, 489; William Campbell Jones, 445; Harry Teather, 284. 1,304 voting papers were received, of which 31 were invalid.

ASSOCIATES.—*Elected*: Horace William Cubitt (unopposed); George Leonard Elkington (unopposed); Harry Valentine Milnes Emerson (unopposed); John Douglas Scott (unopposed); Herbert Arthur Welch (unopposed); Charles Woodward (unopposed).

SCIENCE STANDING COMMITTEE: FELLOWS.—*Elected*: William Alfred Pite, 967 votes; Alan Edward Munby, 878; Herbert Tudor Buckland, 865; Raymond Unwin, 861; Professor Ravenscroft Elsey Smith, 853; Herbert Duncan Searles-Wood, 819; John Edward Dixon-Spain, 730; Robert Stephen Ayling, 636; William Edward Vernon Crompton, 588; Digby Lewis Solomon, 575.—*Not Elected*: Francis George Fielder Hooper, 569; George Reginald Farrow, 552; Charles Archibald Daubney, 551; Walter Robert Jaggard, 498; Allan Ovenden Collard, 456; John Hatton Markham, 421; Thomas Pemberthy Bennett, 401; Sidney Frank Harris, 375; James Ernest Franck, 323. 1,304 voting papers were received, of which 50 were invalid.

ASSOCIATES.—*Elected*: Hope Bagenal, 1,120 votes; Henry William Burrows, 1,104; Percy William Barnett, 1,035; Robert John Angel, 1,016; Harvey Robert Sayer, 972;

Thomas Francis Ford, 949.—*Not Elected*: Arthur William Sheppard, 900; 1,304 voting papers were received, of which 26 were invalid.

Signed by the Committee of Scrutineers:—Henry Lovegrove (Chairman), Ernest G. Allen, Francis Hooper, Sydney Tatchell, T. Frank Green, Robert Lowry.

31 May, 1924.

Notes from the Minutes of the Council Meeting, 19 May, 1924.

WATERLOO BRIDGE.

On the recommendation of the Art Standing Committee it was decided to communicate with the London County Council expressing the hope, firstly, that there would be no alteration to the elevation of the bridge, and especially that there would be no footpaths constructed so as to project from the parapet, and, secondly, that in the event of some scheme for widening being inevitable, such widening will be the minimum possible consonant with traffic requirements.

REPORTS OF LAW CASES.

On the recommendation of the Practice Standing Committee it was decided to arrange with the Institute Solicitors for the supply from time to time of typewritten copies of important cases dealing with Building Acts, Ancient Lights and Professional Practice, which are reported at length in the official Law Reports, which are available only to solicitors and barristers, and that these copies of reports be filed and indexed in the Library for reference.

PROFESSIONAL CONDUCT.

Under the provisions of Bye-law 24 a member was censured for contravening Clause 4 of the "Suggestions Governing the Professional Conduct and Practice of Architects" by supplanting another member who had already been entrusted with a commission.

RETIRED FELLOWSHIP.

Mr. Alfred Conder [F.], who was elected an Associate in the year 1873, was transferred to the Class of Retired Fellows.

CAMBRIDGE UNIVERSITY AND THE R.I.B.A.

At a Congregation of Cambridge University held on 30 May, the Vice-Chancellor (Dr. Pearce) presiding, the offer of an annual scholarship for the advancement of the study of architecture made by the Council of the R.I.B.A. was accepted with thanks.

Notices

REGISTRATION.

SPECIAL GENERAL MEETING.

Tuesday, 17 June, 1924, at 3 p.m.

NOTICE IS HEREBY GIVEN that a Special General Meeting of the Royal Institute of British Architects will be held at the Caxton Hall, Caxton Street, Westminster, on Tuesday, 17 June, 1924, at 3 o'clock in the afternoon, for the purpose of considering and, if thought fit, passing

the subjoined Resolution No. 1, and also for the purpose of considering and, if thought fit, passing the subjoined Resolutions Nos. 2 and 3 respectively, approving with or without modifications the draft Supplemental Charter and new Bye-laws which will be submitted to the meeting. Should the said resolutions be passed by the requisite majority they will be submitted for confirmation to a further special general meeting to be subsequently convened.

RESOLUTIONS.

- (1) That this meeting hereby approves, ratifies and confirms the provisional agreement for amalgamation, dated 29 May, 1924, made between the Royal Institute of British Architects and the Society of Architects, produced to the meeting, and for the purposes of identification initialled by the President, and directs the Council of the Institute to carry the said agreement into effect.
- (2) That this meeting hereby approves of the Draft Supplemental Charter contained in the printed document produced to the meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for such Supplemental Charter the approval of His Majesty's Privy Council.
- (3) That this meeting hereby approves and adopts the new bye-laws contained in the printed document produced to the meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for the new bye-laws the approval of His Majesty's Privy Council. And that the existing bye-laws be rescinded immediately after such approval has been signified.

By Order of the Council,

IAN MACALISTER,

Secretary R.I.B.A.

NOTE.—A copy of the provisional agreement referred to in Resolution 1, and prints of the Supplemental Charter and Bye-laws referred to in Resolutions 2 and 3 respectively, have been issued to the members.

REDUCED RAILWAY FARES FOR PROVINCIAL MEMBERS.

Arrangements are being made whereby it is hoped that Members attending the meeting from the Provinces will be enabled to obtain special cheap railway return fare facilities.

Members desirous of taking advantage of the arrangement should apply as soon as possible to the Secretary R.I.B.A., 9 Conduit Street, London, W., for the necessary printed and signed voucher to be handed in at the railway booking office when purchasing their ticket.

THE PROPOSED REFORM OF THE LONDON BUILDING LAW.

SPECIAL GENERAL MEETING.

In connection with the report of the London Building Acts Committee printed on page 515-519 of this issue, a Special General Meeting will be held on Monday, 23 June, 1924, at 4 p.m., when Mr. Charles A. Daubney

[F.] will read a Paper on "The Proposed Reform of the London Building Law." A further Special General Meeting will be held on Monday, 30 June, at 4.30 p.m. to resume the discussion on Mr. Daubney's Paper and the report.

INSURANCE OF ARCHITECTS' AND QUANTITY SURVEYORS' FEES.

At the request of the Practice Standing Committee, the Council of the R.I.B.A. desire to call the attention of all Members and Licentiates to the importance of advising their clients in case of fire adequately to insure architects' and quantity surveyors' fees, including those for making the claim.

The Practice Standing Committee recommend that a total sum for fees should be named in the policy, the amount of which could not be exceeded, out of which and up to which amount any fees properly due in accordance with the R.I.B.A. scale would be paid.

SURVEYING INSTRUMENTS FOR HIRE.

A Member has most generously placed at the disposal of the R.I.B.A. a very good dumpy level, tripod and staff, and also a good theodolite and tripod.

These instruments being a somewhat expensive part of the equipment of an architect's office, it is felt that many Members may be glad of an opportunity to get them on loan. Members or Licentiates who desire the loan of these instruments should apply to the Secretary R.I.B.A., stating for how long they will be required. A nominal fee to cover the cost of adjustment from time to time will be charged.

Competitions

SIDMOUTH HOUSING SCHEME COMPETITION.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

PROPOSED TOWN HALL: SOUTHAMPTON.

The President of the Royal Institute of British Architects has nominated Mr. H. Austen Hall, F.R.I.B.A., as Assessor in this competition.]

IAN MACALISTER,
Secretary.

LONDON: MASONIC MEMORIAL BUILDING.

Assessors: (1) Sir Edwin Lutyens, R.A. [F.], appointed by the President. (2) Architect who is a Free Mason nominated by the special Committee, Mr. Walter Cave [F.]. (3) Grand Superintendent of Works, Mr. A. Burnett Brown. Conditions not yet issued.

MIDDLESBROUGH: CONSTANTINE TECHNICAL COLLEGE.

Apply to Mr. Thos. Boyce, Director and Secretary, Education Offices, Woodlands Road, Middlesbrough. Mr. Percy Thomas, O.B.E. [F.], appointed Assessor. Conditions not yet issued.

VALLETTA: LAY-OUT SCHEME.

Apply to Minister of Public Works, Valletta, Malta. Mr. Edward P. Warren, F.S.A. [F.], and Professor Patrick Abercrombie [A.] appointed Joint-Assessors. Conditions not yet issued.

STOKE-ON-TRENT: HOUSING.

Apply to Mr. E. B. Sharpley, Town Clerk, Town Hall, Stoke-on-Trent. Mr. W. Alexander Harvey [F.] appointed Assessor. Conditions not yet issued.

MANCHESTER: ART GALLERY.

Apply to the Town Clerk, Town Hall, Manchester. Dr. Percy Worthington [F.], Mr. Paul Waterhouse, F.S.A. [F.], and Professor C. H. Reilly, O.B.E. [F.], Assessors. Conditions not yet approved by the Competitions Committee.

DUNDEE: NEW ADVANCED SCHOOL, BLACKNESS ROAD.

(Limited to architects in practice in Scotland and carrying on business on their own account.)

Apply to Mr. John E. Williams, Executive Officer, Education Offices, Dundee. Deposit, £1 1s. Closing date for receiving designs, 25 June 1924. Mr. John Arthur [Licentiate], appointed Assessor. Conditions approved by the Competitions Committee.

GLASGOW: PUBLIC HALL.

Apply to the Secretary, Office of Public Works, City Chambers, 64 Cochrane Street, Glasgow. Closing date for receiving designs, 4 July 1924. Mr. James Lochhead [F.], Assessor. Conditions approved by the Competitions Committee.

HARROGATE: INFIRMARY EXTENSION.

Apply to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate. Deposit, £2 2s. Closing date for receiving designs, 30 September 1924. Mr. S. D. Kitson, F.S.A. [F.], appointed Assessor.

LEEDS: MATERNITY HOSPITAL EXTENSIONS.

Apply to Mr. P. Austyn Barran, Chairman of Extensions Sub-Committee, 42 Hyde Terrace, Leeds. Mr. R. Burns Dick [F.] appointed Assessor. Conditions not yet issued.

CARDIFF: BRANCH LIBRARY AT GABALFA.

Apply to the Librarian, Central Library, Cardiff. Mr. Sidney K. Greenslade [F.] appointed Assessor. Conditions not yet issued.

SALFORD: BATHS AND WASH-HOUSE.

Apply to the Town Clerk, Town Hall, Salford. Deposit £2 2s. Closing date for receiving designs, 25 July 1924. Warning notice issued 16 May 1924.

SOUTHAMPTON: TOWN HALL.

Apply to the Town Clerk, Municipal Offices, Southampton. Mr. H. Austin [F.] appointed Assessor. Conditions not yet issued.

SIDMOUTH: HOUSING SCHEME.

Apply to Mr. P. H. Michelmores, Clerk to the Sidmouth U.D. Council, Church Street, Sidmouth. Closing date for receiving designs, 16 June 1924. Veto issued 31 May 1924.

HAMILTON: WAR MEMORIAL.

Apply to Mr. P. M. Kirkpatrick, Town Clerk, The Town House, Hamilton. Deposit £1 1s. Closing date for receiving designs, 30 September 1924. Conditions not yet issued.

Members' Column

ROOMS TO LET.

Two comfortably furnished bed-sitting-rooms to be let near Brunswick Square. Attendance, breakfast, use of bath, electric light. Terms moderate.—Apply Box 1425, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

CHANGE OF ADDRESS.

Mr. F. A. BREWERTON, M.C., A.R.I.B.A., F.S.I., has removed his offices from 33 Princess Street, Manchester, to 89 Oxford Road, Manchester.

ARCHITECTURAL DRAUGHTSMAN WANTED.

ARCHITECTURAL DRAUGHTSMAN (not over 30) wanted for a Guild of Craftsmen. Must have a knowledge of ecclesiastical woodwork and be a keen Anglican Churchman. A good opportunity for a man with business capabilities.—Apply Box 1284, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIP WANTED.

A.R.I.B.A., several years in practice, and with good general experience, requires working partnership with another architect. London or neighbourhood.—Apply Box 999, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

PRACTICE OR PARTNERSHIP WANTED.

ASSOCIATE (37) practitioner with all round practical experience desires to purchase provincial practice or partnership.—Apply Box 52, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENTS WANTED.

ASSOCIATE, in practice over two years, very good prospects and work in hand, would be glad to co-operate with established architect of good address. Could render part-time assistance.—Box No. 264, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. (27), at present with well-known London Architect, desires appointment in Southampton or neighbourhood. Good knowledge all branches.—interested worker.—Apply Box 707, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

TO MANUFACTURERS.

THE undermentioned will be pleased to receive trade catalogues James F. Hampton, Maidstone Road, Paddock Wood, Kent.

Minutes XVIII

SESSION 1923-1924.

At the Fifteenth General Meeting (Business) of the Session 1923-1924, held on Monday, 2 June 1924, at 8 p.m., Mr. J. Alfred Gotch, President, in the Chair. The attendance book was signed by 24 Fellows (including 10 members of the Council), and 18 Associates (including 1 member of the Council), and 1 Licentiate.

The Minutes of the Fourteenth General Meeting held on 19 May 1924, having been published in the JOURNAL, were taken as read, confirmed, and signed by the President.

The Secretary announced the decease of:—

Mr. Henry Heathcote Statham, elected Associate 1871, Fellow 1878. Mr. Statham was a Member of Council from 1897 to 1901, and also during the Session 1910-11. He was a member of the Literature Standing Committee from 1897 to 1904 and from 1909 to 1911, and acted as Vice-Chairman of the Committee from 1899 to 1904 and 1910-11.

Mr. E. Swinfen Harris, elected Fellow 1882 and placed on list of Retired Fellows in 1914.

Mr. Kensington Gammell, elected Associate 1901, resigned 1923.

Mr. John Anstice Harrison, elected Associate 1908.

Mr. Bernard Robson, elected Associate 1910.

Mr. William Winder Lee, elected Licentiate 1911.

Mr. Frederick William Pomeroy, R.A., elected Hon. Associate 1909.

Mr. Bertram Grosvenor Goodhue, of New York, elected Hon. Corresponding Member 1922.

Cavaliere Settimio Giampietri, of Rome, elected Hon. Corresponding Member 1897.

And it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded on the Minutes of the meeting.

The following member attending for the first time since his election was formally admitted by the President:—

R. W. CABLE [A].

The following candidates for membership were elected by show of hands:—

AS FELLOWS (13).

CUMMING: TARRAS TALFOURD [A., 1906], Reading.

GRANT: JOHN PETER DIFFIE [A., 1920], Cardiff.

KNAPP-FISHER: ARTHUR BEDFORD [A., 1914].

LANGMAN: HERBERT [A., 1907], Southport.

MEADOWS: CAPTAIN SAMUEL DOUGLAS [A., 1913], Singapore, Straits Settlements.

MERRIMAN: HAROLD IAN [A., 1911].

MITCHELL: GEORGE ARTHUR [A., 1909].

RICHARDS: FRANCIS AUGUSTUS, M.A. Oxon. [A., 1922].

SHEPPARD: ARTHUR WILLIAM [A., 1894].

SYMON: ALEXANDER [A., 1900].

TASKER: ANDREW KERR [A., 1907], Newcastle-on-Tyne.

WILLIAMS: FREDERICK ERNEST [A., 1891].

WILLS: GERALD BERKELEY, M.C. [A., 1908].

AS ASSOCIATES (3).

ARTHUR: ERIC ROSE, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Toronto, Canada.

MUSKER: DORIS [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Upper Colwyn Bay, N. Wales.

WHITESIDE: WALTER JACK [Special Examination], Bulawayo, Rhodesia.

AS HON. ASSOCIATE (1).

FARER: OSCAR, O.B.E., D.Sc.

AS HON. CORRESPONDING MEMBERS (5).

BRUMMER: COMMENDATORE CARL, M.A., Copenhagen, Denmark.

FETT: DR. PHIL HARRY, Christiania, Norway.

NORDHAGEN: PROFESSOR OLAF, Trondhjem, Norway.

SAARINEN: ELIEL, Finland.

SLOTHOUWER: DIRK FREDERIK, Amsterdam, Holland.

The Scrutineers' Reports, giving the results of the Annual Elections of the Council, the Standing Committees, and the Hon. Auditors, were read, and the President declared the Officers, Members of Council and Standing Committees, and Hon. Auditors duly elected in accordance therewith.

On the motion of the President, a vote of thanks was passed by acclamation to the Scrutineers for their labours in connection with the elections.

Mr. Francis Hooper [F.] gave notice of a motion for the next Business meeting on the subject of the training of Apprentices for the Building Trade.

The proceedings closed at 8.30 p.m.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. JOURNAL.

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The Proposed Reform of the London Building Law

BY CHARLES A. DAUBNEY [F.]

[Read before the Royal Institute of British Architects at a Special General Meeting on Monday, 23 June 1924.]

TO some architects the Building Law of London is a profound mystery. To others it is a perpetual nuisance. To the majority, however, it is a very friendly guide. It may sometimes seem old-fashioned, for it leads along well-worn paths and gives little encouragement for adventure along the slippery paths of experiment. This is not surprising, seeing that the Building Law of London is no new thing. From a very early day the London within the City walls had its Building Law—fragmentary it is true, but after the great fire of 1666 a special Act of Parliament was passed to regulate the rebuilding. This was a fairly comprehensive body of building control. Whoever helped to frame it sowed the seeds of the guiding principles in the law of to-day. We find, for instance, rules for regulating frontages, the width of streets, the construction of external and party walls, the removal of dangerous trades and, of course, fire protection. Surveyors were appointed to supervise the rebuilding operations. The district surveyors of to-day are the direct descendants in office of those old-time officials.

Since 1667 many developing and extending Acts have been passed, and the law which once operated only in the one square mile of the City of London now, with slight exceptions, operates equally in the whole of 117 square miles included in the County of London.

Since that time also great changes have taken place in the mode of framing the Building Law of London. London bulked very large in the eyes of the kingdom and Parliament itself gave close attention to the law of 1667. In recent years, however, the Legislature has had other matters to attend to, and the revision of the Building Law of London has, therefore, been left largely in the hands of London itself.

It is not an impertinence for us here to consider in what directions revision is desirable, seeing that the London County Council, who would properly be the

authority to take the necessary action, have already promised to give consideration to our suggestions.

As will be seen from the printed report, the council of this Institute appointed a committee to investigate and report. That committee sat regularly for nearly two years, and last month presented its report. The matter was dealt with at three of the council meetings, one was a special meeting for the purpose, and at two the committee's representatives were present by invitation. Every paragraph of the report was closely scrutinised by the council. One proposal only had to receive the committee's further consideration, but this was found in effect an improvement on the original suggestion, so that the committee's final report has the full approval of the council. The committee are naturally gratified at the result of their work.

London has an inheritance of building law, and consequently something akin to a traditional instinct to build to recognised lines of construction. It was no surprise, therefore, that the committee found no general body of opinion in favour of any radical departure from the present system. That the law needed a measure of reform was another matter, seeing that the main Building Act was passed as long ago as 1894, since which time important advances have been made on many subjects included in the Building Law.

The committee also noted the various legal enactments, such as the Factory Acts, which are akin to building regulations, and they felt that there is a real necessity for codification. Procedure should also be uniform as far as possible.

At the outset the committee had to formulate a line of action. It was possible to search microscopically for verbal anomalies, and with scissors and paste come forward with a pretty piece of patchwork. Again, it was possible to shirk the labour of a general review and to concentrate on a few special items of interest and ham-

mer them into or out of shape. Neither of these courses was adopted by the committee. The first because no one but the authors would have been able to understand to the full what was the purport of the proposals, and the second because the Building Law is so interwoven that few parts can be altered without affecting the whole.

The committee came to the conclusion that in the first instance the law should be passed under review in broad outlines so that its scope and operation could be understood. In this way it seemed possible that a useful purpose would be served. Any conclusions arrived at could be set out in such general terms that all members of the Institute could take an intelligent interest in them. Without this interest the force of any suggestions would be negligible. The committee, therefore, divided up their subject under various headings, and these were subdivided and summarised. About 290 subdivisions were thus dealt with. A copy of the summaries was sent to each member of the committee prior to the meetings, so that all, whether they were able to be present or not, were made fully aware of the committee's action.

This matter is mentioned because perhaps it explains the cause of the happy result already mentioned.

The report has been printed. It is proposed to-night to refer briefly to a few of those conclusions which may need a little emphasis.

Before, however, doing so two points must be made. They will apply substantially to all the items in the report. First: The conclusions of the committee are only in general terms. Before they appear in an Act of Parliament they need to be put in legal form. There must also be safeguards and many consequential amendments and alterations. These will involve most careful attention and so much detail study that the committee postponed this work until they knew that the principles involved had been approved. Legal advice on the subject may have to be obtained. The members may perhaps, therefore, resist the temptation at the present time to make adverse criticisms assuming that no such safeguards or limitations are intended. Suggestions, of course, will be most welcome.

The second point of explanation is that the report has not been prepared in ignorance of the fact that the London County Council have very wide powers of varying the ordinary requirements of the Building Law and that in many cases dissatisfied applicants have a right of appeal. The report, however, is framed in the belief that it is advantageous and helpful to the public for legislation to be more positive than negative. For instance, it is of real value if an architect in advising the development of an estate can assure a prospective owner what he can do rather than what he may perhaps persuade the London County Council to permit him to do. In practice it is often highly inconvenient, in fact most

undesirable, or even impossible, to make an application and by trial and error discover what may be done. The London County Council is not in the habit, rightly so, of giving an approval without all the facts of locality and other details of a like character being divulged. The consequence is that a preliminary plan may be so speculative as to be of little value, and otherwise hopeful schemes may come to nought. The report, therefore, indicates the desirability of amending the law in such and other similar directions.

Referring now to the detail suggestions (see Item 1). The present Building Act does not give the power of developing a small site by laying down a road out of a street and to curve it back a short distance off. The law demands that such a street shall join up another street, and there must be no gates or arches at either end. In these days of frantic hustle on the public highways, with the accompanying noise, stench and clouds of dust, it would be a real advantage to live apart from the maddening crowd, or where the traffic on the highway would not be tempted to overflow. It was possible once to lay out such quiet places. I give a plan of one at Blackheath in Diagram 1.

Again, blocks of almshouses arranged on the old lines (see Item 2) can be objected to to-day. Because more than three houses abut upon the path in front of the houses, that path is a street with all the ordinary obligations, and is a carriage-way because, forsooth, the undertaker and furniture removers will certainly drive up from time to time. While we make every effort to preserve such quiet homely places, it is strange that they may not be repeated.

The report reminds you (see Item 3) that Burlington House courtyard may not be duplicated in Piccadilly or elsewhere in London. It is a cul-de-sac, and because the Royal Academy building is more than 60 feet from the entrance archway the Building Law now frowns severely upon it. The Crown Surveyor finds a quiet refuge within a stone's throw of Trafalgar Square at the cul-de-sac end of Suffolk Street. Culs-de-sac such as this can now be objected to. Attention is directed to the fact (see Item 4) that there is no authority given by law for a frontage line to be fixed before buildings are commenced in a street. The first builder may form a yard between his buildings and the street. This curious result follows. All other subsequent buildings on either side of him must also have yards at least equal in depth, quite apart from whether they require them or not. The report ventures the suggestion that this needs amendment. The time has also come when the building line should be indicated for all existing street frontages, and if this work were undertaken systematically by existing machinery ten years ought to see it accomplished. It will perhaps be agreed that the width of a new street and the building line for houses on either side should be taken together. The

report considers this of importance. To illustrate this point Diagram 4 may be studied. Section "A" shows what a builder may do when he lays out a new street. He can make it 40 feet wide and build blocks of flats with ground floor and four upper floors and attics in the roof. He can abut his flats directly upon the pavement and no one says him nay. Even if he chooses to put a garden space in front and set back his flats from the pavement line as in Section "B" he gets no advantage. It should be possible to encourage him to submit a plan such as in Section "C," and because the public will have the advantage of a wide, open air space, to give him the advantage of, say, providing the street only 30 feet wide, particularly as the traffic along the street will be of very limited character.

Under the Michael Angelo Taylors Act of 1817 a street may be closed on application to the magistrates by the borough council. Under the Highways Act, 1835, the owners of the property on either side may secure a closing order by private application. It will not seem unreasonable (see Item 8) for the London County Council, which approves the lay-out of streets, to be a party to any disappearance.

Reference is made in Item 9 to the necessity of a reform in the law governing building over sewers. Since the report was prepared the London County Council have reported that they were recently before the House of Commons Committee on the subject, when that Committee proposed that the London County Council's power of full discretion to grant or withhold consent should be curtailed in several directions. It will be seen therefore that this Institute is not taking an unreasonable attitude in suggesting revision of the law on the same lines.

Part II of the Report deals with height of buildings. This thorny question has not been burked. The facts and arguments which led to the main conclusions are set out in Items 10-19. Diagram No. 5 shows the lines to which buildings may at present be re-erected in old streets, and to which buildings may be erected in new streets. Diagram 6 shows what were our predecessors' views in 1667. There was a minimum width of 14 feet for narrow streets and a maximum height in those streets of about 21 feet. Diagram 7 shows the corresponding line in Paris. From these diagrams it will be seen that at one point all these lines coincide and give approximately an angle of $1 : 1\frac{1}{2}$. The report recommends this as a reasonable basis for the line in all general cases.

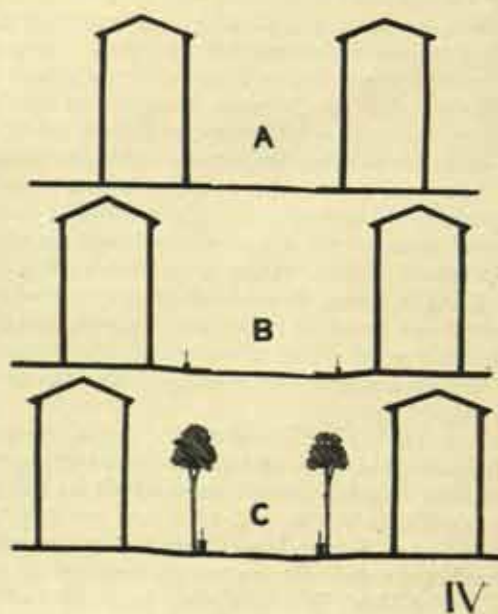
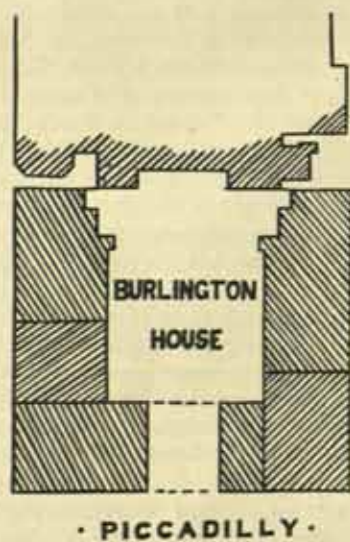
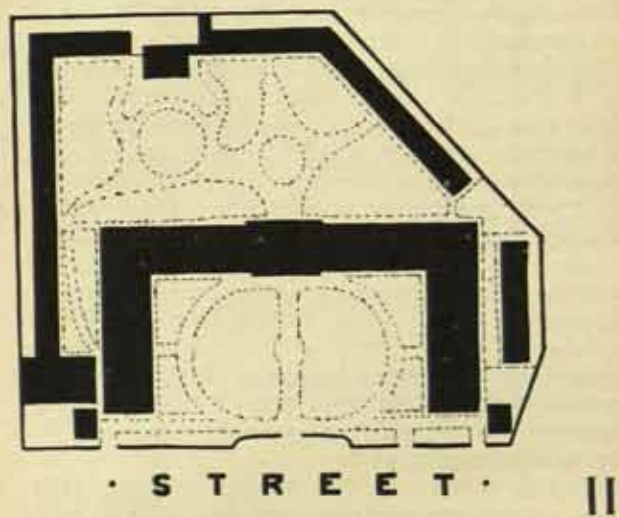
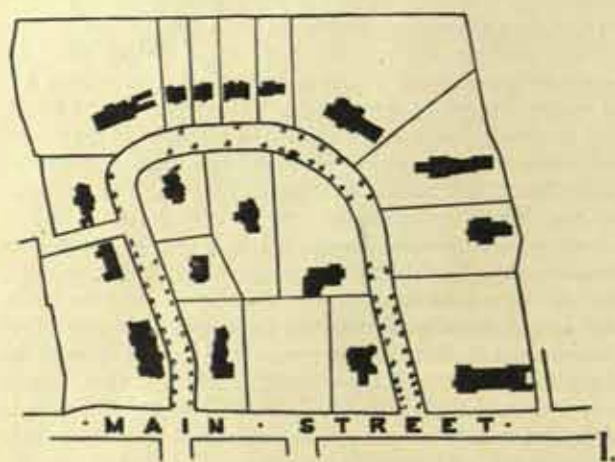
The argument has been used that the law with regard to the height of buildings should remain as at present, in effect that London should exhaust all its present powers to build to 80 feet and then, and not till then, seek amendment in the law. Here the report confidently makes a stand. It is strongly opposed to permitting in the West End and other parts of London

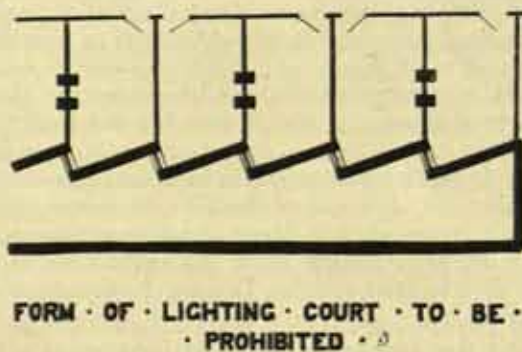
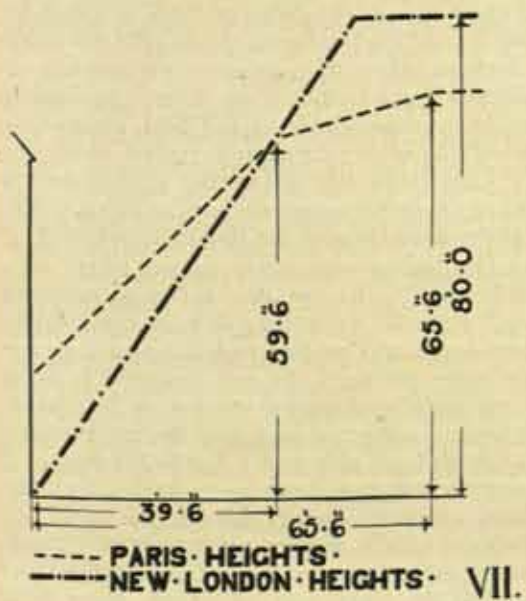
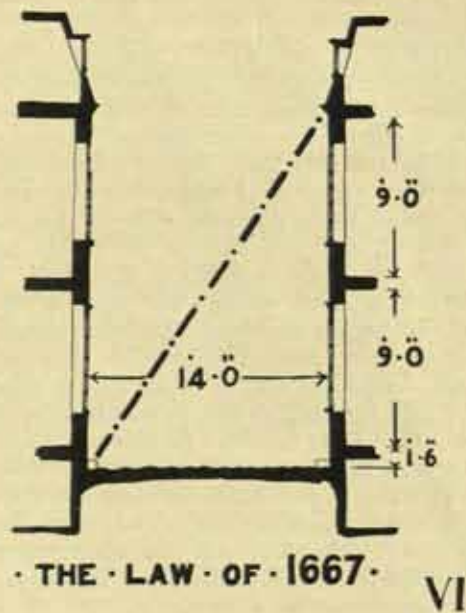
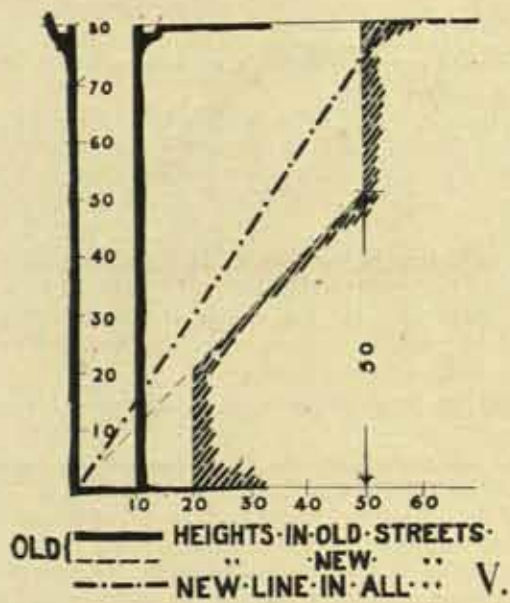
every narrow street to become a tunnel and its occupied rooms by the hundred thousand caverns where artificial light must be regularly used.

It is not proposed to remove the general limiting height of 80 feet, but it does not go so far as to declare that under no circumstances whatever higher buildings may not be erected. At the present time Government buildings, churches and chapels, buildings anywhere in London belonging to the Inns of Court, and things which perhaps by a stretch of imagination may be deemed ornamental features or towers, can scrape the sky with impunity, and new schools may do the same. When details have to be thrashed out it may be found desirable to require that all buildings should follow at least the ordinary rules as regards height. The decision as to higher buildings is still left with the London County Council with an appeal. Of course, constructionally high buildings which are easily built on, say, the swampy lake foreshore of Chicago, could be built, say, in the middle of Holland Park, and in many other places in London, and no material injury would be done to anyone. The great difficulty, however, which it is believed confronts the London County Council in their deliberations on applications for higher buildings is that a refusal, possibly on the ground that the architecture did not please the Building Act Committee of the London County Council, or even that they had passed a resolution to allow no more higher buildings in London, might not be sufficient ground for refusal. Without necessarily accepting that view, it must be agreed that high buildings involve very many questions—good taste and wide views are involved. There may be no intrinsic objection to a single high building, say, in the middle of the façade of Carlton Terrace. But if that one building be erected, why not all the façade to an equal height? The London County Council should not be fettered in its judgment, but should secure opinion of the highest standing and of the most independent character, and the Report suggests that the opinion of the Fine Art Commission should be invited.

Item 20 suggests a modification of the stringent requirements in Section 48 of the London Building Act, 1894, which provides that whenever a greater height than that prescribed by the Act is contemplated every owner or lessee within 100 yards may have to be consulted. This does not apply only in the case of high buildings. Lay out a passage 20 feet wide, and if you try to build 21 feet high everybody within 100 yards has to be consulted! Crowded business areas as well as scattered suburban areas bear the same burden. An amendment of this part of the law is very necessary.

At the present time the law demands that a bedroom window opening into an internal courtyard shall have at least an angle of light of $1 : 2$ from the window sill to the top of the wall opposite the window. No provision is made to secure that the window shall be in such a





VIII.

position that it will adequately light the room. Nor is there any regulation for a minimum allowable width for such a court. Advantage has been taken of this to construct so-called "lighting courts" as shown in diagram 8. Such loopholes in the law should be stopped up forthwith.

In Section III of the Report a proposal is made by which London, through the London County Council, should have power from time to time, as experience indicates, to amend the constructional clauses set out in Part VI of the 1894 Act. At the present time this cannot be done except by Parliamentary sanction. It is surely one of those domestic matters that London should control, and not have to go cap-in-hand to Westminster, or even to officials at Whitehall. Something should be done, seeing that some of the provisions of the Act are obsolete, while many others need amending to meet changed conditions. For instance, at the end of each metallic bressummer an expansion space of $\frac{1}{2}$ inch for each 10 feet in length is demanded. What architect to-day provides for this in his specification? Again, a warehouse roof must be kept down to a slope of 47° , but in any other building the slope may be 75° . Is there nowadays any sound reason for such a distinction? No doubt, if the above-mentioned line of heights for streets is accepted, the roofs would follow the same line (see Diagram 9).

Much loss of time and trouble is caused by making applications to the London County Council to vary details of constructions, many of quite insignificant character. When once such a consent is given it should be common property. The owner of a private house recently asked permission to build hollow walls with the usual half brick inside and out. The London County Council gave him permission. In a small building an owner was given permission to omit footings because he provided an equal concrete foundation. Special circumstances arose in neither case. Why should not such decisions be acted upon in all similar cases without loss of time and all the formality of application, plans, reports, etc., etc., etc.? This is no novel proposal. Before there was a County Council or Board of Works the Metropolis Building Act of 1844 gave the Commissioners of Woods and Forests power to issue new rules of construction where by experience they found that the actual rules of the Act defeated the object of the Act. I have a copy of one such decision, signed by Lord Canning (who was for a time one of the Commissioners). It specifies the form of construction for leather drying sheds. Many sheds so constructed may still be seen to-day from the railway carriage window shortly after passing London Bridge Station southward.

It is felt that Parliament might be disposed to give modern London similar privileges provided these privileges are exercised with the full concurrence of

interested parties. The Report suggests that the London County Council form an Advisory Board for this purpose. The London County Council might rid itself of a great deal of unnecessary routine work in this way.

Certain main enactments should be included in an Act of Parliament. These are indicated in the Report, and would not be a difficult subject to revise and put into a modern form.

In Item 42 a suggestion is made by which the London County Council could be relieved of much more routine work. It seems unnecessary for the staff of the London County Council to investigate every joint and member of, say, a small rain screen against the yard wall of a huge steel-framed warehouse. In such a building every detail of the construction has to be passed by the District Surveyor. He has copies of the drawings, and surely he could be trusted to see that a trifling thing as this is well and truly built.

Item 45 needs expansion. Under the Dangerous Structure provisions the Executive Authority is the London County Council. When they have a complaint that any structure appears to be dangerous (it may be that Charing Cross Station roof has collapsed, or it may be that a chimney pot at Poplar is likely to fall into a back yard)—it matters not whether the complaint is anonymous or from a responsible party—the District Surveyor is at once asked for his report. His duty is to survey and send back a certificate as to the necessary safeguards. Thereupon the London County Council serves the owner with a peremptory notice to remove the danger, and delivers by hand a copy on the premises. If the owner delays the London County Council can take police court proceedings, and as a last resort can send their own workmen to do what is necessary. Every step in the programme has to be paid for by the owner. Perhaps before he is aware of the accident the bill has already begun to mount up. Even if he does the necessary work immediately he has been notified, he has to pay all the same. Institute members have complained. They think that the owner should have at least a warning before expenses are incurred. This seems quite reasonable and the Report endorses it.

Section IX, dealing with signs, requires a little careful consideration. Except for revenue purposes, "jumping" signs do not appear to have any justification. They dazzle and confuse pedestrians and drivers alike, and they certainly do not beautify London, although an artfully disguised picture of an electric advertisement of cigarettes and soap has an honoured place on the walls of this year's Royal Academy. It may be urged that they have some useful purposes. The belated clubman, seeing gigantic but quite unapproachable cocktails shaken up by ghostly hands, while snakes green and red slither across the black background of the night, may, of course, hurry home.

to sign the pledge. This should not justify the law being broken on a score of buildings around Piccadilly or elsewhere. Regulations for signs were drawn up by the London County Council years ago. The machinery has proved faulty, otherwise there would be no necessity now to suggest amendment.

Section X of the Report deals with the questions of fire protection and means of escape. Some may be referred to. When the London County Council has certified the means of escape the document will perhaps be filed away with the architects' papers or out of knowledge in his client's safe. It is suggested that the particulars should be on the premises. It is not intended that a plan should be displayed, or that it should be open to inspection by prospective burglars. The tenants and employees in large buildings should be able to make themselves acquainted with what has been provided for their use in the case of an emergency. Particulars might conveniently be kept, say, in the porter's box near the front entrance.

As is well known to many, the Factory Act and the London Building Acts (Amendment) Act, 1905, overlap and conflict in many respects. The procedure widely varies. The Report considers that there seems to be good reason for co-ordination.

Item 56 needs consideration. The Report does not wish in any way to raise alarm. This question, however, does often arise—when a place of assembly is fully occupied by the public, is everything well? The question is not closed by offering the statement that such-and-such a building was once reported to be cleared, say, in three minutes. While human nature is what it is there will be someone in the audience who, on an alarm, will unconsciously determine that he will not calmly wait three minutes and be the last man out. A modern audience cannot be drilled like a boarding school to fall in line, turn to the left and march out at the word of command. It is true that the District Surveyor has, in this class of buildings, discretion as to construction, but he has no discretion whatever as regards the efficiency of the means of exit. He can in this respect only satisfy himself in a purely rule-of-thumb manner that a specified staircase or staircases are provided somewhere in the buildings, and that if the builder chuses to provide gangways between the seats they are of a specified width. All the exits may be at one end of the building and discharge where the builder chuses. Without hesitation it is confidently asserted that while there are such vast interests involved, mainly personal, but also material, in theatres and all other places of public assembly, no stone should be unturned until the architect has himself indisputable evidence that his plans cannot well be challenged in the event of an accident. The London County Council have recently suggested dealing with churches and chapels attached to schoolrooms, etc. The Report suggests that all

places of public resort should have equal supervision. As will be seen by the Report, attention has been given to the evidence before the Royal Commission on Fire Brigades.

Items 57 and 58 touch upon a piece of very cumbrous machinery which nullifies to a large extent the chief purposes for which the 1905 Act was passed—viz., that of providing means of escape for old dangerous buildings. The procedure is briefly this. The London County Council must make its own inquiries without any assistance from the delinquents. Plans must be made by the Council's staff to lay before the committee concerned, and also for the very necessary record of facts. This involves an expenditure of time and money which is frequently wasted because the arrangements or occupation of the building suddenly change. At the present time there is no duty upon anyone to acquaint the London County Council of the most dangerous cases, and therefore the ones that require first of all to be dealt with may be overlooked. A method is suggested which it is confidently hoped will commend itself to the London County Council.

It is true that in 1905, when the London County Council were before Parliament, it was proposed that in the case of old buildings the owner must submit his plans. This proposal was rejected, possibly because it would be unfair to put an owner to the expense of making plans when ultimately it was discovered that his building was in proper order. The proposal might now be submitted in a modified form.

If a building is a death-trap to the occupants in case of fire it seems reasonable that the owner and not the ratepayers should bear all the cost of producing the necessary plans.

Although there is very wide scope to the law relating to means of escape, there is no ready machinery by which any authority can ascertain whether the escape, once provided, has been maintained. It would, however, be quite possible to hold an inquiry when fires occur. This power has been in existence for a long time as regards the City of London by the coroner. Even if no life is endangered the inquiry must take the form of an inquest with a jury, etc., etc., and every word of evidence taken down in writing. It is understood that the coroner does not find the machinery at all suitable for the purpose. The present Report considers that a very good purpose would be served if an inquiry into fires could be held outside the City. It should be held not by the coroners, but by a member from an independent and perhaps expert panel. Most useful information is likely to be obtained.

Diagram 10 shows what is suggested in Item 64 for removing timber stack risks from domestic buildings. Timber stacks should be at least 10 feet away, which would give a considerable measure of protection, and

slope away at 45 deg., which would prevent pieces of timber falling on to the buildings.

Section XI of the Report deals with Exempted Buildings. At the present time there is a long list of buildings which are entirely outside the pale of the law as regards construction. They are a relic of the days when it was not thought worth while to interfere with a house if it fell down or was burned down so long as it did not affect anyone except the owner and his family. The regulations for such buildings are now largely inapplicable to modern London. The fire risk of London is of a different character to that of a century ago. London is now so crowded that a man must not be allowed to do entirely what he likes when the welfare of the community is at stake. In this connection it should be noted that a recent Royal Commission established to inquire into building law throughout the country, met these exempted buildings everywhere, and they reported strongly in favour of eliminating these exemptions. Some control obviously ought to be given. The Report makes the suggestion that the District Surveyor is the best person to determine on the spot whether a proposed form of construction is suitable. The matter is by no means unimportant. Under the present exemption clauses an owner may erect a series of buildings with stables on the ground floor and two-storey workrooms upstairs. If he is careful to keep 8 feet from the frontage and 30 feet between each, his buildings may be of any construction. He may roof them with thatch. Each may be large enough to accommodate 200 girls at work. Here is the absurdity of the situation. The lady Factory Inspector will carefully see that the walls inside are whitewashed periodically, that the floors are clean, and that the sanitary arrangements are adequate. She may also cross-examine the girls to satisfy herself that none are below the proper age, and that they do not work more than 10½ hours a day. The London County Council may also examine the buildings, make elaborate plans and require a picturesque series of external staircases back and front. If an epidemic spreads like wildfire through the crowded workrooms the factory inspector will report to headquarters, the sanitary inspector will test all drains, and the medical officer will make minute inquiries, the coroner and jury will survey the premises and give a non-committal verdict. This regiment of officials can enter and inspect whenever they choose. They may all fail to discover the cause of what was in fact a preventable loss of human life. The Building Law of London had definitely enacted that the District Surveyor was prohibited from even entering the buildings, much less supervising the construction. He was not even entitled to see that the walls were built of decent materials, that the rain did not soak down from the top, could take no precautions against poisonous gases in the stables from spreading through the floors and walls into the rooms

upstairs. The report urges that only insignificant buildings should in future go scot free from building control.

Item 67 calls attention to a piece of Case law that ought not to stand. It was enacted some short time ago in the Education Administrative Provisions Act of 1911 that if plans of a new school are approved by the Education Board the school is free from the constructional provisions of all local building law. The High Courts of Justice have ruled in effect that anything and everything within the covers of every building law, including frontage lines, height of buildings, foundations, fire-proofing, party wall procedure, signs, dangerous structure provisions, are included in this word "construction." This ruling is not confined to London, and not only to the public schools built by the London County Council, but is applicable to every new school built anywhere, and by anyone so long as the plans are approved by the Board of Education.

As the Government who introduced the Act did not mean this, an amendment seems desirable.

Referring to administration by the London County Council in Section XII of the Report, it will be of interest to members to note that during the last quarter the London County Council had to come to a decision in the following number of cases:—

Applications for new streets, frontage lines, height of buildings, special alterations, etc.	1,506
Means of escape cases	436
	<hr/> 1,942

The following observations occur:—

(1) The average available time for consideration of each case cannot be great, and the task must be stupendous.

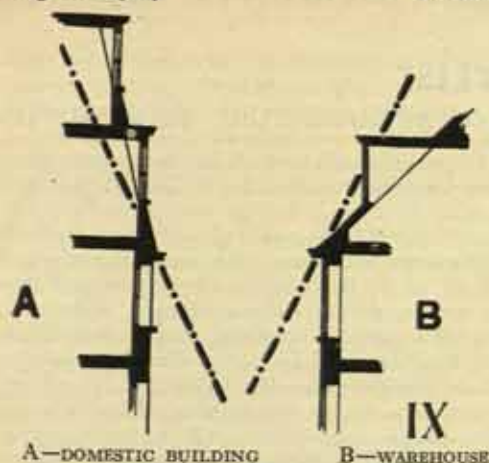
(2) The majority of cases must follow such a routine character that the superintending architect is able to anticipate the Committee's decision.

(3) Consequently a still large number of matters than at present might be delegated to him as suggested in Item 81.

(4) If this were done and the delegation to the District Surveyor of much ordinary construction were provided for as suggested in a previous part of the Report, the Building Act Committee would have more time at their disposal, and

(5) It would not be altogether out of the question for applicants to appear in support of their schemes.

Special reference should be made to the District Surveyors in Items 72 and 73. Although they are not actually officers of the London County Council, that body has to see that the work of each district is carried on, and that all necessary information is in the hands of a successor in office. The London Building Act, 1894, provides that the documents, plans and applications delivered to the District Surveyor are the Council's property. The Report draws attention to this fact



A—DOMESTIC BUILDING

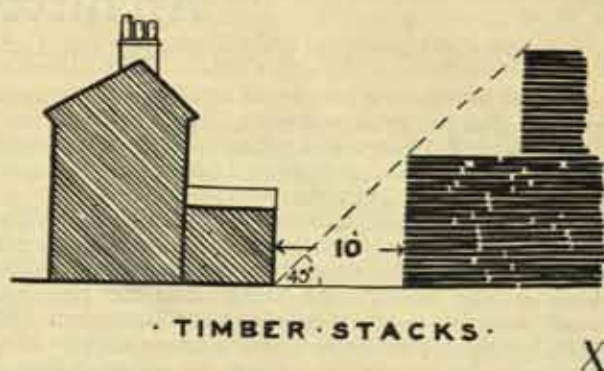
B—WAREHOUSE

in suggesting that certified plans of buildings should be deposited at once with the London County Council. They are most valuable records and if lost or mislaid very great hardship and loss may result. The existence of such plans establishes certain rights to build. They are not secret documents. When questions arise as to whether vacant land can be developed it would be most helpful if the central authority held the necessary records for inspection. This would be all the more necessary if, in the future, buildings in old narrow streets might in general cases be re-erected to the old heights. It would be obviously necessary to get them certified before demolition.

Referring briefly to the administration by the District Surveyor, the following information should be given. During all the war period and when building operations were severely restricted the District Surveyors, whose incomes were limited entirely by the amount of work done in their respective districts, suffered heavily; besides, they have to bear the whole of the expenses of their office and have no retiring allowance in prospect. Some were not able to pay even their office expenses out of the fees received from their district. In 1917 thirteen districts did not produce a net income of £2 per week. In consequence of this heavy burden of loss the fees were raised in 1921 for five years. This has produced a net increase above pre-war figures of about 25 per cent. The last year's available figures show that 36,700 jobs of all kinds were attended to in London in 1922. The average net fees for new buildings from Bush House downwards was £3 3s., the other jobs £2 2s., and the average net fees amounted to £1,775. The Report suggests that it is not an extravagant amount. It does, however, recommend that the fees should be graduated more fairly, and the work which carries a higher service should receive a higher fee than the work which requires less. At present the fees are roughly calculated on one basis.

Only two other items in the Report require exten-

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· TIMBER STACKS ·

sion. Item 85 suggests that the "definitions" in the London Building Act should be revised at any rate in the direction of clarity. Buildings are divided into three classes.—Public, domestic, and warehouse. A domestic building is one which is not a public building or a warehouse. A warehouse is one not a domestic or a public building, and a public building is not one of the other two. This is a definition running in a circle. It should be made more definite.

May I conclude with one personal paragraph? My original draft of the last clause of the Report was that the proposed modifications of the law would greatly assist building operations and make London a healthier and brighter city. When the committee read the paragraph they instantly deleted the last few words with an accompaniment of ribald laughter. It may have been on the ground that those who trouble about Acts of Parliament and deal with bricks and mortar and other such mundane things must be so dwarfed in spirit, and so lost to every fine feeling, that it is an impertinence for them to even dream of a "healthier and brighter London." Nevertheless, I am unrepentant. I believe that there are those that will agree with me in this, that if as the result of a reformed Building Law at least some of our streets are not common highways for public traffic, if we may secure more wide open avenues, if the dismal offices in which so many work day by day are not to be the pattern for to-morrow, if our dwelling rooms are adequately lit, if our open spaces can be kept free and not be overshadowed at the dictates of a very materialistic age, if we can see perhaps more often a grassy patch or a bed of flowers even in central London, and the air we breathe is less polluted, and if at night we are not to be so blinded by flaming advertisements on every wall that we shall become insensible to the glories of the midnight sky, then I venture to hold that it is not too great a presumption to suggest that we may expect as the direct result of a reformed Building Law a Healthier and Brighter London.

Architect and Artist

BY GEORGE DRYSDALE [F.], DIRECTOR OF THE SCHOOL OF ARCHITECTURE, BIRMINGHAM.

For the provocative purpose of creating a discussion at a recent meeting at Birmingham, Mr. Drysdale read a Paper entitled "Why are Architects so seldom Artists; or, Why are Architects not always Artists?" In the course of his argument Mr. Drysdale said:—

"To begin with, what is an artist? We all have feelings, political and other; sounds, sights and smells affect us variably. Surely the artists among us are those who feel these various things more keenly than the rest, and, feeling so, wish to take a hand in their discussion. The painter of nature wishes to examine and explain to others the thrills nature provides for him, the effects of light, of colour. The musician until recently discussed harmonies. The amateur in the arts is generally satisfied with their conventional treatment, with their sentimental values, their story-telling power. He enjoys the sensations these various sounds, sights and smells engender. On the other hand, the artist's inquiry is rather the why and the wherefore of these effects. Why should such and such a thing make one laugh or weep, feel dissatisfied or the reverse. He wishes to get at the root of the matter, understand how it works on his ego and reproduce it, amplify it, glorify it, so that it may act on his neighbour not so sensitive as himself. His glory is in the extent of his power to affect others. He must discover the primary values, the root causes in his particular branch of the arts. In short, the amateur wants the sensation, the artist is interested in the emotion issuing therefrom. Too often the painter is a sculptor, the architect a literary man, who, having studied among the dead leaves of Vitruvius and his like, seeks to reproduce the dried fruits of his learning. We, as architects, have joined in the great discussion on building; we wish to carry on the story and as artists leave records of what our time was, a severely practical art, an art mostly of hidden values, working for subconscious effects, content generally as a background to our lives in cities. Our walls are usually well built, our drains a model for the whole world's copying, the pavements of our streets nigh perfect, our houses comfortable. The smoke of our cities rather spoils our best effects. Bye-laws blunt our efforts, our town councils and governing bodies have but seldom imagination. Conventions grow from competitions. We are hide-bound by business and the lack of money. Hurrying along, worried, misunderstanding and misunderstood, we lack concentration on our art, thankful to earn a living and grateful to a Lutyens or a Liverpool who, giving us something new, helps us to establish another convention. Lutyens is an artist, a man of primary cause and effect. Liverpool is a school, and provides an argument.

When we are young we set our ideals rather high. The weaker among us are in danger of becoming embittered when we find out how things are. Our ideals must of necessity be high—high enough to stand before the onslaughts of truth. Commerce and that queer thing called Democracy may seem our rulers. As individuals we can still be free, and if we are to be artists, we must be the free servants of our clients."

To indicate the difficulties which lie in the path of an architect Mr. Drysdale tabulated the following twelve points:—

1. Lack of Understanding of Human Nature, perhaps better, lack of a sense of humour, the possession of which enables each of us to see how small we are and how unimportant in the general scheme of things. It helps us to realise how the success, of our neighbour's efforts at any rate, is often another word for luck, and so gives us a proper sense of perspective. We must understand our clients and the men whom we employ, know when to humour them, judge when to give a little more than is expected, and even bully them when necessary, always remembering, if we are artists, that our final interest is in men, not stones.

2. Sense of Reality. We must realise clearly what we are and what we are trying to do in a world that is. Realise also the size and scale of the matters concerning which we have dealings. How many of us are given to exaggeration; we think our geese are swans, our cottages mansions. I was once called in to help on what was called a large Classic house. The sum to be spent turned out to be £4,000, pre-war, and the job collapsed in a week. Surely it is very inartistic to exaggerate the importance either of our works or of our place in the world. A habit that grows as bad habits do, it leads to sourness and discontent, and makes us untruthful and therefore out of touch with things that are. The joy in an art, to perpetrate a platitude, is certainly not measured by the dimensions of the production. We get great and grand ideas of ourselves going in for huge competitions and are bitter because the world wants cottages.

3. The Literary Sense. This is very well explained by Geoffrey Scott in his book on the *Architecture of Humanism*. We are so very apt to design and judge buildings by what we think others feel about them, not examining them for ourselves. We look at the moon, for example, and flatter ourselves that we feel what the poets are never tired of writing about it, content that our so-called feelings are second-hand impressions. We might be better employed trying to diagnose what the moon means to us. As far as I remember, Geoffrey Scott asks us to approach a building as a child would, keeping an open mind, and try to register accurately the effect on our spirit of what we see, and then attempt a diagnosis of why. Certain patterns affect us variously, too—the uprights of a Gothic cathedral, the horizontality in Greek work, the arch a sign of vigour, a sagging line of depression. Most of us have ambitions in the use of columns. The youngest among us possibly imagines that if he chooses a good example from the past and details it carefully he has the right to expect a success. Surely he has no business to think so. Columns in architecture may not be quite so sensitive as the human figure is in sculpture; they are, nevertheless, very sensitive things and call for great care in their treatment, if they are to express anything other than the literary meaning the words "orders" and "columns" convey to us. Are

they not, when used intelligently, a very potent way of stating dignity, strength, permanence and order in our buildings? Who can imagine sympathy between the Greek Doric and Trotsky, for example? Columns well used have power over us as the music of Bach has, as has the fine flavour of great poetry. They look inevitable. They affect us as a battleship does, but they afford satisfaction to our senses through our eyes and not through our knowledge of the rules of their making, for we care not how they are made.

4. Lack of Imagination. Was it not Ruskin who, looking at a stone, saw a mountain? The great virtue in a real work of art is surely its imaginative power, its power of showing something clearly, its proportions seem found, its scale just. It points out to us new facts and enhanced values, and carries us a step further in our appreciation of the true and the beautiful. A work of art generally contains a suggestion that life is worth living. How dull is much of our work which has knowledge but no imagination! Might we not live a little more like Alice? We might be of more use if we did.

5. Power of Visualising Things. I fear an elevation is just a matter of lines on paper to those architects who are not artists. The power of seeing things in their three dimensions is not given to all of us. The plan, section and elevation remain separate and distinct, not one as our bodies are one, the external expression of what we build is other than the natural one, the faces of our buildings, as it were, powdered and painted, the insides not always very healthy. Surely in the great buildings of the past the soundness, permanence and naturalness of the structure contain the real appeal rather than the prettiness we are so fond of sketching. Architecture as an art is an art of shapes, of voids and solids, of spaces, of light and shade, of patterns in space, not a struggle of styles on paper, of lines and fashionable detail. A great knowledge of the science of anatomy does not of necessity mean a great doctor.

6. Simplicity of Thought. A rare virtue among these strange gentlemen we are discussing. Each problem we have to deal with must be boiled down to its simplest elements so that it can be made to disclose its primary purpose, its object in being. Having got rid of all that is in the nature of the superfluous, we are left with several diverging interests, their unification, the successful solution. Planning, to take an example, is the simplest possible arrangement of rooms to be built for separate purposes. Our plans must be simple, direct, and have imaginative power. The plan must not lead to unnecessary complication in working, or expense in constructing. So-called architectural features need not occupy valuable space and be prominent in advertising that they are features and nothing else. Whether for prayer or feasting, business or relaxation, the plan should not obtrude itself upon the person inside. He should be unaware of the difficulties overcome; the troubles of his existence should not be added to by the incompetence of the arrangement. Odd steps, dark and dangerous spaces, chimneys that smoke, draughts, to name a few of the more evident. It is expensive in our club houses to have to keep a waiter standing by whose job is to say, "Mind the step, sir." It is not effective to plan a marble paving

which is arranged in so slovenly a manner that it destroys the restfulness or other quality of the hall in which we put it. Good planning is the economical partitioning off of a certain space. At its greatest it is a noble form of emotional expression.

7. Sense of Colour and of Material. There are many reds, blues and yellows, many more than the trade is aware of. Many of us specify red or blue, as the case may be, and leave it at that—another example of the literary danger. I wonder if we always realise that we cannot talk about colour accurately. We must see it in position to know what it is. As with pigments, light and shade, so with materials and with form, they all affect the subconscious sense of even the least emotional among us. They can soothe or distress us, and are useful in that they show us how much the art of building relies on the sensuous in us rather than the purely intellectual. Have any of you tried to express other than by just the word "comfort" what a real easy chair means to you, or the difference to your senses of St. Paul's and Westminster Abbey, or, again, the green of the grass in the spring and of the chair for the use of which in London we pay twopence?

8. Lack of Nerve. Nerve is an absolute necessity for him who is by the nature of things something of a prophet. False prophets, of course, are common dangers; nevertheless, he who feels that he has discovered something new, or desires for good reason to upset some recognised convention, needs always pluck to state his case and greater bravery to stand by the results. This so-called new idea in art, if good, is probably only a fresher, clearer vision of something that is. Seeming novelty in spiritual things is seldom popular. After we have reached the noble age of, shall we say, forty, we hate to be forced to think anew. We like to feel that we are settled and like to consider others as our weaker brethren who venture to wobble in their points of view. The only way sometimes to get a new angle of vision is to risk a fall—taking the fall is an education. The moss that clings to stationary stones may be pretty but is not always of great value.

9. Lack of Education and therefore Sound Taste. The argument becomes rather personal, as you have honoured me by placing me in charge of your school here. May I take this opportunity of thanking you and of asking you to remember how difficult the task may be. We have got beyond the long-drawn battle of the styles and are becoming, I hope, more catholic in our appreciation of any work that has stood the test of time. We are agreed that a sound knowledge of the technique of building is the first and most important requirement of a would-be architect. Many of us fear that the danger of modern education is that it tries to make the student feel other people's feelings and not register his own. We think he is inclined to study history, for example, as something other than the story, often garbled, of men such as we are—to study the styles of the past as dull things necessary for the passing of an exam. and do designs vaguely, hoping to please but with no great personal feeling. In short, there is a danger that we do not think, imagine and see everything we learn in relation to life at large. Surely the duty of a so-called master is to try and encourage his students to take an imaginative view of what has been done.

Train them to see how the past solved its architectural troubles and how often the same troubles are ours to-day. In learning a language some knowledge of grammar is necessary in order to compose sentences intelligently; likewise if those sentences are to give pleasure some acquaintance with the fine writings in that language is advisable. The Egyptians could make a plain wall express itself quite unashamed by its plainness, the Greeks studied mouldings, the Romans and the mediæval peoples were interested in vaults, the Renaissance in patterns. If the architects of the future are to express the emotions, surely they must know something of how others have expressed them before their time. They must know the values placed on plain spaces and on voids, know why ornament is and what is meant by colour and by texture.

The student has to be taught to design. This does not, in my opinion, mean that he has to learn how to draw out adaptations of past styles fitting in the plan behind, draw everything nicely, colour to taste and serve up hot, for praise. Rather it is the laborious process of realising the various sizes of things, and what they are, of finding out first principles, understanding what the unit means, getting hold of the practical and æsthetic essentials of his various problems, learning to think as an individual.

How to compose in effect sentences, of necessity using the words of the past to make himself understood; the master's part that of the benevolent client, one of those rare clients who know even a little of what is possible and do not interfere unduly, but who slang absurdities, require attention to programme, point out possibilities, and gently suggest alternatives, at the same time insisting on work, and again work, as the sovereign remedy for all that is evil.

A criticism often heard is that the modern student is turned out with grandiose ideas, with a swollen head. This makes him of little use in the ordinary office. Most of us, after all, have suffered from this disease; it is not incurable—like measles, it might almost be said to be normal. Modern work is often very dull, modern business has a somewhat narrowing effect upon us. Surely at some time or other, and the earlier the better, it is wise that we live in a world of ideals and ideas, encouraging what nature has given us in the way of imagination, rather lying fallow in a workaday world, being our glorious selves for once. Remembering that if we have that in us, capable of seeing that which is really great in our work we are likely to be humble enough to look after that which seems small. A three years' course in architecture should not attempt to turn out practical draughtsmen of others' designs. It should rather aim at making a foundation broad enough on which to build a knowledge of what building is.

10. Sense of Style. One of the most just criticisms of the work of modern architects is that it is lacking in a sense of style, not any particular dictionary style, something deeper than that. Style, the result of character and of much labour. Eager to follow a convention, modern work is often wanting in scholarship and restraint, it shows a poor understanding of material and is ignorant of form. Often badly composed, rich as regards material, nevertheless its

appearance is dull and poverty-stricken. Wren's buildings never look like this; indeed, as is hardly necessary to point out, the first thing to be noticed in good work is the apparent wealth and satisfactoriness of the humblest materials. Bad buildings invariably look common, they are the permanent snobs of our streets, to our ears silent, to our eyes most offensive, their blatant swank a continual added curse to our existence.

11. The Conventional Mind is fatal to the would-be good architect. Conventions are splendid necessary things under conditions such as we live in, we can't possibly get on without them; they are stupid, however, as needs be. Art has always been a struggle against the established. It is never satisfied, is always advancing or retreating; it is the natural enemy of the conventional, the contrary germ as it were, which keeps society in a state of equilibrium. The artist to explain himself has, of necessity, to make use of conventions. He can only use them safely when he understands why they are.

12. The Commercial Sense. This need not detain us long as we are so continually being reminded of its existence wherever we may go. A famous architect once told me that the spending of six months in the office of a quantity surveyor had ruined him for life as an architect. He said it made him weigh things as a grocer does and consider their money value before their use or their rightness on the job.

I have finished with my twelve points. While you will grant there are some architects who can make no claim to be called artists, there are many others, artists who fail to obtain just credit for their works. Reasons for this among others are due to those who criticise our work without in the least understanding what we are about when we are doing it, or those who employ us as jugglers in stone, decorators of what they consider ugliness, for these are the causes sometimes of the weaker among us falling from grace. The gentleman who wants novelty and sensation, often vulgarity, a new style or the tinkering up and the making picturesque of an old one, who considers architecture a stringing together of so-called features, one who thinks a newly found material or method of construction connotes a new architecture, or one who realises building as a matter for the builder's attention and thinks the architect an added luxury, or again, the cheap jack who wants everything for nothing. I, myself, have been asked to make several storeys of lavatories look like a glorious tower and have been praised for making an altar look like a wedding cake. Critics are only useful when they register a charitable and just opinion and talk not for effect but to help. Clients have no right to expect much more than ten per cent. better value than they hoped for, and should be possessors of at least some of the virtues called human. Architecture is not scene-painting in stone but a language for the truthful and emotional expression of what our buildings are built for.

I might say, in conclusion, that in these days of very much advertised self-expression the expression of purpose in the building is what is wanted rather than the self-imagined self-expression of the architect."

Reviews

"THE NATIONAL HOUSING MANUAL: A GUIDE TO NATIONAL POLICY AND ADMINISTRATION." By Henry R. Aldridge, Secretary National Housing and Town Planning Council. Price £2 2s. net. *The National Housing and Town Planning Council*, 41 Russell Square, London, W.C.1.

The publication of Mr. Aldridge's monumental work under the heading of *The National Housing Manual* comes at the moment when all those interested in this national question are waiting for a new housing policy to be adopted by the Labour Government. The question of housing is one of first importance, not only in Government circles but also in local borough councils.

The advent of the war and its effect on the housing conditions of the people, on the termination of hostilities, brought the question before the public almost in the nature of a new movement, although reading Mr. Aldridge's book it is clear that the organisation known as the National Housing and Town Planning Council had been in existence for many years, and has given advice and help on this most important question wherever necessity arose, both during and after the war. Since the war it has become obvious that the magnitude of the housing question is such that the Government have had to legislate on a different scale to that they had done previously.

The war has been blamed for the housing conditions under which the ex-Service man had to return to civil life, but the land valuation of pre-war days and the uncertainty it created, as well as the enormous sum of money expended on it, must have had its effect on housing shortage.

This new book is divided into five parts. The introduction brings to notice the work done on the housing question by Monsieur Charles Garnier, the architect of the Opera House in Paris (in conjunction with Professor Ammann, whose work, *L'Habitation Humaine*, was published in 1892). The first part of Mr. Aldridge's book deals with the housing of primitive man, and one feels that the author is not so much at home here as with the development of the subject in subsequent chapters. It would be interesting to know the means by which the lake dwellers drove their piles of 30-40 feet long to half their length in the beds of the lakes.

We have an attempt to build up a consecutive story of human dwellings from prehistoric period and then from 5,000 B.C. to 500 B.C. of all the known inhabited world, accompanied with a large amount of interesting detail, which cannot fail to be of interest to all students of the subject. It would have been an interesting addition if at the end of each chapter a list of books dealing more exclusively with the subject under dis-

cussion could have been given; it would have made the work still more valuable as a book of reference.

Interesting descriptions are given of the early housing in England up to 1600, which show that for the poorer classes, as well as in other countries, the conditions under which they lived were such that very little advance had been made from the prehistoric periods.

Chapter IX deals with the period 1760-1875, when the first Public Health Act was passed, and that was a period of great artistic development in the designing and furnishing of the homes of the upper and middle classes; it also saw an enormous increase in the population, and a series of comparative tables are given of the population of some of our largest towns. This period is compared with that of 1921, and no more convincing proof could have been furnished for the necessity for housing legislation. The insistence for a policy of housing of a wise, broad, and far-seeing character as detailed in Chapter III is essential.

In Part II we find the author in his element. No one is more fully qualified than Mr. Aldridge to speak with knowledge and authority on the subject of the Housing policy of this country between the outbreak of the Great War and the present day. This volume gives all the details of the various phases through which the housing movement has passed, and with the full details and suggestions of various bodies that have been engaged in helping to form the public opinion on the subject.

In addition to the giving of the actual wording of the various Housing Acts passed by Parliament, details are given as to their administration, and in Chapter III plans and photographs are given of some typical housing schemes already carried out. Other sections show the relative position of the sun on the width of streets, page 325, and if another edition is produced a plan showing the position of the sun both for January and June would be an interesting and useful addition. In the section dealing with suggested types of roads, he also shows plans for the spacing of trees. The employment of architects for these schemes would seem to have been fully justified by the results obtained.

The other chapters deal with various aspects of housing, and we are given much information on existing sanitary conditions and water supply, and it is apparent from a perusal of this work that it was not until the beginning of the nineteenth century that any association was formed for the consideration and betterment of the housing conditions of the people; and with the exception of the work of private philanthropists it was left for the passing of the Public Health Act of 1875 before any official control was placed on the indiscriminate building of previous years.

No mention is made of the large amount of housing work, mostly flats, carried out by the late James Hartnoll in the early 'eighties in the East of London.

Following the period of 1875 we have given us the various subsequent Acts that were passed dealing with the housing question up to the creation of the so-called Garden City Movement. There are those among us who cavil at even this phase, but with the increase in population that has to be housed this system appears to be the only one offering a solution of the problem, and details of the various efforts given in this direction form interesting reading.

We have also detailed the comparative state of the number of skilled craftsmen before the war and after, and it is mentioned that the National Housing and Town Planning Council is engaged in putting before the Government its considered views on how the present deficit of skilled craftsmen in the building trade can be improved. This is a pressing necessity if an improvement in the rate of progress in housing is to be maintained.

Part V, which concludes the book, deals with housing in other countries, and is interesting in showing how universal is the need at the moment for the proper consideration of all that relates to housing and town planning.

The book should be in the possession of all those interested or engaged in the housing question.

C. LOVETT GILL [F].

SCIENCE AND SANCTITY. *A Study in the Scientific Approach to Unity.* By Victor Branford. London. 1923. [Leplay House Press, 65 Belgrave Road, S.W.1, and Williams & Norgate, 14 Henrietta Street, Covent Garden, W.C.2.]

The purport of this work is boldly set forth upon the cover and runs as follows: "Our Machine Industry, our Credit System and Centralised Power are demiurgic forces disposed to run wild. We have failed as yet to tame them, and harness their energies to the chariot of life. We are tormented by consequent tendencies, dispersive where not subversive. For lack of a vision of life at the full, in the here and now, our Civilisation is like to perish. Why do not Religion, Art, Science, work together for fulness of life and its joy? What obstacles hinder their union? What evils frustrate their fruition? How can the obstacles be removed and the evils transmuted? To these questions this book sets out to find answers verifiable in science, valid in religion and communicable by art."

It was Goethe who said "We are saved by our limitations," and in our quest of Utopias, subject to the disappointments that accompany such a quest, we shall be well advised perhaps to find comfort in Goethe's pronouncement. The death-bed saying attributed to King Charles II. may be paraphrased into "I am afraid, gentlemen, the world is an unconscionable time a-living." The world indeed makes great demands upon our patience. Not only our

practice, but our outlook waits upon developments. And thus Utopian schemes, while it may be rightly claimed for them that they create an atmosphere beneficial to progress, break down upon policies. Plato, as one may gather, had no great desire to behold the realisation of his Republic. To affirm one principle so often entails the abandonment of another, and the fusion of apparent opposites must await Nature's good time. To escape from Dualisms and to reconcile the conceptions of the One and the Many has been the goal of all philosophies, including that of Mr. Branford. "A God-penetrated universe and myself as an integral part of it," to use a phrase of John Addington Symonds, would seem to be Mr. Branford's theme, and he would seek its realisation in the establishment of what he calls "The Cloister," some place set aside in which vision may be cultivated and a unity of purpose evolved. He deplores the Renaissance, which he considers created a divorce between the religious and the secular, between the vision and the performance. If the "Cloister" is merely regarded figuratively, a symbol indicating that detachment, which enables the wider outlook to be more completely grasped, we must all recognise its worth, and none more so than the architect. The conception of his design as a whole, and the patient building up of its parts in such manner that each part is of the same nature as the whole, and essential to it—this is his calling. The view and the foresight that must precede the actual achievement are his. But when the author descends to the concrete, and begins to develop the practical possibilities of his message, the current of his endeavour is dissipated in a wealth of phrase and symbolic imagery. The book is indeed conceived in the spirit of the apocalyptic. It is a rhapsody, and must not be read as a commentary.

It is difficult, for example, to recognise the professor of civics in the following portraiture:—"The town-planner is fortunate in that he has discovered a profession whose practice should fit him to be the intermediary between on the one hand the prayer closets of the religious and the Spanish castles of the plain-man, and of the other the ivory towers of art, science and letters. To the occupants of these dispersed fragments of the civic Cloister, the designs of the town-planner, when inspired by the vision of theology, touched by the spirit of the poet and informed by the outlook of science, should appeal as a foretaste of Paradise."

After reading this paragraph, one is tempted to repeat the story of Lamb, who, having listened with patience to a protracted argument between Coleridge and another, as to whether man as he is, or as he was to be, offered the most fruitful matter for enquiry, exclaimed that for his part he preferred man as he was not to be.

C. J. TAIT [F].

H. Heathcote Statham [F.]

BY W. T. PLUME [HONORARY ASSOCIATE], EDITOR OF *THE BUILDER*.

I SUPPOSE the editor asked me to write an obituary notice of the late Henry Heathcote Statham because of my association with the deceased during twenty-three of the twenty-five years of his editorship of *The Builder* and because of a supposition that I should know as much about my old chief as anyone. If working and talking with a man on every subject of professional interest and many others for nearly every day of most months in all those years can establish a sort of Boswellian right to be heard, I suppose the editor's invitation is justified. When I joined *The Builder* in 1885, two years after Statham's appointment, I soon realised what an extraordinarily able man he was, and that, with his great store of accumulated knowledge, his retentive memory, his easy and logical style as a writer, his methodical ways and, above all, his immense industry, he was, certainly at that time, an ideal editor. Obviously, the aim an editor sets before himself and the opportunities which are afforded him by circumstances count for much, and those were days when the fullest expression of a man's personality within the limits imposed by the law counted for a great deal in the editorial conduct of a journal; but now the world is so full of varied interests that to edit a paper which aims to represent the many-sided activities of a great profession, as well as an important industry and the correlated arts, as it was edited in Statham's time, is no longer possible. Statham, however, enjoyed writing, preferring it, as he told me, to architectural work, and he wrote in the early years following his appointment on many subjects which had no direct bearing on the building arts, but which, as he often remarked to me, had "an interest for an educated man, which is what an architect should be." Statham came to London from Liverpool, where he received his educational and architectural training, on the suggestion of George Godwin, the then editor of *The Builder*, and continued his connection with the paper as a contributor until Godwin retired, when he succeeded him. Probably there were other architects "preferring writing to architecture" who would at the time gladly have accepted such an appointment, but it is doubtful if anyone but Statham could have made such good use of his opportunities. His industry was remarkable, and he did not spare himself. What made a great impression on me as a young man was the conscientious and methodical way in which he worked and the pains he took in all he did to ensure meticulous accuracy. Though he made researches for some of his information, much came from a well-stored mind, and, aided by his memory and a facile pen, he would write an article while the paper was

going to press, and found he did some of his best work under pressure of this kind. He knew what he wanted to say and he said it without ambiguity, which even to-day should be the first consideration of a writer. Leading articles, competition and exhibition articles, book reviews, articles on art, science and the crafts, notes and even news paragraphs were written with an apparent ease which was made possible only by the extent of his knowledge, an excellent memory, and a logical and orderly mind. The pains he took in all he did and his efforts to ensure accuracy in what was published developed a journalistic sense in detecting what are euphemistically called "printers' errors," and the efforts he made himself to avoid mistakes of this kind he expected from others. His aim during the whole period of his editorship was, in fact, to set the highest standard of architectural "journalism," if I may use a word which he would not have liked in such a connection. He believed in himself, and if he appeared to advance his opinions with excessive vehemence he was always a fair as well as a keen controversialist, and if in error ready to admit it wholeheartedly and generously. If I happened to question his judgment he was always willing to listen to my point of view and adopt it if I could convince him. A certain dogmatism asserted itself from time to time, but it was often the dogmatism of knowledge rather than opinion.

Such was his energy that during his editorship he wrote articles on artistic, musical and literary subjects for the *Edinburgh* and *Fortnightly Reviews* and the *Nineteenth Century* and read many papers before various societies, including the Royal Institute of British Architects, the Architectural Association, the London Institution, the Royal Society of Arts, the Royal Institution, etc. He was a great reader of poetry, and wrote a number of delightful articles which were subsequently published in book form under the title *Architecture among the Poets*. He also wrote many articles on musical subjects, was a contributor to *Grove's Dictionary of Music*, and for many years musical critic to the *Edinburgh Review*. For several successive years he gave classical organ recitals at the Albert Hall on Sunday afternoons, and was, I believe, organist for a time at St. Jude's Church, Whitechapel. His immense energy and the range of his subjects are indicated by the following list of his published works:—*Architecture for General Readers*, *Modern Architecture*, *Architecture among the Poets*, *The Changes in the London Building Act of 1874*, *My Thoughts on Music and Musicians*, *Form and Design in Music*, *Winged Words* (a collection of essays on various

subjects); *The Organ and its Place in Musical Art*, *A Short Critical History of Architecture*, and *What is Music?*, a short analysis for the general reader.

Some idea of his versatility will be gained from this record, but his interests were not altogether limited to literature. He wished to be known as an architect, and as such he prepared several designs of decided interest in some of the principal architectural competitions of his time. In collaboration with Mr. John Slater he sent in a design for Edinburgh Municipal Buildings and one for Sheffield Municipal Buildings. He also prepared a design for remodelling the front of the National Gallery and laying out Trafalgar Square. He designed and carried out the refronting of *The Builder* offices and adjoining buildings, and one or two other works. He also made many characteristic architectural designs which were published indicating the poetical and imaginative side of his nature, as well as drawings of some of the English cathedrals. The subject of bridges always had an interest for him, and he made several designs for Thames bridges.

It is impossible in a short article to mention all his activities, but I am glad that I can place on record here how greatly I value my association with him and how much I know I owe to him. No one could fail to be impressed by his personality and, above all, by his high standard of honour, and if his manner was somewhat reserved, to his friends he was an affectionate and warm-hearted man.

BY W. CURTIS GREEN [F.], A.R.A.

Mr. Statham was a good friend to me ever since I met him about the year 1897, when I joined the *Builder* staff as his draughtsman. I have always had the greatest respect and affection for him. He was some seven-and-thirty years my senior, and I cannot therefore write of him with the intimacy or understanding of a contemporary, nor will I attempt to analyse his place or services in the art world of his day.

A man of strong character and intellect, he was a little singular in his detachment, giving the impression to his juniors of one walking through a world of his own. Few men, I imagine, have spent themselves more unselfishly in the service of art. Intellectually he was a serious artist with a wide field of vision and a great diversity of gifts.

His enthusiasm, whether for architecture, painting, sculpture, literature, music, or nature study, was in itself an inspiration. He was severely just. I remember going to him as editor of the *Builder* after some months on the staff and suggesting that I was worth more salary; his reply was: "My good fellow, that is a matter of opinion."

He was excellent company and the ideal guest. My wife remembers when he was spending a week-end with us at our Surrey cottage, he accompanied her

violin and encouraged her to take up playing again, and how keenly he entered into the fun of trying to make something of the scherzo in Beethoven's fifth sonata, and enjoyed it all. He also became very fond of our home among the pines. He and his family spent a happy holiday there just before the war, the last holiday with his son, who was killed shortly afterwards. His energy was amazing. He must at this time have been 75 years of age, and he arrived at the cottage having walked the ten miles from Guildford.

I remember during one of his visits we happened to be reading *Pilgrim's Progress* to the children, and he remarked on Bunyan's description of heaven as one of the fine things in English literature. I have never forgotten the line—"Which when I had seen, I wished myself among them." He too, a just and valiant spirit, has "entered in through the gates into the city."

BY H. D. SEARLES WOOD [F.]

The passing away of H. H. Statham is the removal of another landmark in the profession. In my earlier days, when Godwin was the Editor of the *Builder*, we looked on him with awe and reverence. When Statham came into the editorial chair he continued the tradition, and many of us found him a harsh critic whose refusal of contributions was couched in terms which tasted rather bitter to the recipient. When I came to know him better and got behind the brusqueness I found him a very interesting personality. I had the greatest regard for his musical judgment and his writings on Handel's music were a pure joy to me. In journalism Mr. Statham belonged to the line of great Victorian editors, who wrote leading articles of a length which is unknown to-day. His style of writing was strenuously straightforward, his knowledge extensive, and the honest expression of his opinions unquestioned and unquestionable.

PUBLICATIONS.

Messrs. B. T. Batsford, Ltd., have just published a comprehensive and well illustrated catalogue of standard illustrated books relating to decorative and fine art, architecture, construction, practical science, etc., which consists of nearly 100 pages, exclusive of a large number of illustrations. The catalogue is invaluable for the purpose of reference as well as for those who wish to purchase books for their libraries.

Messrs. Ernest Benn, Ltd., have issued their Spring list of books on the Fine and Applied Arts which includes a large number of works on architecture and design which have recently been published or whose publication is in active preparation. Professor A. E. Richardson's "Regional Architecture of the West of England," and Major Barnes's "Handbook to Architectural Practice," are among the books which have recently been published.

Registration

SPECIAL GENERAL MEETING.

A Special General Meeting of the Royal Institute was held in the Large Hall, Caxton Hall, Westminster, London, on Tuesday afternoon, 17 June 1924, the President, Mr. J. ALFRED GOTCH, F.S.A., in the chair. 277 Fellows and 340 Associates were present.

The PRESIDENT: Gentlemen, I will ask the Secretary to read the minutes of the last Special General Meeting.

The SECRETARY (Mr. Ian MacAlister): The minutes of the Special General Meeting held on 18 March having already appeared in the JOURNAL, perhaps the meeting will take them as read.

Agreed.

The PRESIDENT: This is a Special General Meeting, held under Bye-law 64, to consider three resolutions, of which you have been given notice, and of which you have received copies. You will also have found upon the seats some notes as to procedure this afternoon, which have been prepared by the Institute's Solicitor. Before calling on Major Barnes to move the first resolution, I will ask the Secretary to read a letter which was received last night from Mr. H. W. Wills, writing on behalf of the "Defence League." I ask the Secretary to read that letter, to which please give very careful attention.

The SECRETARY read the letter, as follows:

"16th June 1924.

"To the President and Council of the
Royal Institute of British Architects.

"GENTLEMEN,—The 'Defence League' has proposed and the 'Emergency Committee' has approved of the following agreement to settle the differences which have arisen, which it is hoped the Council will confirm and recommend to the Special General Meeting for acceptance.

"1. That the Council's recommendations will be allowed to pass the General Meeting on 17 June and the subsequent Confirming Meeting without opposition from the 'Defence League' provided that, immediately after the Resolutions have been passed by the General Meeting on 17 June, the Council forthwith hold a Referendum on these Resolutions by post-card vote of corporate members in the British Isles.

"2. The post-card vote to be a direct vote in favour of or against the Resolutions.

"3. The Referendum to be decided by a simple majority of those actually voting.

"4. Neither the 'Defence League' nor the 'Emergency Committee' to send out circulars or otherwise to carry on propaganda in favour of or against the Resolutions while the post-card vote is being taken.

"5. If the Resolutions are rejected by the post-card vote the Council will ask the Confirming Meeting to drop the proposals altogether.

"6. The 'Defence League' as a body and the members of its Committee who signed the proposed undertaking on 10 June will undertake:

(a) Not to oppose the Council's proposals before the Privy Council.

(b) To disband the 'Defence League' and not to revive it within five years.

(c) To drop all idea of the formation of a rival Society on this issue.

"7. The 'Emergency Committee' will undertake to disband itself and not to revive it within five years.

"Yours faithfully,

"(Signed) HERBERT W. WILLS."

The PRESIDENT: This letter from Mr. Wills is a very important contribution, because it shows and opens the way to a complete reconciliation within the Institute of those conflicting interests which have distracted our attention of late years. (Applause.) The Council have felt that in view of the result of the recent election they would have no hesitation in proceeding, in the ordinary way, to get these resolutions passed. But their desire is not to act with a high hand and to make use of the forces which are at their disposal provided another force appears which will help to bring harmony into the Institute. (Applause.) The Council have considered this proposal, and an important point is that the Society of Architects have been acquainted with the suggestion, and are entirely willing to leave it to the Institute, so there is nothing to hinder this vote. You will fully understand, as has already been explained to members, that the postal vote, in itself, has no legal force. At present the only way in which changes such as are proposed can be carried is at a general meeting, such as this, where they have to be carried by a majority of two-thirds. You will also be aware that one of the proposals embodied in the resolutions which are before you to-day is the establishment of just such a postal vote; but at present you will realise that it has no legal force. At the same time, it does give an opportunity to every member of the Institute to record his opinion, either for or against these proposals, and it will remove any objection which might be raised on the score that many members have no opportunity of attending this meeting. (Hear, hear.) Therefore the Council are very anxious, and urge you with all the persuasion at their command, to agree to the taking of this postal vote. It will be necessary to-day, no matter what happens, to put these resolutions to the vote, and to carry them—if they are to be carried—by a two-thirds majority. But you will understand that, although the Council hope, and feel pretty confident, that that will take place this afternoon,

they will then submit those resolutions to the ratification of this postal vote. If the postal vote is favourable, then a confirming meeting will be held, at which it will only be necessary to have a bare majority. If, on the other hand, the postal vote is not favourable, the confirming meeting will still probably have to be held, because we have to fix the dates beforehand. But in that case the Council would advise the meeting not to confirm these resolutions. But I sincerely hope, and the Council hope, that such a course will not be necessary. (Applause.) This proposal of Mr. Wills's was submitted to the Council in conjunction with the Conference of Presidents of Allied Societies, and I may say it was received with acclamation by those bodies. (Hear, hear.) I think it will clear the air and get us on the way in a smooth manner if I ask the meeting to indicate whether or no they approve of this proposal which has been embodied in Mr. Wills's letter, and I will ask those in favour to say "Aye," those against to say "No." (One "No" was audible.) The Ayes have it, gentlemen. (Much applause.) I undertake, on behalf of the Council, to abide by the terms mentioned in Mr. Wills's letter. I ask Major Barnes, Vice-President, to move the first resolution.

Major HARRY BARNES: Mr. President and fellow-Members, I rise to move the first resolution. I need not read it, as it is on the paper which you have before you. The resolution is to approve of this Provisional Agreement for amalgamation made between the Royal Institute of British Architects and the Society of Architects. I think it is probably not necessary for me to go into the details of this Agreement at this meeting. They have been circulated to every member present, they have been the subject of much argument, for and against, and they are, I have no doubt, perfectly familiar to everyone who is present. But it is necessary to say a few words in support of it, because, as the President has already indicated, everyone who speaks in this meeting is really speaking to a larger audience even than is present here, because the result of this meeting is to be confirmed by a vote taken by means of written communications between the members and the Institute. Well, sir, I think that we are in the delightful position, here this afternoon, that we are going to perform a very happy task, that of ending two divisions between the Institute and a considerable section of the Architectural profession. One of those divisions has lasted for forty years; it began when certain members of the Institute founded the Society of Architects for the purpose of aiding the cause of Registration. I do not know whether any of those original members are living, but if they are, they are in the very proud position to-day of seeing the cause that they went out to espouse become the cause of a united profession (applause), and by ratifying the resolution that is before this

meeting we shall bring back to the Institute not only such of those original members as may exist, but a rather numerous progeny which they have bred in the wilderness (laughter). Then, sir, what is perhaps even more delightful still to the Institute is that, owing very largely indeed to the efforts of Mr. Maurice Webb (applause), there seems every prospect of ending a division, not of forty years, but of some four years, which has been, perhaps, of a more acute character, between that section of the Institute which has, since the formation of the "Defence League," been opposed to the principle which is embodied in the Agreement that you are now asked to approve. Well, sir, it has been, I am quite sure, to every member of the Institute—members of the "Defence League," equally with members of the "Emergency Committee"—a source of great sorrow that for four years the Institute has been divided at all. (Hear, hear.) We are all of us after a united profession in every sense of the word (applause), and we all of us want to get out of the way, as speedily as possible, everything that prevents us being, in the most complete sense, so united. And this meeting, with what is to follow, opens out the prospect of that very happy achievement. Before just, very briefly, outlining the considerations that have moved the Council in promoting this policy during the past year, I want to touch briefly upon a point which may be raised, as to why it was we declined to take a referendum before the Council elections and why we are taking one now. Speaking for myself—and I think I am probably reflecting the feelings of all my colleagues on the Council—I will say this: that we felt that we were, as a Council, so identified with the policy that we would not be doing justice, either to the profession or to ourselves, in separating ourselves from it when we came before you for re-election. You will remember that some two or three years ago, I think, there was a Council in existence which came before the profession with a policy which did not prove to be acceptable, and they were entirely swept away. Well, now, we felt that we were elected last year for the express purpose of finding a way out of this difficulty. We asked to be elected on that ground. We spent a year in trying to find a policy, we thought we had found it, and we wanted to place it before the profession. And we felt it was impossible to safeguard ourselves in our position as a Council by saying: "Here is this policy; we were elected to find it, we have found it, we are committed to it, we want you not to think about us when you are voting for it, we want to escape the risk of being identified with it, and we want to get back into office again without trammels of any kind." We felt that we could not do that; we felt that we had got to nail our colours to the mast, and that if we had to go down, we must go down with that flag flying. And therefore

we came, as a Council, to you closely identified with this policy, asking you to elect us because we had found it, and to elect us because you wanted us to carry it out. Well, there is no doubt about it, we have been elected. We have now been approached asking us to accept a suggestion which, in itself, we were never afraid of, but which, if accepted now, would build a bridge along which the Defence League and the Emergency Committee might cross together into a united Institute (applause). Well, that was an entirely different proposition. We had risked our fortunes, and we had survived the risk. Now we were asked to do something which was not related at all, in any way, to our interests as a Council, but was related closely and absolutely to the question of getting a united profession. On that ground we felt we could accept the proposal. We have accepted it, and you have accepted it. The hand we are playing now is one we are playing not out of weakness, but out of strength. So much for that point.

Now let me, very briefly, put, as the Council sees it, the issue that is before the members of the Institute. The proposal to amalgamate with the Society of Architects is a proposal that arises directly out of the question of Registration. As I have already said, Registration became an issue forty years ago. Some twenty years ago the Institute practically adopted the idea, and I believe I am correct in saying there have been no more ardent supporters of the cause of a Registration than the principal members of the "Defence League." Registration is common ground for us all. We all want it. The only question was, what was the best way to get it? Immediately we were agreed upon Registration, that ceased to be an issue between any section of the profession, and the only question which arose then, and it was a vital question, was, if you are going to have Registration, it implies you must have some body which will control Registration. Speaking at Cardiff, some two years ago, I put before the Conference there the position as I saw it. I said if we are going to have Registration, if there is to be some body which is to control Registration, that body must be one of two kinds. If you do not amalgamate with the Society of Architects, you must set up some outside body which is neither the Institute on the one hand, nor the Society of Architects on the other; and that body, which is neither of those two and which must control both in so far as it controls Registration, is a body upon which those two can only be represented, probably in different proportions. But such a body, when set up, must be a superior controlling body to either of the other two. That is one kind of body which it will be necessary to have. Or, if you carry out the policy of amalgamation, you might have the Institute itself the controlling

body without any other body above it, without any Board of Control, the Institute holding and maintaining the supreme position in the profession (hear, hear). That is what I ventured to suggest two years ago was what must happen, either one thing or the other. Within a week or so of that speech, the then Council were turned out of office, and a new Council came in, elected through the efforts of the "Defence League." Of course at that time a great many of us regretted that event, but I think it was one of the happiest things which could have happened for the Institute, because it enabled the "Defence League," then being in power through this Council, to put forward their proposal for dealing with this question. They were faced with these two alternatives, as every Council has been faced; they had to choose between amalgamation with the Society and giving the Institute the supreme position as the registering body, or they must agree to set up some other body outside the Society and the Institute. That is the problem they were faced with, and the solution they brought forward was embodied in the Bill which came before a general meeting something like a year ago. That Bill provided for the setting up of a Registration Board to control Registration for a certain time and with certain powers in respect of the Institute and the Society of Architects. That was a policy produced by the Council then in existence, and put before a general meeting, and rejected; it is important to remember that, that one of the two possible policies has already been rejected.

Very well. Then another Council was elected to find some other way, and they had not a very difficult task. If there are only two ways to go, and one is closed, it does not require a great deal of foresight to see that there is only one way open. Only one way really remained, and that was the way which the Council has taken (applause). And the position here this afternoon is really simply this: we all want Registration. Registration involves a controlling body. There are only two controlling bodies possible; one which is not the Institute, but above the Institute, the other the Institute. The general body of the members present rejected one a year ago; you are now asked to adopt the other as the only one that remains. If this meeting, or any subsequent meeting, should reject the proposal of the Council, they will have closed both ways, and will have put Registration entirely outside practical politics (hear, hear). That is the simple and clear issue. If we want Registration, we must go either one way or the other. A general meeting a year ago said, "We will not go that way," and we say to you now, "This is the only way open to you, will you go this way?" And, in the confident belief that what this meeting does want is to see the Registration policy pushed, that in connection with

it they want, above all other things, to see the Royal Institute of British Architects remain in its supreme position, not only as the head of the most important section of the profession, but as the head of the whole profession (applause), that you not only want a great profession, but also a supreme Institute, I move, Mr. President, with the greatest confidence, this resolution (loud applause).

The PRESIDENT: I ask Mr. Maurice Webb to second.

Mr. MAURICE WEBB [F.]: I cannot compete with the oratory of Major Barnes, in seconding this resolution, or really add anything to what he has said in favour of it. But, if I may, I would like to emphasise two points. One is, that while this amalgamation will not bring to you immediately Registration by Parliament, it will bring to you immediately Registration by Charter. The Institute has never hitherto been able to use its power to the full in that direction. Directly this amalgamation is complete it will be able to do so, and, in the opinion of our advisers, that is the absolutely first and essential step towards the registration by Parliament which we hope to get later on. The second point is, I am inclined to think, even more important; and that is, that we shall at last attain the ideal which two or three generations of architects have been working for, which is one great united Institute, and Allied Societies connected with it, all over England. (Applause.) Hitherto we have been a house divided against itself; we have had two societies in London, sometimes pulling together, sometimes pulling in opposite directions. After this meeting, if these proposals go through, that state of affairs will be ended. (Applause.) I do not suppose you will consider it inappropriate of me if I say that that state of affairs is very largely due to the attitude adopted by the Society of Architects. (Applause.) We have asked them to bury themselves, to exterminate their Society, and that, after all, is a pretty tall order. Throughout these negotiations—and I hope everyone will realise it—the Society of Architects have worked for the good of the profession, just as much as has the Royal Institute. (Applause.)

And now may I say something about the "Emergency Committee"? We have fought pretty hard to try and stop the "Defence League" obstructing proposals which we consider are for the benefit of the profession; I have fought pretty hard myself, and all my comrades on that Committee have also fought hard. I am afraid some very hard things have been said about us—I have not heard them, but I think it is possible it may be true—and we probably have said some pretty hard things about them. But in view of the compromise which has been reached at the beginning of this meeting, my colleagues on the "Emergency Committee" wish me to say that, for their part, there will be no bitterness left

(applause); and when peace follows the storm, as we all hope it will in a few months now, the unpleasantnesses which have taken place during the last few years will, as far as we are concerned, be forgotten. (Applause.)

I have very much pleasure in seconding the resolution. (Applause.)

Sir REGINALD BLOMFIELD, R.A.: I rise with some diffidence, because I am afraid I am not so familiar with the points as I should be. And although I listened with great interest and profit to Major Barnes's most able address, I must go back some little time, if you will excuse me for a minute or two, with regard to this matter of Registration. He told us that about forty years ago the Society of Architects was founded to further the cause of Registration. Forty years ago I was a junior member of the Council of the Institute, which at that time had very definitely embarked on a policy of Registration. I felt rather strongly on that point, and the group of my contemporaries with whom I was working, and who were led by the great figures of Shaw and Jackson, were very strongly opposed to Registration in those days. We duly went out of the Institute, and in due course we came back again. Since those days a great deal has happened, and the whole course of events has changed. I satisfied myself, a great many years ago, that the profession at large was quite determined to have Registration, and, whatever one might think of it oneself, and one might be doubtful whether it would effect all that its advocates hoped that it would, it was clear to me it was an indispensable step and condition in that union of architects which is far more important, and is, in my opinion, absolutely indispensable. (Applause.)

Another point which seems a difficulty is this, but I am glad to have learned from the letter read at the commencement of this meeting, and from the remarks of Major Barnes and Mr. Maurice Webb, that this difficulty has been largely cleared away. There is a feeling among some of the members of the Institute that, having bought their citizenship at a great price, that is to say, having become members of the Institute at great pains and labour and passed examinations for that purpose, they do not see why those privileges should be handed over to other gentlemen who have not been to the same pains and the same trouble. Being human, that is a very natural feeling. But I appeal to those who feel like that to put the whole question on to a much higher plane, to make whatever personal sacrifice is necessary in order to bring about this union which we all want so much. You may recollect that at the time of the Great War we architects did not receive our deserts from the Government. We were ignored as a profession and, I think, very much to the detriment of the public interest. (Hear, hear.) And the principal reason of that was, that we spoke with a divided voice. Engineers

did not suffer from the same weakness at all ; they carried everything before them. So I hope, if we can be united, that we shall recover the prestige and the position to which we are fairly entitled. (Hear, hear.) Mr. Webb said that the Society of Architects, with great generosity, were going to bury themselves. I do not think they are going to bury themselves at all ; I think, and hope, we are going to do something far better, I think architects are going to bury the hatchet ; that is very much better. (Applause.)

I shall not detain you. Ten years ago, some of you may recollect—it was the last week of my tenure of office as President—we passed, by a large majority, a resolution that we hoped would settle this matter. The war, however, of course put all this out of sight, and you have had to begin all over again. I congratulate you, if I may, on having arrived at what I hope will be a very happy solution ; and I hope that in future the Institute will be what we all hope it will be, representative of all the responsible architects of this country, and also that it will speak with all the weight and authority to which it is fairly entitled. (Applause.)

The PRESIDENT : I will ask Mr. John Keppie, President of the Incorporation of Architects in Scotland, to say a few words.

Mr. JOHN KEPPIE [F.] A.R.S.A. (President of the Incorporation of Architects in Scotland) : This resolution, with the reasons for its adoption, has been so clearly set forth by Major Barnes and the other speakers that more talk from the Council's point of view does not seem to be necessary. The proposed arrangement has been so thoroughly considered by the Institute and the Society that the terms ought to be known already to all interested. The vote in returning the present Council is almost conclusive that they have the majority at their back. The matter of Registration has been under serious consideration for many years. Several Bills have been produced, but up till now the matter of bringing in eligible men does not seem to have been thoroughly tackled. This resolution seems to give effect to the first serious attempt to bring about unity regarding the granting of a Registration Act. The position of the Institute as the senior partner is in no way impaired. In the North our main difficulty has been the proper conserving of the position of the Associates. They have passed a very severe professional examination, and it is only right that this section should not be flooded by inexperienced men. (Hear, hear.) In the arrangement with the Society their position has not been interfered with. Many of the Fellows are not quite in the same position, but the additions which are proposed to be made to their ranks are not so great as to impair their influence. Many years ago I acted on a Committee which produced a Registration Bill. Some of the leaders at that time

who were more enthusiastic than some of us, we now find in opposition.

At the start of a Registered Institute there must be certain compromises, but once the main object has matured these compromises should gradually disappear and every ordinary member will obtain his place by examination.

I believe we in Scotland are whole-hearted in this, and the reason for my speaking is to convey from Scotland the message, which I believe is practically unanimous, that we are in favour of the Council's proposals. (Applause.) I have great pleasure in supporting the first motion.

Mr. H. W. WILLS [F.] : Although we have come to what I think is a very happy solution for settling our difficulties without ill-feeling, I should like, at the same time, to make a very brief statement as to what our position is, and has been. (Hear, hear.) In illustration, I may say I consider the Council's proposals are somewhat like a proposition to combine a secondary with a primary school for the purpose of advancing the cause of education. I believe that both primary and secondary schools are essential and proper parts of a system of education, and I think evil rather than good will result from an attempt to combine the two. Now, Mr. Shortt's opinion had little weight with us, because, in the first place, we were asked to assume two premisses, which we held to be entirely unproved. Secondly, his opinion strikes us as a by no means sure enough foundation on which to base a revolution. We hold that Unification has no bearing on Registration, and that the electorate had been misled by assuming that there is a connection between the two subjects. We think that a Registration Bill which was supported by two independent bodies would have an equal chance of success with one which was supported by an amalgamation of the two bodies. We have obtained an opinion from an eminent leader of the Parliamentary Bar which entirely supports our view, and which, had we obtained it at an earlier date and circulated it during the election, would, we believe, have made a very essential difference to the results of the election. Had there been time to do so, we should have placed the data we had obtained before the Council, and we believe that, even at the eleventh hour, it would have induced them to modify their proposals. As it is, we will content ourselves with the statement that we, no less than they, have the welfare of the Institute at heart, and we have not opposed them in any personal spirit, but because we considered they had made a mistake which they might afterwards regret and which would be beyond all remedy. For ourselves, we have secured the opportunity for taking the feelings of the whole electorate, on whom the responsibility must rest. (Applause.)

The PRESIDENT : I call upon Mr. Milburn, Past President of the Northern Architectural Association.

Mr. T. R. MILBURN [F.]: Major Barnes reminded me that it is forty years ago that I was asked by the Society of Architects to promote Registration in the North of England, and I was told at that time to try to obtain the influence of Members of Parliament to get a Registration Bill through. That is nearly forty years ago; but I feel that I am not yet too old to hope to see a Registration Bill passed through Parliament for our profession. (Applause.) The proposals now set out have had my support in the present Council, and have had my help. I am not a member of the newly elected Council, but I am greatly pleased, and I congratulate Mr. Wills on the statesmanlike and honourable letter which he has addressed to the Council to-day. I think that is a clear way out of all our difficulties. (Applause.) If the Council is wrong, then the vote will be against us; if we are right, we shall have eternal peace. (Applause and laughter.) But there is one thing I want to state to you. Many of us have come a long way to-day. Some as far as three hundred miles, and have travelled all night, and, with due respect to the meeting, may I say we want to get back? (Applause.) And I think I am right when I state that 95 per cent. of the members in this room have already made up their minds how to vote on this question, and I want to suggest very humbly to you, sir, that the question be put very shortly. (Loud applause.) It is now four o'clock and I suggest that you put it at a quarter past four o'clock.

Mr. DELISSA JOSEPH [F.]: As I have been closely associated with Mr. Wills in his efforts for a peaceful adjustment of our differences, I should have been content, in view of the present understanding which has been arrived at to-day, to remain silent, but, as I understand that the speeches delivered to-day are to be issued immediately to all those members who will be participating in the post-card Referendum, and as we have already listened to the speeches of those who are advocating the absorption of the Society by the Institute, it appears to be only appropriate that, by addressing a few words to this meeting in amplification of the views laid before you by Mr. Wills, I shall be adopting a method of placing before the electorate, concurrently with the views of those advocating absorption, the grounds of the "Defence League" upon which it has founded its opposition thereto.

The "Defence League" maintains that the proposed absorption of unexamined men will lower the prestige of the Institute, and reduce the value of the hall-mark of its membership.

They submit that, by admitting the unexamined, a grave injustice will be done to the Associates, a body of men who, after years of devotion to study, have successfully passed the exacting examinations which have won for them their diplomas, and that therefore

their status must undoubtedly be lowered by the proposed dilution.

The proposal to grant a vote to both present and future Licentiates is felt by the "Defence League" to nullify the belated vote which it is now contemplated to give to the Associates.

The Council of the Institute having obtained an opinion from Mr. Shortt on the question of the prospects of a Registration Act being secured, and on the question whether the prior absorption of the Society by the Institute would facilitate the obtaining of such an Act, the "Defence League" sought the opinion of one of the leaders of the Parliamentary Bar, Sir Lynden Macassey, and his view is in conflict with that of Mr. Shortt.

Sir Lynden Macassey's view is that the prior absorption of the Society by the Institute will not facilitate the obtaining of an Act of Parliament, and that there is no likelihood of a Registration Act being obtained in any event.

This is founded upon the experience of the engineering and other professions which, at great cost, have sought and failed to obtain Registration.

Parliament had granted Registration to the Doctors, the Nurses, and the Dentists, not for their own protection, but for the protection of the Public, and Parliament would only grant Registration where the public interest was concerned, and this could not be said to be the case with regard to the profession of Architecture, as the public is already adequately protected against bad construction and bad sanitation by the existing Acts, and by the work of the officers of the public authorities administering those Acts.

On the other hand, the "Defence League," which was primarily formed for the purpose of securing Registration, was as strongly as ever in favour of it, but they felt that Registration should precede and not follow absorption.

I should like to point out that, prior to the recent election for Council, a conference was held between the "Emergency Committee" and the "Defence League," with a view of seeing whether accommodation could be arrived at which would remove the grounds of friction.

At this conference I suggested that the difficulty could be met by a postcard referendum of the whole of the electorate being taken before the election, so that the members could make up their minds on the question of policy, untroubled by the question of the personalities of the proposed Council.

Unfortunately, the "Emergency Committee" could not see its way to adopt this suggestion, and therefore the "Defence League" had no alternative but to put up its own nominations for the Council election.

The "Defence League" has no quarrel with the result of the Council election, because, on the purely personal

ground, a very fine Council has been returned, including many of the most eminent men in the profession, but they felt that, under the circumstances, men's minds had been influenced by the personality of the candidates rather than by their policy.

Before the result of the recent Council election had been announced, a very remarkable article appeared in the *Architect*, of which, as you know, Mr. H. W. Wills is the Editor.

This article suggested that, whatever might be the result of the election, a referendum should follow the election before any action was taken.

After the result of the election had been announced, Mr. H. W. Wills induced his colleagues of the "Defence League" to offer to the Council a compromise, of which the terms have been read to you, and a further conference between delegates of the "Defence League" and delegates of the "Emergency Committee" was then held.

This conference agreed the terms which have been read to you, leading up to a Referendum being taken before any further action follows upon the resolutions which are before you to-day, both sides agreeing to abide by the result of that Referendum, after which both Committees are to be disbanded, neither party issuing any propaganda pending the Referendum, and, in the event of the Referendum being in favour of the Council, the "Defence League" to abandon its contemplated application to the Privy Council.

If the majority on the Referendum should be in favour of the Council's proposals, the "Defence League" would not oppose them, or, if the majority should be against the Council's proposals, the Council to withdraw its scheme; meantime the "Defence League" will not offer any opposition to the passing to-day of the resolutions of the Council which are on the agenda.

The Council having been elected, all personal issues disappear, and the question to be put by the Referendum is simply the question of policy.

The Referendum having been unanimously accepted to-day by this meeting, the issue now to be placed before the whole electorate will be reduced to a question of measures and not of men, and both sides will abide loyally by the result.

The PRESIDENT: I fully appreciate your desire, gentlemen, to have the vote taken, but if Sir John Sulman from Australia happens to be present, I am sure you will be glad to hear one minute's talk from him.

Sir JOHN SULMAN [F.], who was received with great cordiality, said: I thank you for the very hearty way in which you have received me. It is a pleasure to come back to the Old Country and see such figures leading the profession. I have followed, from reading the Transactions, the difficulties and the arguments that have taken place. I happen to come from a State where we have obtained Registration. (Ap-

plause.) I was a member of the Board which took the matter in hand. If there were time I could tell you some very amusing instances, but there is not the slightest doubt that Registration, in our community at any rate, was very badly needed; and I feel that it is going to be for the good of the profession not only in New South Wales but all over Australia, for the other States are following our example, and I think that in a few years' time the whole of the States of Australia will have obtained Registration. (Applause.) I therefore wish to urge on you the desirability of obtaining Registration as soon as you can. And may I add this? References have been made to the union of all societies in the Royal Institute of British Architects to represent the whole of the architects of the United Kingdom. May I go still further and hope that at a not very distant date there will be a Royal Institute of Architects of the British Empire? (Loud applause.) It has been a great pleasure to me to come back to the Old Country. It is thirty-nine years since I had to go to Australia, for family reasons; it is twenty-seven years since I was in this country, not that length of time from want of will, but circumstances forbade; and I think it is owing to the talent, the great skill that has been shown and is being shown by the present generation of architects, that architects are now holding the high position in the public eye which was not theirs when I was a student. There was a certain Commissioner of Works who linked us with market gardeners. And some of you may be old enough to remember it. But now I am happy to know that, in *The Times*, when architects are mentioned they are spoken of and recognised as an integral and very necessary part of the community, a part which should be held in honour. If you keep that high ideal before you there is nothing to which you cannot attain. (Loud applause and cries of "Vote, vote.")

The PRESIDENT: Unless anyone has any observations of importance to make, I will proceed to put this resolution to the vote. (Applause.)

(1) "That this meeting hereby approves, ratifies and confirms the Provisional Agreement for amalgamation, dated 29th May 1924, made between The Royal Institute of British Architects and The Society of Architects, produced to the meeting, and for the purposes of identification initialled by the President, and directs the Council of the Institute to carry the said Agreement into effect."

Mr. GILBERT H. JENKINS [F.]: It is with unmeasured regret, sir, that I rise to propose an amendment to the resolution, but unless it is done at this juncture it will be out of order, and it will be impossible to propose it in connection with the second resolution. It is that the following words be added to the resolution: "Subject to the deletion of Clause 4 of the Provisional Agreement." It seems a pity that the

only thing we should achieve would be to call ourselves "Chartered Architects," and thereby enable any unqualified person to call himself an architect. As I understand it, the whole object of Registration is that we shall prevent unqualified people calling themselves architects. (Hear, hear.)

The PRESIDENT: Has that amendment a seconder?

A MEMBER: I second it.

Major BARNES: I understand the feelings which have been expressed by Mr. Jenkins in moving this amendment, but we have to look at this agreement this afternoon as a whole. What we are discussing now is an agreement which has been come to as a conclusion of something like three years of work, every article of which has been most carefully scrutinised. Nobody can have followed the discussion this afternoon without realising that the Society of Architects, in entering into this agreement, have on their side made very considerable concessions. Nobody who has been a member of a society with forty years of honourable existence behind it can have acquiesced in its dissolution without feeling some very great regret; and anybody who has studied these articles carefully will see the Society have made very considerable concessions over and above those which appeared likely to be accepted in 1911. They have consented that all their Members should come into the Licentiate class, and there is not a single addition being made to the Associate class as the result of the Agreement or the Charter. (Hear, hear.) That being so, we have had to think of their feelings. They attached importance to this, and we have grounds for knowing that many of the members of the Institute also attach importance to it, and if you should accept this amendment—which I think is not likely—you would not only be sending us back on the whole of the agreement and be nullifying what is in your mind, but you would be inflicting serious injury, in the opinion of many members of the Institute who desire to see this privilege put into exercise. Therefore I hope that the meeting, realising the protracted nature of the negotiations which have led up to this, and that this agreement must stand or fall as a whole, will not accept this amendment. (Loud applause.)

The PRESIDENT: I will now put the amendment, and ask those who are in favour of it to hold up one hand.

A MEMBER: What is the amendment? (Laughter.)

The PRESIDENT: It is to cut out the clause about Chartered Architects.

There voted five in favour of the amendment.

The PRESIDENT: The amendment is lost. (Laughter.)

I will now proceed, with your permission, to put the resolution, which, you will understand, has to be carried by a majority of two to one.

The resolution was put, and carried by an overwhelming majority which was estimated at about twenty to one.

The PRESIDENT: The resolution is carried by a greater majority than that of two to one. (Loud applause.) I ask Major Barnes now to move the second resolution.

Major BARNES: One realises, now that we have got the Agreement through, that all that is necessary is to give effect to it. And as you want the utmost economy in language to be used, I propose to use it. I shall now deal with the second resolution, which I now move, and which deals with the Charter. With regard to the Charter, its main purpose is to give effect to the Agreement. You have decided in favour of the Agreement, the Charter is to give it effect. And, in addition, the Charter will broaden the whole basis of our constitution, and will establish us very much more firmly upon a unity of opinion in the profession. It enables a referendum to be taken and to become a valid part of our machinery, which at the present time it is not. It makes the Students a Class instead of a Register, and that will be a grateful matter to the Students. It gives Licentiates rights and voting powers in the business of the Institute. On the other hand, it does not add a single man to the Associate class, except such as come in by examination. (Applause.) What it does do—and I think you will probably approve this—is, that while it leaves to all Associates the gate wide open to the Fellowship, it narrows that gateway to everybody else who has not passed an examination. (Hear, hear.) In other words, it stiffens the entrance to the Fellowship. And if one were to sum up the whole thing one would say, this is a Charter the object of which is to give effect to the Agreement, and the Agreement is to broad-base the Institute upon the will of its members. (Applause.) And, in conclusion, it takes a rosy view of the future. Sir John Sulman has indicated the possibility of a Royal Institute of the British Empire. I do not know that we had this in our mind, but we have taken power in this Charter to hold land up to the value of £20,000, which might provide an adequate site for a building which would house such an Institute. (Applause.) I move the resolution:—

(2) "That this Meeting hereby approves of the Draft Supplemental Charter contained in the printed document produced to the Meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for such Supplemental Charter the approval of His Majesty's Privy Council."

The PRESIDENT: Before calling on a seconder, I should like to announce that, in order to save trouble, there is a supply of post-cards in the corridor, which members can sign, if they will be so good, either for or

against, and if they would sign after the meeting, it would save much trouble to the staff in sending them out by post.

I ask Mr. Chalton Bradshaw to second the resolution.

Mr. CHALTON BRADSHAW [A.] : I rise to ask you formally to approve this resolution. There is no need to add any further explanation to that which has already been given by Major Barnes. If you feel as I do about the contents of this Supplemental Charter, you will join with me in congratulating the Charter and Bye-laws Committee on having, by this first resolution, brought Registration within measurable distance of realisation. There is no need to discuss the details of this Supplemental Charter at this meeting. I hope you will pass the Resolution, and so empower the Council to proceed to his Majesty's Privy Council to obtain their approval to its being put into effect. (Applause.)

The PRESIDENT called upon Mr. P. W. Hubbard to support the resolution.

Mr. P. W. HUBBARD [A.] : I have only one thing to say, and that is with reference to some remarks which have been made by Mr. Delissa Joseph. He assumes that the public are very sensible of the numbers in our Institute, and that it would make, therefore, a great difference if we took in other members. I submit to you, however, that in actual practice the absorption of the Society of Architects will not affect the public in any very vital degree. To talk quite plainly, we should continue our work, whether we were an Institute, or an Institute plus a Society. I was, some time ago, on the "Associates' Committee," and I remember that in those days we had a scheme, which members considered was not sufficiently exclusive, because, being an Associate, I tried to look at the matter from the purely selfish point of view. And when I come to think of it, what do I, as an Associate, lose by this? It is with very great pleasure I ask you to support the resolution. ("Vote, vote!")

The PRESIDENT : Is anyone else anxious to speak on this resolution?

Major BARNES : I am requested, merely as a matter of administrative convenience, to ask the meeting to take this rider first : "And that the President and the Secretary be empowered to deal with any verbal and minor alterations in the draft required by the Privy Council." This is on the advice of the Solicitor, who thinks it will be a help. ("Agreed.")

The PRESIDENT : I put the resolution, with the Rider.

That is carried by a much larger majority than two to one.

I now ask Major Barnes to propose the third resolution. And you will understand that as it is on the question of Bye-laws, only Fellows have the right to vote.

Major BARNES : As a result of this meeting, everybody will be able to vote on the Bye-laws in

future. (Hear, hear.) Briefly, I may say that these Bye-laws deal with matters of detail; they are the result of a large amount of very useful work which was done by Mr. Sydney Perks and a Committee, and accepted at a general meeting, dealing with the general machinery of our meetings. In addition, probably the most important thing provided for is the alteration in the constitution of the Council, which increases the number of Associate members, raising the number on the Council from 6 to 9; it gives Licentiate representation on the Council, it increases the representation of Allied Societies from 9 to 15, it brings in representatives of the Overseas Societies—and after hearing Sir John Sulman everybody will rejoice in that (hear, hear)—and it gives representation on the Council to the Assistants' Professional Union, one member. It provides for Council Elections so to take place that while it will always be possible to give effect to any substantial change of opinion on the Council, there yet will always remain a sufficient number of members of the Council from year to year to maintain a certain amount of continuity of policy. (Applause.) In other words, we are not going to have any more electioneering in the Institute. (Applause.) There will be no more turning Councils out wholesale and putting others in in future if these Bye-laws are passed, because out of a Council of 62 there will be left every year 22 to, as it were, leaven the lump. (Laughter.) And there are one or two minor alterations, such as power to increase the number of members of the Board of Architectural Education, and to give the Council power to initiate enquiries into non-professional conduct. Then there is something which nobody will take exception to, an increase in the allocation to the Allied Societies from the Institute from one-fourth to one-third. I think those are the most important changes in the Bye-laws that this will effect.

Mr. DELISSA JOSEPH : And the Referendum.

Major BARNES : The Charter gives us power to take a referendum on the subjects the Bye-laws determine, in the important matters which the Council think fit; these can be made by them the subjects of a referendum.

The PRESIDENT : I will ask Sir John Simpson to second.

Sir JOHN SIMPSON (Past President) : I shall not keep you very long. We have had a very great meeting to-day, and I suppose nobody, even one who has been a member as long as I have, has ever seen a meeting like this of the Royal Institute, and I am wondering whether we shall ever hope to see one like it again. (Hear, hear.) I think we shall not require it. But in congratulating you on the step you have taken this afternoon—for it is not for me to worry you about details of the Bye-laws, which are an instrument in a great piece of machinery which we have forged this afternoon—I particularly want to congratulate the

members of that wonderful Unification Committee which was set up by the Council in 1919, and which did such wonderful work towards the unification which has now become an actual fact. They were the "Old Contemptibles," and I want to congratulate them very especially. We are going very much further to-day, I think, than anyone here realises. I believe that with the completion of our scheme we have brought into a single body a very great profession. I think such a thing does not exist in any other profession. We shall be a very great power, unique in our constitution, and from that I am going to venture to prophesy. I believe that in the not very distant future we shall have a unification not only of the profession, but we shall have a unification of all the great professions. I do not want to touch upon politics, because you all have your separate views here; but it is clear that the professional classes are not represented as they should be, and are not bearing the influence that they are entitled to do in the government of this country. (Hear, hear.) And I prophesy that before many years have passed, not only will architects be consolidated, as it is certain they will be, but that we shall have a great central organisation, upon which not only architects, but all the great professions, will be represented.

I second the resolution. (Applause.)

The PRESIDENT: I ask Professor Hubert Worthington to support this.

Professor HUBERT WORTHINGTON [A.]: As an Associate member I have no right to take up the time of Fellows, and therefore I will simply ask you to vote for this resolution.

Major BARNES: There are a few verbal corrections to make in the Bye-laws draft, and perhaps you will allow the Secretary to read them out, because it is necessary that the document agreed upon here should be the exact document which goes to the Privy Council.

The SECRETARY read the corrections (see list).

("Agreed," "Vote.")

Mr. HERBERT A. WELCH [A.]: Associates will have realised that this is a great and glorious meeting of the Royal Institute. As an Associate who for many years has been elected to the Council by you to help in bringing about a greater regularity in our constitution, it gives me the greatest satisfaction. The disability hitherto suffered by Associates in having to abstain from voting on the Bye-laws has now been removed. At this meeting and upon the vote now about to be taken we are for the last time debarred from voting. I ask you to appreciate this and to realise that henceforth we shall be able to take our full share of responsibility for all matters concerning the good of the profession and of the Institute. After the vote has been taken on the motion before the meeting I want to hear a resounding

cheer from the Associates present to signify their appreciation of the successful issue of their efforts.

Mr. H. T. BUCKLAND [F.]: I have been asked by the Allied Societies to draw attention to two points. One is with regard to representation of Allied Societies. There is no suggestion that you should enlarge that representation, but the distribution of it should be reconsidered. The other point is, that it has always been understood by the Allied Societies Conference that one of the Vice-Presidents each year should be selected from the Provinces.

The PRESIDENT: That has been put in.

Mr. BUCKLAND: That meets my point, then. At the Allied Societies Conference you had an opportunity of considering what would be a proper allocation of the votes.

The SECRETARY (Mr. MacAlister): If this draft is passed now, it will be put at once before the Privy Council, and we can then receive from the Allied Societies Conference notes of further points, and they can be considered without loss of time. ("Agreed.")

Major H. C. CORLETTE [F.]: Sir John Sulman has addressed you on Australia, and you have a proposal by which the Dominions are to be represented on the Council. As representative of the Federal Council of Australian Societies, I suggest that the representation which you propose to give them is no representation whatever. You make a proposal by which representatives of the Dominions shall be on the Council, but you add that in each case they must be architects practising in the Dominions Overseas. What representation is that? Therefore I propose as an amendment, which I hope Sir John Sulman will second, "That the Dominions may at any time appoint in addition one Fellow of the Royal Institute as its representative on the Council of the United Kingdom." By such means hope we shall get a little nearer a Royal Institute of Architects of the British Empire. It is unnecessary to speak on this point; it is only necessary to draw attention to the fact.

Major BARNES: We accept the proposal which Mr. Corlette has put forward; it does appear to be taking away with one hand what is given with the other. So we agree to leave out the words "and an Architect practising in the Dominion which he represents."

Major CORLETTE: Men in the Dominions would feel it a great honour to have the opportunity of appointing other members who may be registered here, and it would not be giving them too much in the way of representation. There is a membership there of 1,600, compared with the Institute's 2,500, and they would take this as a compliment.

Major BARNES: It is impossible to increase the numbers to those Major Corlette wants. If he ac-

cepts the deletion of those words I accept it, but his further requirement is impossible at this stage.

Major CORLETTE: At this stage I accept it. I prefer what I said, but if at the present stage it should remain as Major Barnes said, I will accept that.

Mr. JACKSON: I do not want to bring forward an amendment, but I want to call attention to No. 29. (Not heard.)

Sir JOHN SIMPSON: I am going to ask the meeting not to start now a detailed criticism of the Bye-laws, otherwise we shall be here all night. We must take this instrument, and I ask Major Corlette to withdraw his amendment, because we know that any document which is being prepared, even with the greatest care and trouble, has defects which some acute minds in this meeting will discover. We are not voting for all eternity on these Bye-laws; let us give them a running chance as they stand. (Applause, and cries of "Vote!")

The PRESIDENT: I will put the amendment of Major Corlette. It is to this effect. On page 7, the second paragraph of (d), omit words at the end of the sentence—namely, "and an Architect practising in the Dominion which he represents." The effect is, that every representative of Allied Societies in the British

Dominions must be a Fellow of the Institute. ("Agreed.")

This was carried.

The PRESIDENT: I now put these Bye-laws, with that amendment, and the little verbal corrections which the Secretary has told you of.

Carried, amid cheers.

The PRESIDENT: One word before you go, gentlemen. We have had this afternoon a most remarkable meeting, very widely attended, and all I will say is, that if you desire to have it carried into effect, please do not neglect the postal vote.

(The meeting then terminated.)

The following members wrote regretting their inability to attend the meeting and support the Council's resolutions:—

William Milburn [F.] (Sunderland); T. G. Mansell [A.] (Birmingham); T. H. H. Vowles [A.] (York); A. J. Meacher [A.] (Perthshire); A. F. Watson [F.] (Sheffield); F. E. Pearce Edwards [F.] (Sheffield); C. G. Soutar [F.] (Dundee); A. J. Stedman [F.] (Farnham); G. T. Brown [A.] (Sunderland); G. A. K. Robertson [A.] (Belfast); L. L. Bright [A.] (Nottingham); W. K. McDermott [A.] (Folkestone); E. J. Tench [F.] (Norwich); W. G. Smithson [A.] (Whitby).

Correspondence

GOVERNMENT HOUSING POLICY: DEPUTATION TO THE MINISTER OF HEALTH.

17 Pall Mall East, S.W., 4 June 1924.

The Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Although it is late to comment upon this event, on the 8th of last month, of which I have but recently read particulars, I desire to express, through the medium of the JOURNAL, my grave doubts as to the following:—

1. The wisdom of confirming Mr. Wheatley in his belief that the services of any able-bodied men and women could not with advantage be employed upon house building.
2. Whether houses for all classes could not be built by private enterprise if State "assistance" were withdrawn.
3. The expediency of insisting upon a "high standard of building" at a time when quantity is of vastly greater national importance than quality.
4. That we should take into regard the capacity of the building industry.
5. That the shortage of "skilled labour" is any justification for a shortage of dwellings.
6. The morality of subordinating the urgent need of the community to a fear of lowering the standard of craftsmanship.
7. That we might not better serve the interests of

the community and our own by uniting to combat conditions which preclude profitable house building rather than by offering our services in connection with an extravagant experiment, the success of which we have every reason to doubt. JAMES RANSOME [F.].

LIBRARY NOTES.

SELECTED MONUMENTS OF FRENCH GOTHIC ARCHITECTURE. With text by John van Pelt. Sm. fo. New York. 1924. 30s. [New York, The Pencil Points Press, Inc.]

Comprises 100 plates in half-tone from *Cathédrales de France* and *Monuments Historiques*, previously published as plates in the American architectural journal *Pencil Points*, and now brought together in book form. The introductory text is slight, consisting of five pages only, and is confined to a brief description of the plates. The examples range in size from Mont-Saint-Michel and the Palace of the Popes at Avignon down to stone crosses. The original measured drawings from which many of them are reproduced are for the most part magnificent specimens of rendered draughtsmanship, but the reproductions here are so small as to be of little use for serious purposes. Their purpose presumably is rather to foster the interest in the beauty of Gothic that has been dormant so long, and to lead students to some of the larger works in which mediæval architecture was recorded for all time by the labours of our Victorian predecessors.

LES ANCIENS CHATEAUX DE FRANCE: L'ILE-DE-FRANCE. With text by J. Vacquier. fo. Paris. 1920.

This volume forms part of a series (of which the Institute has one previous volume, published in 1913), and deals with the *châteaux* of Bagatelle, Chantilly and Sainte-James. The fine plates are accompanied by adequate letterpress, plans and reproductions from old prints. M.S.B.

Allied Societies

THE INCORPORATION OF ARCHITECTS IN SCOTLAND: PROPOSED REGISTRATION

The Incorporation of Architects in Scotland held their eighth annual convention in Ayr on the 13 June, when there was a representative attendance of members. Mr. T. B. Marwick, F.R.I.B.A., Edinburgh, the President, presided.

At the outset Provost M'Donald extended a welcome to the visitors, and in the course of his reply Mr. Marwick said the Glasgow Chapter had acted wisely in selecting the county of Ayr for their annual gathering. It was one of the most picturesque and beautiful in Scotland, one hallowed by many interesting associations, immortalised by their national poet, and with a long and distinguished roll of honour which included such names as James Boswell and John Galt, the novelist. In the town of Ayr, which occupied the focus of the screen of panoramic heights which encircled it as in a vast amphitheatre, they as architects took a special interest. This not only for its beauty, its magnificent town steeple by Thomas Hamilton, its dignified county buildings, but also for its cleanliness, orderliness, and its lovely vistas of sea and mountain. The Corporation of Ayr had shown much wisdom in the preservation of objects of historic interest, and he was sure they would exercise similar wisdom to conserve all its natural charms. It was the birthplace, also, of one whose name they had been acquainted with from their earliest years of studentship, James Fergusson, who wrote a "History of Architecture" which all architects looked upon as a standard and monumental work.

The report by the President of the Council bore that there had been admitted to the various classes of membership during the past session 4 Fellows, 7 Associates, and 45 students—the total membership being at this date about 630. The report also stated that the R.I.B.A. instituted last year a medal for the best street frontage in London, and expressed the desire that this should be taken up by other large towns. On representation being made to them that such a medal might be awarded with advantage every five years in the large towns throughout Scotland, they readily agreed to the proposal, and offered to present the medal quinquennially, leaving conditions and arrangements in the hands of the Incorporation. The details are now being considered.

The President expressed the hope that the inauguration of such a medal would stimulate architects as well as building owners to vie in the production of good work.

The following three Incorporation representatives were appointed to the Council for the ensuing year:—Messrs. John Begg, F.R.I.B.A., Edinburgh; James A. Morris, F.R.I.B.A., Ayr; and G. P. K. Young, F.R.I.B.A., Perth.

Mr. T. P. Marwick, the retiring President, in reviewing the work done by the Council during his tenure of office, and pointing out that the membership was now 629 and the invested funds £20,000, turned to the question of registration. He stated that the amalgamation of the Royal Institute of British Architects with the Society of Architects would go forward, and within the next year or two registration might be a practical realisa-

tion. In no other way would they be able to keep out the untrained and incompetent, or inspire respect for a great traditional calling. It was necessary that there should be some statutory protection for the man responsible for the artistic conception of a building, and for its practical utility and substantiality. He protested against the employment by public bodies—often composed of men who should know better—of those who, while able to produce plans of a kind, had no really comprehensive knowledge of architectural design and practice.

Housing might develop into an important sphere of work, but it was not within their province as architects to deal with the political aspect of impracticable, grandiose schemes for which the labour was non-existent. It was the duty of this Incorporation to bring pressure to bear in every way upon municipalities who were apparently to be the employers of the future, so as to impress upon them the importance of retaining qualified architects for the work. They, the architects, had to demonstrate to the laymen the quality and the immense value of good architectural service. If the appreciation of beauty as a means of development and aesthetic education were to be spread among the people, it was surely essential that their homes should be pleasant to look upon. All the best qualities could be obtained in a house with no more outlay than for what was badly proportioned, uninteresting and objectionable, and the architects had to show that only by the employment of good architects could orderly arrangement and constructional power—in fact, real efficiency with effectively controlled expenditure—be obtained.

Building costs would almost certainly advance as the demand increased and the number of working hours were diminished. This was bound to have its repercussion on the nation by restricting commercial and industrial development and building generally, for which there were not enough workers at the present moment. One-third of the enormous loss on the new stupendous housing schemes would come upon local rates, and two-thirds on the national taxes through the Exchequer. It was only right that as ratepayers and taxpayers the architects should not have the means of paying their rates and taxes filched from them by the employment of public officials, builders, or unqualified practitioners.

It was to architects that any improvement in the housing of the working classes was due, and public authorities would be badly advised who endeavoured to carry out schemes without architectural skill. If it was a fool who acted as his own lawyer, it was a doubly distilled fool who either acted as his own architect, or employed someone, who alleged he was an architect because he could draw a plan, to act as such.

Referring to the new Land Values Bill, Mr. Marwick said that if it was to be on the same lines as the 1909 Act then trouble was ahead, for that Act had been one of the most injurious ever passed in this country.

Mr. John Keppie, F.R.I.B.A., Glasgow, the new President in succession to Mr. Marwick, was duly installed, and briefly acknowledged the honour, paying tribute at the same time to the excellent manner in which Mr. Marwick had carried through the duties.

Aberdeen was unanimously chosen for next year's conference.

BERKS, BUCKS AND OXON ARCHITECTURAL ASSOCIATION.

The Fourth Annual Meeting of the above Association was held on 24th May, 1924, at Breach House, Cholsey, by kind invitation of the President and Mrs. Warren.

The report of the Council and statement of accounts were read and confirmed, and it was gratifying to find that at the end of the third year there was a balance in hand amounting to £60 apart from the special fund collected the year before to further educational work. This balance was largely due to the fact that the Hon. Secretary had each year published the Year Book at a profit.

The President in his address, which will be printed in the Association's Year Book, laid great stress on the advantages gained by members attending the Oxford Conference in July and spoke more especially to the students on Architectural Education and fashions.

The following officers were elected:—President, E. P. Warren, F.S.A. Hon. Vice-Presidents, J. Wells, Warden of Wadham (Vice-Chancellor of the University of Oxford), Paul Waterhouse, M.A., F.S.A. (Past President, R.I.B.A.). Vice-Presidents: Berks, H. W. Rising, F.R.I.B.A.; Bucks, E. J. Dixon, A.R.I.B.A.; Oxon, H. S. Rogers, M.A., F.S.A. Hon. Auditor, R. A. Rix, A.R.I.B.A. Hon. Treasurer, T. T. Cumming, F.R.I.B.A. *Members of Council*.—Berks, W. R. Howell, F. H. Floyd, J. T. West, C. B. Willcocks, F. A. Woods, J. R. Greenaway, E. P. Morgan; Bucks, G. H. Williams, A. Cooper; Oxon, N. W. Harrison, G. Gardner, T. Rayson. Hon. Secretary, H. Hutt, F.R.I.B.A.

BRITISH EMPIRE GAS EXHIBIT.

The Councils of the R.I.B.A., the Society of Architects, Architectural Association, and the Architecture Club were entertained to lunch at the Lucullus Restaurant, Wembley, on June 23rd, by the Chairman and Committee of the British Empire Gas Exhibit.

Mr. F. W. Goodenough presided in the absence of the Chairman, Mr. D. Milne Watson, who was attending the Conference of the League of Nations at Geneva.

Mr. Goodenough proposed the toast of Art and Industry, and dwelt upon the significance of the Gas Exhibit as a co-operative effort representing 90 per cent. of the gas undertakings of the United Kingdom.

Sir John Simpson, replying, said that it was the first time he had known the combined toast of Art and Industry to be proposed, but he supposed that it would be conceded that the effect of art on industry could scarcely be exaggerated. He expressed appreciation of the fact that the Gas Industry sought the aid of artists in the development of its work.

Sir Lawrence Weaver, Director of United Kingdom Exhibits, proposed the toast of the Gas Exhibit, and mentioned that Mr. Goodenough had been one of those who had done his utmost to fall in with the general scheme in the Palace of Industry, and had produced an exhibit which was worthy of a great industry.

Mr. Sandeman, replying, explained how much the gas industry had advanced in recent years, and appealed to architects to use gas rather than coal whenever the opportunity presented itself, thereby helping on the great cause of smoke abatement, which was of national importance.

The guests subsequently inspected the Gas Exhibit, which was designed by Mr. Austen Hall [F.], and returned to take tea with a larger number of architects and their wives who had been invited to the afternoon reception.

WAGES SLIPS ON TENDERS.

The proposal of the National Federation of Building Trades' Employers to instruct their members to affix to all Tenders a slip providing for adjustments to be made in the event of a rise or fall in wages has been the subject of a Conference between the National Federation and the R.I.B.A.

The Council of the R.I.B.A. have agreed to this proposal of the National Federation, subject to the following conditions, which all Members and Licentiates of the R.I.B.A. are recommended to accept:—

(a) That if any slips are attached to tenders they should provide only for actual wage increases or decreases to men employed by the contractors or sub-contractors at the agreed standard rates and paid by the hour, and not for the inclusion of overhead charges or profit upon such increases as well.

(b) That in circularising their members, the Federation should direct that the instruction regarding the slip should hold good until 25 March 1925, and should be reconsidered at a convenient date prior to the above.

(c) That the slip shall not be affixed to tenders up to £2,500, provided that in the case of tenders below £2,500 a provisional sum shall be included equal to 2½ per cent. on the total tender out of which the above increases to men paid by the hour are to be set, but such provisional sum in any event shall not be exceeded.

IAN MACALISTER,
Secretary R.I.B.A.

24 June 1924.

THE UNIVERSITY OF LIVERPOOL SCHOOL OF ARCHITECTURE.

The annual exhibition of architectural drawings, which includes drawings submitted for the Rome and other scholarships, of the School of Architecture, Liverpool University, will be opened at the Walker Art Gallery, Liverpool, on 5 July, by Lord Crawford, at 3 p.m. Councillor A. H. Cole will take the chair.

An interesting collection of drawings and prints of Old Westminster, selected from the possessions in the City of Westminster's Public Libraries, are at present on view at the Caxton Hall, S.W.

THE RECENT R.I.B.A. ELECTION.

I should like to call the attention of my fellow members to the fact that 361 sections of voting papers had to be cancelled, as it is obvious that if a man voted for 23 members of the Council the enumerators could not decide which were preferred. It must be understood that I did not cancel the whole paper, but only the section in which the error occurred.

HENRY LOVEGROVE,
Chairman of Scrutineers.

PROPOSED CAMBRIDGE CHAIR OF BUILDING.

The Institute of Builders is issuing an appeal to its members for £25,000 to establish a Chair of Building Science and Art at Cambridge University. Sir Walter Lawrence, a past president of the Institute and head of the firm of Walter Lawrence and Son, Ltd., has offered to give £1,000 if nine other firms will subscribe a similar amount. It is hoped that in this way a nucleus may be formed which will help substantially in raising the required sum.

THE ROME SCHOLARSHIP IN ARCHITECTURE AND THE R.I.B.A. HENRY JARVIS TRAVELLING STUDENTSHIP.

The particulars of these two competitions have now been published and may be obtained at the office of the British School at Rome, 1, Lowther Gardens, S.W.7.

The Rome Scholarship will be of the value of £250 per annum, and will be tenable at the British School at Rome for a maximum period of three years. Candidates must be British subjects and less than 27 years of age* on 1 July 1925.

The Jarvis Studentship will be of the value of £250 per annum, and will be ordinarily tenable at the British School at Rome for two years. This Studentship will be confined to Students or Associates of the R.I.B.A., but otherwise the conditions for the two awards will be the same.

The Competition, which will be conducted by the Faculty of Architecture of the British School at Rome, will be in two stages, viz., a preliminary competition open to approved candidates and a Final Competition open to selected candidates.

BRITISH SCHOOL OF ARCHÆOLOGY IN EGYPT.

The annual Exhibition of the School will be open at University College, Gower Street, from 4 to 26 July, and will contain antiquities of Prehistoric Invaders, the Pyramid Age and the Primes of Qau found by Professor Flinders Petrie and students. The admission will be free.

LIST OF BOOKS RECOMMENDED TO STUDENTS.

The R.I.B.A. has published a list of architectural books recommended to students. Copies of the list may be obtained free on application at the Royal Institute.

* Admission to compete may be granted at the absolute discretion of the Faculty to candidates over 27 years of age, provided they have spent in War Service at least that number of years by which their age exceeds 27.

Notices

REGISTRATION.

SPECIAL GENERAL MEETING

Monday, 7 July 1924, at 5.30 p.m.

NOTICE IS HEREBY GIVEN that a Special General Meeting of the Royal Institute of British Architects will be held at 9 Conduit Street, Regent Street, W.1, on Monday 7 July 1924, at 5.30 p.m., for the purpose of confirming the following Resolutions which were passed by the requisite majority at a Special General Meeting held on Tuesday, 17 June 1924:—

"That this Meeting hereby approves, ratifies and confirms the Provisional Agreement for amalgamation, dated 29 May 1924, made between the Royal Institute of British Architects and the Society of Architects, produced to the Meeting, and for the purposes of identification initialled by the President, and directs the Council of the Institute to carry the said Agreement into effect."

"That this Meeting hereby approves of the Draft Supplemental Charter contained in the printed document produced to the Meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for such Supplemental Charter the approval of His Majesty's Privy Council, and empowers the President and the Secretary to deal with any verbal and minor alterations in the draft required by the Privy Council."

"That this Meeting hereby approves and adopts the new Bye-laws contained in the printed document produced to the Meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for the new Bye-laws the approval of His Majesty's Privy Council. And that the existing Bye-laws be rescinded immediately after such approval has been signified."

IAN MACALISTER,
Secretary R.I.B.A.

TEA will be served at 5 p.m.

ANNUAL CONFERENCE, OXFORD

9-12 July 1924

All Members, Licentiates and Students of the R.I.B.A., and all Members of the Architectural Association, The Society of Architects and of the Allied Societies are cordially invited to attend the Conference.

SPECIAL RAILWAY FACILITIES.

Arrangements have been made by which members of the Conference can obtain return tickets to Oxford available from the 8th to the 14th July inclusive at the reduced cost of a single fare and a third (fractions of 3d. to count as 3d.), by using a *Special Conference Voucher to be obtained on application to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.*

HEADQUARTERS.

The Headquarters of the Conference from 9 July to 12 will be at 90 High Street, Oxford; until 9 July all correspondence on the subject should be addressed to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

Full particulars of accommodation in hotels, Colleges and Lodgings can be obtained on application to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

DAY OF ARRIVAL, WEDNESDAY, 9 JULY.

Members will assemble in Oxford. At 8.30 p.m. they will be received by the Vice-Chancellor of the University of Oxford, in the Hall and Garden of Wadham College.

THURSDAY, 10 JULY.

10.30 a.m.—The Conference will assemble for the Inaugural Meeting in the Sheldonian Theatre (Broad Street), when the members will be officially welcomed by the Vice-Chancellor, and Mr. E. P. Warren, F.S.A., will deliver a lecture entitled: "A Historical Sketch of Oxford."

1 p.m.—Conference Luncheon in the Halls of Magdalen and Queen's College. (Price 5s.)

2.15 p.m.—A Group Photograph of the Conference will be taken in the Garden of Magdalen College.

2.30 p.m.—Personally conducted visits to University and College Buildings.

5 p.m.—Town Hall. Official Welcome on behalf of the Corporation.

5.15 p.m.—Tea in the Town Hall. (Price 1s.)

5.45 p.m.—Lecture in Town Hall by Mr. Raymond Unwin on "Town Planning in a City like Oxford."

8.30—11 p.m.—Reception in the Hall and Gardens of Magdalen College at the invitation of the Berks, Bucks and Oxon Architectural Association.

FRIDAY, 11 JULY.

9.45 a.m. to 6 p.m.—*Alternative Programmes* :—

(a) A tour by steamer from Salter's Boat House (Folly Bridge) to Abingdon (Lunch, 1 p.m.), Dorchester (Tea on steamer, 4 p.m.), and return by motor coach by way of Iffley, arriving at Oxford at 6 p.m. (Inclusive price, 10s. 6d.)

(b) A tour by motor coach, starting from Oxford at 9.30 a.m., and proceeding by way of Faringdon, Lechlade, Colehill, Fairford (Lunch), Burford (Tea), and returning to Oxford at 6 p.m. (Inclusive price, 14s.)

7 p.m. for 7.30 p.m.—Conference banquet in the Hall of Christ Church. (Price, inclusive of wines, cigars, etc., 22s.)

SATURDAY, 12 JULY.

This day will be reserved for privately arranged excursions and visits, for which full information and advice can be obtained at the Conference Headquarters during the preceding days.

Membership of the Conference is free, but members will individually pay the cost of the luncheon on 10 July, the Tea on 10 July, the Tour on 11 July, and the Conference Banquet.

Ladies are particularly invited to attend the Conference.

In view of the great success of the previous Conferences at Liverpool, Cardiff and Edinburgh, it is expected that there will be an exceptionally large and representative gathering at Oxford from all parts of the country. It is most desirable that notification should be made to me as soon as possible by those intending to be present. The arrangements will then be greatly facilitated.

EXHIBITION OF ORIGINAL DRAWINGS BY SIR CHARLES BARRY AND JAMES BROOKS.

An exhibition of perspective and working drawings of the architectural works of James Brooks, including his competition drawings of Liverpool Cathedral, and of the Houses of Parliament by Sir Charles Barry, which have recently come into the possession of the Institute, will be on view in the Meeting Room at 9 Conduit Street from 7-16 July.

ELECTION OF MEMBERS, 1 DECEMBER 1924.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 1 December 1924, they should send the necessary nomination forms to the Secretary not later than 4 October.

SURVEYING INSTRUMENTS FOR HIRE.

A Member has most generously placed at the disposal of the R.I.B.A. a very good dumpy level, tripod and staff, and also a good theodolite and tripod.

These instruments being a somewhat expensive part of the equipment of an architect's office, it is felt that many Members may be glad of an opportunity to get them on loan. Members or Licentiates who desire the loan of these instruments should apply to the Secretary R.I.B.A., stating for how long they will be required. A nominal fee to cover the cost of adjustment from time to time will be charged.

Competitions

BEXHILL TOWN HALL COMPETITION.

The Competition Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

IAN MACALISTER,
Secretary.

HARROGATE: INFIRMARY EXTENSION.

Apply to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate. Deposit, £2 2s. Closing date for receiving designs, 30 September 1924. Mr. S. D. Kitson, F.S.A. [F.], appointed Assessor. Conditions approved by the Competitions Committee.

GLASGOW: HIGH SCHOOL PAVILION.

Confined to former pupils of the High School of Glasgow. Apply to Mr. Hugh R. Buchanan, Hon. Secretary, High School of Glasgow War Memorial Committee, 172 St. Vincent Street, Glasgow. Closing date for receiving designs, 30 September 1924. Mr. John Keppie, A.R.S.A. [F.], Assessor. Conditions approved by the Competitions Committee.

Members' Column

MESSRS SLATER & MOBERLEY

"It is announced that Mr. J. M. Last Keith is retiring from the firm of Messrs John Slater and Keith, Architects and Surveyors, on 30 June. The practice will be carried on under the title of Slater and Moberley, the partners being John Slater, J. Alan Slater and A. H. Moberley formerly of 9 New Square, Lincoln's Inn."

APPOINTMENT WANTED.

LICENTIAE, R.I.B.A., seeks post as Assistant. Banks, factories, warehouse and public buildings. Well versed in steel construction. Qualified as district surveyor.—Box 1354, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECTURAL ASSISTANT WANTED.

REQUIRED for a firm of Architects in Wales, a first class Architectural Assistant. Must be a good draughtsman. Applications stating age, qualifications, salary required, etc., should be addressed to Box 2164, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ROOMS TO LET.

Two comfortably furnished bed-sitting rooms to be let near Brunswick Square. Attendance; breakfast; use of bath; electric light. Terms moderate.—Apply Box 1425, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

MEMBER has three light rooms to let, 3rd floor, close to Holborn. Electric light and gas installed. Suitable for Young Architect.—Apply Box 1664, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

OFFER OF ASSISTANCE.

ASSOCIATE R.I.B.A. tenders assistance to Architects; own office. Designs, bookings, drawings, details. Competition drawings, perspectives, etc. Mutual terms, by hour or other arrangement.—Mr. H. B., 13, Hervey Close, Church End, Finchley, N.3.

JUNIOR PARTNER WANTED.

A LICENTIATE R.I.B.A., having an old-established business (Yorks, W.R.), is willing to take a Junior Partner of Gothic tendencies (R.C. or C. of E. preferred). Church, School, and Domestic work in progress. The business is small but capable of being considerably extended if desired.—Box 5652, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

COMMENCEMENT OF PRACTICE.

MR. EDWARD D. O'CONNOR [A.] has commenced practice at 98 London Road, Leicester, and would be glad to receive trade catalogues, etc.

CHANGE OF ADDRESS.

THE Architects' and Surveyors' Assistants' Professional Union have changed their address from 36 Victoria Street, London, S.W.1, to 26 Buckingham Gate, Westminster, S.W.1.

PARTNERSHIP WANTED.

EXPERIENCED ASSOCIATE, recently returned from abroad, with prospects of certain amount of work, wants partnership, South-West of England preferred.—Box 2364, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

CHANGE OF TELEPHONE NUMBER.

MESSRS. MEWES & DAVIS, 22 Conduit Street, W.1, have changed their telephone number from Mayfair 2221 to Mayfair 1208 and Mayfair 1209.

Minutes XIX

At a Special General Meeting held on Tuesday, 17 June 1924, at 3 p.m., at the Caxton Hall, Westminster, Mr. J. Alfred Gotch, President, in the chair. The attendance book was signed by 277 Fellows (including 27 members of the Council) and 340 Associates (including 6 members of the Council).

The Minutes of the Special General Meeting, held on 18 March 1924, having been published in the JOURNAL, were taken as read, confirmed, and signed by the Chairman.

The Secretary read a letter, signed by Mr. Herbert W. Wills (F.) on behalf of the "Defence League" outlining the terms of a proposed agreement to settle the differences which had arisen in regard to the Council's proposals. The President stated that the proposed agreement had the unanimous approval of the Council and of the Allied Societies' Conference, and recommended the meeting to approve it. It was thereupon *Resolved*, by an almost unanimous vote, that the proposed agreement be approved.

The President gave an undertaking, on behalf of the Council, to abide by the terms stated in Mr. Wills' letter.

Major Harry Barnes (F.) then moved the following resolution: "That this Meeting hereby approves, ratifies and confirms the Provisional Agreement for amalgamation, dated 29 May 1924, made between the Royal Institute of British Architects and The Society of Architects, produced to the Meeting, and for the purposes of identification initialled by the President, and directs the Council of the Institute to carry the said Agreement into effect."

Mr. Maurice E. Webb (F.) having seconded the resolution, the following members took part in the discussion:—Sir Reginald Blomfield (F.), R.A., Past-President; Mr. John Keppie (F.),

A.R.S.A., President of the Incorporation of Architects in Scotland; Mr. H. W. Wills (F.), Mr. T. R. Milburn (F.), Past-President of the Northern Architectural Association; Mr. Delissa Joseph (F.), Sir John Sulman (F.). Mr. Gilbert H. Jenkins (F.) moved as an amendment that the following words be added to the resolution: "subject to the deletion of clause 4 of the Provisional Agreement." The amendment having been seconded, Major Barnes spoke upon it, and it was put to the vote, and negatived by a very large majority.

The resolution was then put to the vote and carried by an overwhelming majority, estimated at more than twenty to one.

Major Barnes then moved the following resolution:—

"That this meeting hereby approves of the Draft Supplemental Charter contained in the printed document produced to the Meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for such Supplementary Charter the approval of His Majesty's Privy Council."

Mr. H. Chalton Bradshaw (A.), having seconded the resolution, Mr. P. W. Hubbard (A.) spoke upon it. Major Barnes proposed, on the advice of the Royal Institute solicitors, that the following Rider be added to the resolution: "and empowers the President and the Secretary to deal with any verbal and minor alterations in the draft required by the Privy Council." The resolution, with the Rider, was then put to the vote and carried by an overwhelming majority.

Major Barnes then moved the following resolution:—

"That this meeting hereby approves and adopts the new Bye-laws contained in the printed document produced to the Meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for the new Bye-laws the approval of His Majesty's Privy Council. And that the existing Bye-laws be rescinded immediately after such approval has been signified."

Sir John Simpson (F.), K.B.E., having seconded the resolution, the following members spoke upon it:—Professor Hubert Worthington (A.), Mr. H. A. Welch (A.), Mr. H. T. Buckland (F.), Maj. H. C. Corlette (F.), Mr. H. T. Jackson (A.). The Secretary read a list of certain verbal corrections and minor alterations which were suggested by the Council for insertion in the draft, and these were approved *nem. con.* Major H. C. Corlette moved as an amendment that on page 7 of the Draft Bye-laws, in the second paragraph of (d), the following words be omitted: "and an architect practising in the Dominion which he represents." Major Barnes having accepted the amendment on behalf of the Council, the resolution, as amended, was put to the vote and carried by an overwhelming majority.

The meeting terminated at 4.45 p.m.

Minutes XX

At a Special General Meeting held on Monday, 23 June 1924, at 4 p.m., Mr. J. Alfred Gotch, President, in the chair. The attendance book was signed by 14 Fellows (including 2 Members of the Council and 6 Associates) (including 1 Member of the Council), and 2 Licentiates.

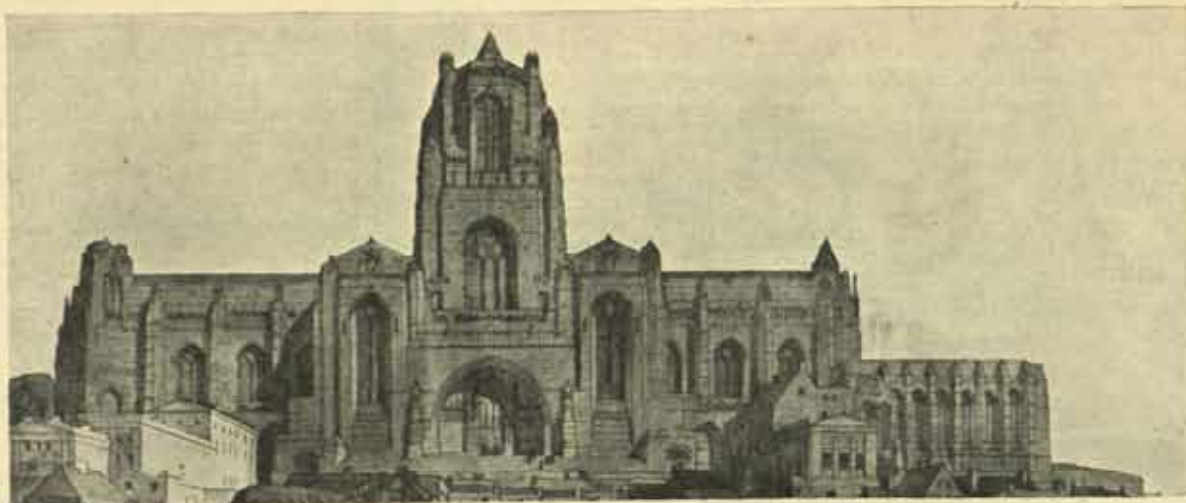
Mr. C. A. Daubney (F.) read a Paper on "The Proposed Reform of the London Building Law."

The President announced that the discussion on the Paper would take place at a General Meeting on Monday, 30 June, at 4.30 p.m.

The meeting terminated at 5 p.m.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.



LIVERPOOL CATHEDRAL: DESIGN FOR SOUTHERN ELEVATION

Liverpool Cathedral*

BY E. BERTRAM KIRBY, O.B.E. [F.]

THE consideration of the new Cathedral at Liverpool presents a curious commentary on the present condition of architectural development in this country. It is somewhat remarkable that what is probably the most notable building achievement of our generation with possibly one exception—also a Cathedral—should find our leaders of architectural thought almost without the means of articulate comment beyond vague and general terms. Our national architecture has become so standardised that technical knowledge is rarely available for expert criticism of any departure from what has become the normal method of expression. The reduction of professional appreciation to a standard approximating to that of the educated layman is, however, not without its advantage. The ultimate sanction for any work of art must rest upon the approval of the public for whose use, edification, or delight it is designed.

The value of contemporary expert criticism is of a far more transitory character. Its function is mainly confined to demonstrating the reasons why the work of art is calculated to produce a satisfactory result or otherwise. But, apart from fundamental principles, the validity of its verdict is always liable to be reversed by the next generation. In the present instance the difficulty of criticism is enormously increased by the unique character of the achievement, since there hardly

exists a fair standard of comparison. No English church of corresponding importance, *pace* Truro Cathedral, has been erected in the Gothic style for 500 years. It is therefore inevitable that the comparative method of criticism should search for its standard in the Middle Ages. Apart from the fact that such an archaeological excursion is unlikely to be very helpful, for reasons into which we shall enquire later, it is obviously more just that the building should be appraised on its intrinsic architectural merits and its suitability to the purpose for which it is designed.

In considering the main features of the design, it must be borne in mind that, owing to the conditions imposed by the site, the usual ecclesiastical tradition of orientation is not observed. The longitudinal axis of the building runs approximately north and south instead of east and west. In the following description of the building, it has been thought advisable to follow the usual method, and therefore the choir and sanctuary must be regarded as occupying the east end and the other parts of the building in their consequent relation to the remaining points of the compass.

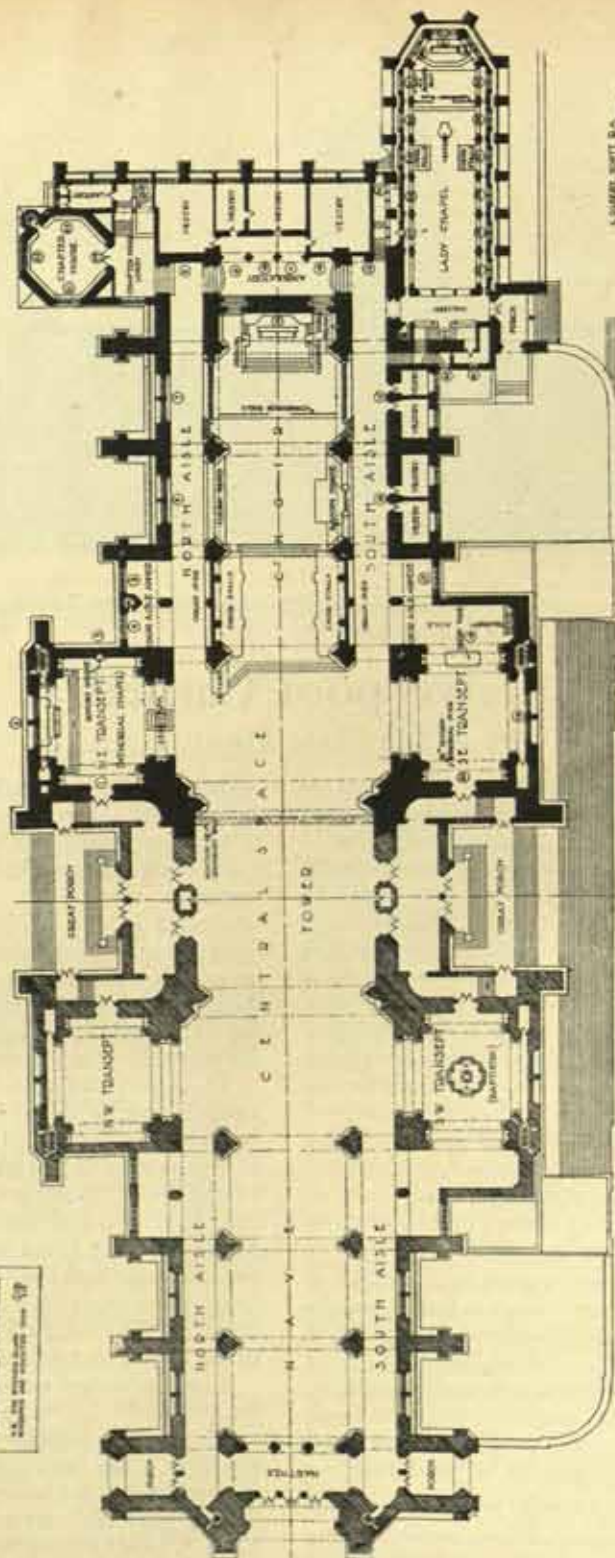
The Cathedral occupies a dominating position on an eminence known as St. James' Mount. On the south side the ground falls rapidly in the direction of the river. On the north is a sheer descent to a disused quarry which for many years served as a cemetery. At the extreme east end of the Cathedral occur the Lady Chapel at the S.E. corner, the Chapter House at the N.E., and vestries between them.

* The description of this building is chiefly confined to those features whose form and purpose is not immediately evident from the illustrations.

LIVERPOOL CATHEDRAL.

SCALE OF FEET

KEY TO PLAN
 WALLS, ROOFS, & CHANCEL
 CHANCEL, WALL, ROOFS, & CHANCEL
 CHANCEL, WALL, ROOFS, & CHANCEL
 CHANCEL, WALL, ROOFS, & CHANCEL



J. G. & S. 1900

The plan of the great church itself falls into three main divisions. Of these the dominant part is a central square of about 200 ft. Four transepts (each 52 ft. square) occupy the corners of this great square. The spaces between the transepts accommodate two large recessed entrance porches on the north and south sides respectively, each of which is spanned by an external arch. These porches occupy the site of the twin towers, which were a feature of the original competitive design and which have subsequently been abandoned in favour of a single central tower which occurs in the middle of the square referred to above. The previous design of this tower has recently been revised, but the amended design is not yet officially adopted. At the east end of the central square is the choir and at the west end the nave, each about 140 feet long by 87 feet wide. The nave terminates in a narthex. It will thus be appreciated that the plan is symmetrical both longitudinally and laterally.

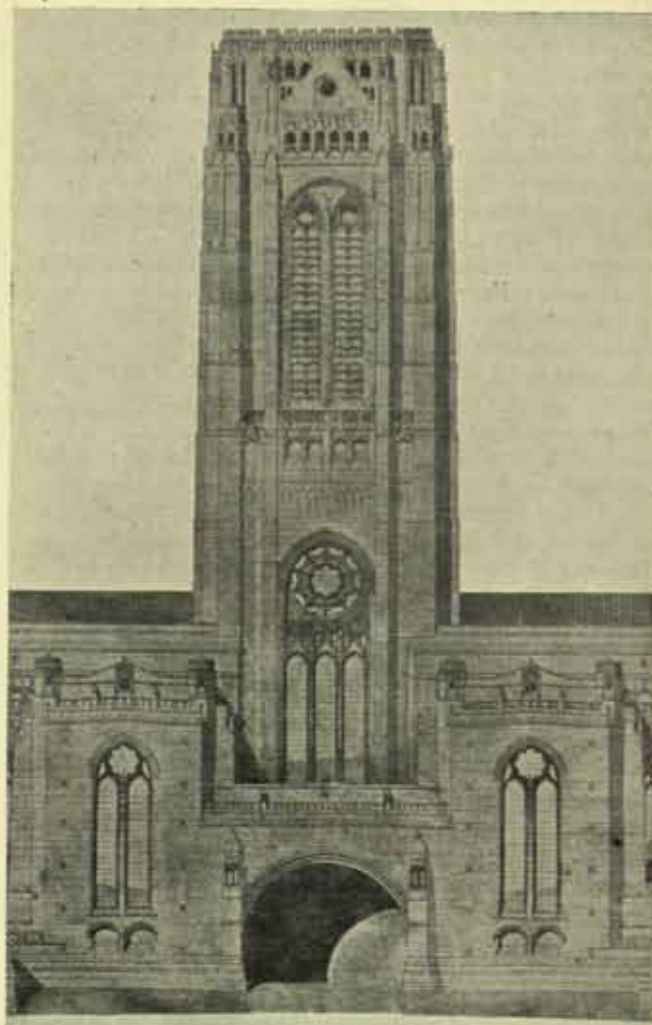
Of this design, roughly, a third has been built—viz., the easternmost portion up to and including the N.E. and S.E. transepts. The western end of the completed portion is enclosed by a temporary brick wall pierced with windows. The direction and degree of light they give must inevitably fail to represent the final effect when the whole building is completed.

The building is constructed both inside and out of local red sandstone and in this respect resembles Chester Cathedral. Liverpool, however, has a very different atmosphere to Chester. While the sombre warmth of colour is likely to endure within the building, it is almost inevitable that the smoke and salt-laden air will reduce the exterior to the uniform black which is the ultimate fate of nearly all sandstone buildings in the city, of which St. George's Hall is the most lamentable instance.

The design of the complete building is very greatly influenced by the fact that the point of view from which it can best be appreciated as a whole is the river Mersey, which runs roughly parallel with the major axis of the Cathedral. Consequently, the main focus of interest occurs at the side and not at the end. In these circumstances the minor axis of the building assumes unusual importance in the composition of which it is externally the dominant factor. The symmetry which is common to nearly all cathedrals in relation to the major axis is in this case even more strongly emphasised in relation to the minor, at least as regards the main block of the building. The want of balance caused by the Lady Chapel and Chapter House at one end is hardly appreciated, as their relative bulk and importance is not sufficient to compete with the main composition. They appear to be—as they actually are—merely adjuncts.

The importance of this consideration in relation to the general design has apparently been appreciated fully by

the architect after the preliminary design was made. There is little doubt that it dictated the substitution of a single central tower for the twin towers at the crossing which were so notable a feature of the competitive design, and the omission of which has led to some regrets. The wisdom of the change is, however, apparent to



LIVERPOOL CATHEDRAL
PROPOSED NEW DESIGN FOR CENTRAL TOWER, JUNE 1924

anyone familiar with the topographical conditions. The full effect of the two towers could only have been appreciated from a view-point on or near the longitudinal axis. This, as previously explained, is most difficult to obtain. On the other hand, the silhouette of these towers in perspective would certainly confuse and probably destroy the focal emphasis which the lateral view demands.

The symmetrical arrangement of the side elevation is therefore largely due to the accidental conditions of the site and is extremely rare in large ecclesiastical buildings of any style whose width is not equal to their length. This unusual and possibly unique feature of the design has so impressed some critics who cannot associate symmetrical arrangement with Gothic architecture that they can only account for it by describing the plan as Classic. This general idea, though widely accepted, has little foundation on fact. The design of all mediæval cathedrals aims at symmetry on the major axis, which represents the aspect from which they were mainly intended to be viewed. The asymmetry which occurs in many cases is due either—as in minor respects at Liverpool—to liturgical requirements, or, more frequently, to the great length of time which was occupied in building and the consequent alterations effected by succeeding generations during periods of constant architectural development. In those cases—e.g., Exeter and Salisbury—where a design was completed in its entirety, almost perfect symmetry is attained. One respect, however, in which the design has some affinity to Classic architecture is the method by which some of its external effects are obtained—e.g., the balance of its masses, the strong contrast of light and shade thus produced, the straight horizontal sky lines, etc., though even these features have their counterpart in the Gothic architecture of Southern Europe.

The general arrangement of the design having been described from an architectural point of view together with the effect of the topographical conditions, we may now consider the ecclesiastical requirements which have greatly influenced it. These differ so widely from those which standardise the form of mediæval cathedrals that a corresponding architectural divergence may reasonably be expected.

In most English mediæval cathedrals the nave was not designed to accommodate the congregation at the principal services except on rare occasions. It frequently served a similar purpose to that of a Parish Hall, in which religious instruction was given, special sermons were preached, and religious plays were performed. The choir was actually the place of worship. This distinction is clearly emphasised in many cathedrals by the solidity of the screen, which renders the service in the choir invisible and almost inaudible to those in the nave. In those countries where the forms of religious observance were changed in the sixteenth century, the old churches were frequently found unsuitable to the unwonted importance which the sermon acquired in the service, and in some cases the whole disposition of the seating accommodation was altered to accord with this requirement.

This particular problem obviously influences the design of Liverpool Cathedral. The nave proper,

which is itself of comparatively ample dimensions, is extended by the addition of the large central space between the transepts, which is designed ultimately to contain the pulpit. This purpose is served for the time being by the lectern, which stands at the entrance to the choir.

The entire absence of side chapels, except in so far as the transepts fulfil this function, constitutes another point of dissimilarity to a mediæval cathedral.

From a purely architectural standpoint, the departure from the English tradition of Gothic churches is illustrated in several exceptional and interesting respects. In spite of the fact that the strong and simple vault of the choir attains a greater height than that of any other Gothic church in the country, the apex of the main arches is almost as high as the spring of the vault ribs, while the triforium occurs high up between the openings of the vaulting. There is no clerestory. This extreme elevation of the arcade is familiar to students of Spanish Gothic—cf. Seville, Segovia, and Salamanca—and its effect on the external construction is very similar.

We may digress for a moment to observe that though the design of this cathedral is exceptionally individual and original both in its general conception and in its details, its affinity to the Gothic churches of Spain appears somewhat too marked to be entirely accidental.

The significance of the internal treatment of the choir arcade and triforium cannot, however, be appreciated except in its relation to the structural scheme of the whole choir both internally and externally. The somewhat exceptional character of this construction may be illustrated by comparison with that of an old cathedral. One of the most characteristic features of a mediæval cathedral is the abnormal proportion of voids to solids. The designers attempted the most daring counterpoise of weights and thrusts combined with the utmost economy in stone. The walls have little or no structural importance and merely serve as weather-screens. While the religious intention of the building generally seems to be pre-eminent, many mediæval churches suggest that structural considerations took precedence of the purely æsthetic. In other words, the architectural interest sometimes became subordinate to the engineering. The effect of such a procedure was redeemed from æsthetic disaster mainly by the truth and directness of purpose shown by the designer and the perfect accordance of means to an end. As a rule, no attempt whatever was made to disguise or discount the structural functions of any part of the building, or, on the other hand, to introduce for the sake of effect features of apparent though unreal structural importance. The articulation of these structural features to serve æsthetic ends was logically a secondary consideration.

The application of these principles has normally the following effect on the design of a church of any considerable height. The dead weight of the stone vaulting is transferred to the ground by means of vertical piers, and the outward thrust is counteracted by external buttresses, the number and dimensions of

between the vertical piers with windows—i.e., by a clerestory. The lighting of the aisles is similarly obtained by windows between the extremities of the buttresses. In these circumstances, the height both of the main arcade and also of the aisle walls and roof is dictated by the level of the cills to the clerestory windows.



LIVERPOOL CATHEDRAL : S.E. TRANSEPT

which usually represent the minimum abutment consistent with security. Their stability is further increased by the superimposition of heavy pinnacles, which, though commonly regarded merely as ornaments, fulfil a definite structural function. The most economical and effective method of obtaining side light to the body of the church is by filling the spaces

This somewhat obvious and elementary description of mediæval construction has been introduced in order to emphasise the character and purpose of those structural features to which the choir of Liverpool presents so exceptional a contrast. In the case of Liverpool Cathedral, though it would no doubt be an exaggeration to say that the structural elements are

deliberately disguised in order to assist the architectural composition, it is perhaps permissible to suggest that they are intentionally subordinated to it, especially externally. It seems clear that the intention of the external composition is to obtain the maximum scale and sense of solidity by contrasting masses, approxi-

fusion which would militate against the end in view. This reason alone would probably be sufficient to suggest their elimination from a building designed to be seen from so great a distance.

In order, therefore, to achieve the desired result, the aisle walls, which occur midway in the full pro-



LIVERPOOL CATHEDRAL: CHOIR, LOOKING EAST

mately rectangular in form and clear in outline, whose definition would not be lost even when viewed from the river. The normal construction of so high a vault would require external buttresses of exaggerated projection in proportion to their width and with the usual assembly of flying arches. Such an arrangement might well be expected to produce an effect of con-

fusion of the buttresses, are carried up to a height not far below the parapet to the main roof. The aisle walls are thus converted into the external walls of the choir and contain the side windows, which are of approximately the same height as the choir arcade.

The aisles thus formed and the triforium far above are crossed at intervals by the internal half of the



LIVERPOOL CATHEDRAL : REREDOS, NORTH CHOIR AISLE

buttresses. The effect thus produced is that the side windows are deeply recessed in rectangular bays and are entirely out of sight from the steps of the choir. The spectator is thus enabled to view the reredos and east window without the distracting competition of side windows. The advantage of this is obvious, but, on the other hand, such an arrangement reduces the diffusion of light from the side windows. This is a serious consideration in a building situated in a northern industrial city and constructed of a material whose power of reflecting light is negligible. It remains to be seen to what extent the great east window and the light derived from the central space can be relied upon to supplement this deficiency, especially as the stained glass is not of the most translucent type.

The general effect of the choir is extremely dignified and impressive. The scale and severity of the main architectural features are consistently maintained. The ornament, which is rich and—in places—even profuse, is chiefly confined either to furniture or those parts of the building which are entirely devoid of structural significance.

The focal centre of interest is the reredos of red stone lavishly gilded, which is a magnificent piece of work both in conception and execution. It challenges comparison with the most successful mediæval precedents.

The windows present a much more debatable subject. Merely from the standpoint of design the treatment of the tracery throughout the building, both in relation to the windows and the balustrades, is hardly equal to the other features of the architecture. It is frequently reminiscent of the hard "cast-iron" characteristics of German Gothic and the suitability of its scale is by no means free from question. The last consideration is one on which it is most dangerous and difficult to dogmatise. It is liable ultimately to resolve itself into expressions of individual opinion, especially in relation to an architectural style the proportions of which have never been reduced to definite rules. At the same time, the subject clearly invites special consideration in view of the great discrepancy which exists in this respect between this design and that of other Gothic cathedrals. For instance, the East window is divided vertically into only four lights, whereas that of Gloucester, which is of the same height but a few feet less in width, contains no less than fourteen. There can be little doubt that the Gloucester window gives an impression of considerably greater size. It is not easy to determine to what extent this result is due to the multiplicity of its parts or to the fact that the choir in which it occurs is smaller than that of Liverpool.

The whole question depends on the consideration as to the size of the parts into which the secondary

features of a building should be divided. If these are relatively small they tend to act as a foil or clue to the scale of the whole, which is thereby enhanced. If, on the other hand, their proportions are kept in strict accord with those of the rest of the building, it is difficult to appreciate its size. St. Peter's in Rome is a notable example. In so far as the emotions of awe and reverence are evoked or increased by mere size, there is no doubt that the enlargement of subsidiary parts is detrimental. The division of all the windows into an equal number of lights with a very wide buttressed mullion in the centre is also open to comment. So emphatic an insistence on a central solid is a challenge to the customary principles of composition and, in the case of the east window, is contrary to most ecclesiastical precedents. A departure from merely academic convention has only to be justified by necessity or improved effect. In this case, however, neither seems immediately apparent.

The Bishop's throne, the War Memorial, the choir stalls, the organ casing, and other subsidiary parts of the interior are both original and appropriate in design. The craftsmanship of their execution is of a consistent standard of excellence. Spanish influence is once more suggested both in form and applied ornament. The latter might impress some critics as being too accidentally applied and lacking in that vigour and directness which characterise the best English work.

The Chapter House, both internally and externally, falls short of the standard set by the remainder of the design. It is only just to note that, owing to practical requirements, the original design has been totally changed. The resulting compromise is somewhat commonplace. The walls of the octagonal interior are occupied by four windows alternating with immense and boldly projecting armorial achievements. The arrangement of the latter is almost identical with those on the walls of the Capilla del Condestable in Burgos Cathedral, though their execution is inferior. The carving is by no means of equal merit to that in the rest of the building. The Chapter House has a conical copper roof supported on a stone dome. The disproportionate height which the internal view of this dome would present when viewed from below in relation to the size of the building is partially masked by a vaulted gallery at a lower level, the central aperture of which nevertheless reveals the dome above.

The Lady Chapel has attracted so much attention and comment during the last ten years that a detailed appreciation of it is somewhat redundant at this date. It is, however, of interest to compare its principal features with those of the Cathedral itself. A review of this building detracts in no way from the impression

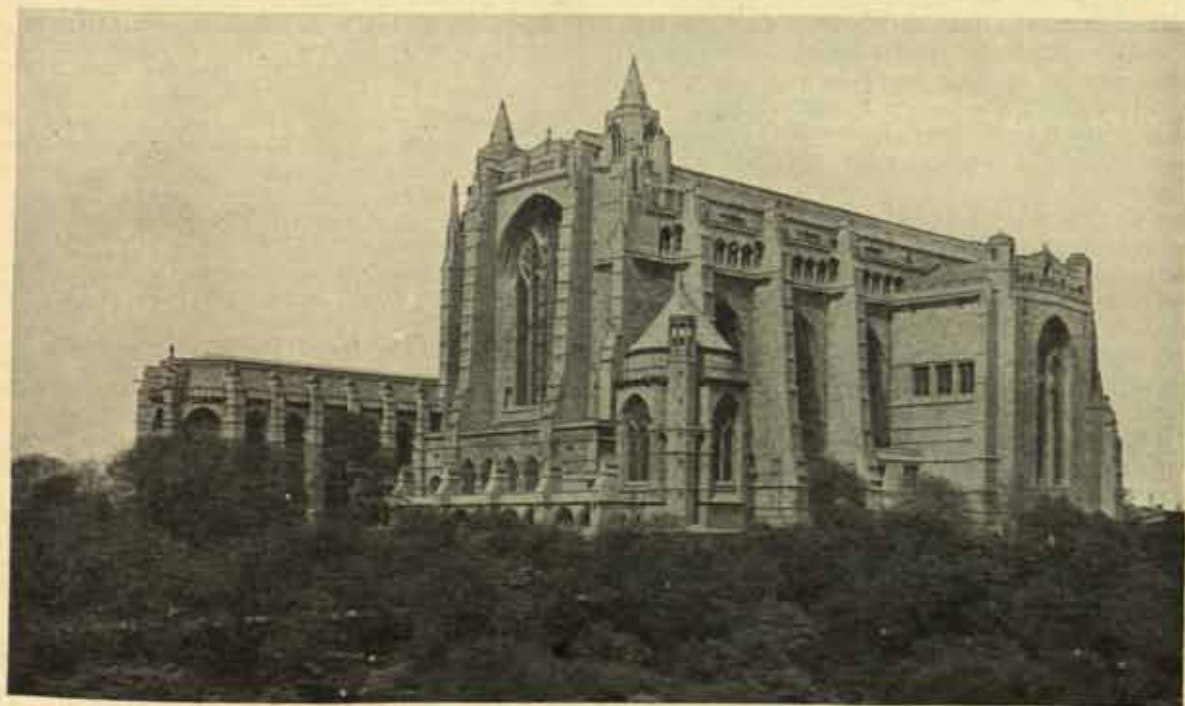
of grace, fitness and originality which it created when first opened. It is obviously the feminine complement of the essentially masculine composition which dominates it. A striking contrast presents itself in the treatment of the walls and windows. Whereas in the Cathedral the arcade is the dominant feature and the clerestory is altogether omitted, here the arcade is entirely subsidiary to the clerestory. The triforium is not so much a separate horizontal compartment as a low pierced screen in front of the clerestory windows. The method of recessing the side windows between the buttresses is also adopted here, but to a far less degree than in the cathedral choir. The vaulting is lighter and more graceful, but develops at its apex into those meretricious and unstructural forms which are characteristic of the decadence of Gothic architecture in Germany and Spain. The tracery of the windows, though lacking in vigour, is more pleasing and effortless than that in the Cathedral, and contributes very greatly to the scale of the Chapel.

It would, however, be ungenerous and unjust to stress such points as appear to detract from the perfection of the whole were it not for the fact that they are emphasised by their rarity and by the impressive achievement which the completed portion of the building foreshadows. It is a work deserving of something more than indiscriminating adulation. In any case, every appreciation must bear the impress of

personal opinion and preference which, however sincere, has little or no authoritative value.

The contribution which this work makes to our national architecture is momentous. In its originality, its distinctive character, its emancipation from both past precedent and present fashion, it stands almost by itself. It presents no essay in any particular period or type of Gothic architecture. The general character of its forms is of course derivative, but the expression of those forms is novel and individual and belongs unmistakably to the twentieth and not to the fourteenth or fifteenth centuries. The fact that one may discover or suspect the echo of an inspiration from other sources is both natural and inevitable.

Its closest analogy to mediæval precedent lies in its bold empiricism. That some of its experiments are less successful than others accords with our experience of that style in the vigour of whose prime the policy of "playing for safety" was unknown. In this respect Liverpool Cathedral has little in common with some of the manifestations of the Gothic revival in the last century, which often degenerated into an exposition of artificial archæology. Both architects and the general public have reason to be grateful for this acquisition to our national art. To the former it is prolific of interest and inspiration, while the majority of the latter will not fail to regard it as a monumental expression of their national sentiment.



LIVERPOOL CATHEDRAL : VIEW FROM N.E.

Reviews

THE ARCHITECT IN PRACTICE. By Harry Barnes, Vice-President R.I.B.A., with an introduction by the President of the Royal Institute of British Architects. 80. Lond., 1924. 7s. 6d. [Ernest Benn, Ltd., 8 Bouverie Street, E.C.4.]

This new book of Major Barnes gives, as the author says, in his introduction, a picture of the architect at work. It is not a text book but a survey of the whole field of professional practice, abounding in happy phrases, and so entertainingly written that one is continually turning the pages to see just what Major Barnes has to say in his next chapter.

This does not mean that the book is superficial, but rather that it gives in a most agreeable form information that the student or young architect would otherwise find hard to come by. Perhaps a summary of the contents will show most clearly how wide is the ground covered. The early chapters deal with education and qualifying examinations, professional skill and professional etiquette. The Institute Code of Professional Conduct is clearly explained. Then follows the organization of the office, and after that the client who is, as the author remarks, "the be all and end all of practice: without him there is none." Next comes the contractor and the local authority. In dealing with the architect's relationship with the various persons with whom he will come into contact, the author lays especial stress on what one may call the need for humanity. To quote again: "The really important part of the architect's business, and that which will go farthest to secure a successful practice, is not his contact with materials, but his relationship with men—his client, the contractor, the workman, the local authority."

Before coming to the actual conduct of a "job," working drawings, specifications and quantities are discussed and explained. The author next deals with the contractor and clerk of works, who will be the "eye and voice of the architect." The selection of a clerk of works is, as Major Barnes points out, "the first test of the judgment of the architect," and in this chapter there are hints which should help a young architect to pass this test. Here, above all, the personal relationship is all-important and is duly emphasised.

The preparation of details, the necessity for proper supervision on the architect's part, the issue of certificates, next engage attention as the job proceeds. Then there are a couple of most useful chapters on disputes and arbitration, which will not only help the young architect to avoid such troubles as disputes but will comfort him if he should happen to be involved in one.

The last two chapters deal with land and property. There is at the end a very complete bibliography

arranged under the headings of the chapters, together with an appendix containing the list of books recommended to students by the Royal Institute of British Architects. Last of all, to complete our pleasure there is an index, a glance at which will show how wide is the scope of the book.

Major Barnes has indeed, in the hackneyed phrase, "supplied a long-felt want," though perhaps we were not, except at moments, as conscious of the lack as we should have been, until we read this book. One hopes it will be widely read, not only by architects and students but by contractors, clerks of works and, above all, by clients. It is written so clearly and untechnically that the veriest layman will find it all perfectly simple and so readable that, if he once dips into it, he is certain to read it through. Thus it will certainly promote that human interest and understanding which is so necessary for all co-operative work. "Building should be a joyous thing, and nothing will make it that if there is not a real common interest in which all who take part in it share. . . . There should be . . . a human relationship set up on every job."

H. CHALTON BRADSHAW [A.]

'THE ARTIST'S LONDON' as seen in 80 new drawings by fifty Contemporary Artists, including:—

F. Brangwyn, J. Clausen, Laura Knight, H. Rushbury, M. Bone, P. Connard, Sir J. Lavery, Sir Frank Short, J. McBey, F. Dodd, H. M. Livens, W. Walcott, with Essays by John Drinkwater, Wilfred Whitten, W. P. Robins, James Laver (published by John Castle, 7 Henrietta Street, London, 25s. net).

This is an artistically printed and produced quarto volume with about seven water-colour reproductions in colour, the remaining plates comprising pen and wash drawings, etchings, pencil drawings, chalk, tempore painting and pen drawings. Great care has been taken in the reproductions.

Mr. John Laver, in his Essay in the book, alludes to Kipling, and it would seem appropriate to the book to quote

"But each for the joy of the working and each for his
separate star,
Shall draw the Thing as he sees It for the God of Things as
they are."

In many of these drawings the artist has drawn the thing as he saw it, and therein lies the great charm of the work as compared with a set of drawings by one man or with photographs however good. Most of the plates depict architectural subjects old and new. The editor has succeeded in giving a very extensive and delightful series of views of London and the suburbs in different seasons and conditions.

It would seem that the grouping of the plates rather lacks cohesion or plan, as for instance from plate 4, which is a reproduction of a beautiful pencil drawing by Mr. Muirhead Bone, of "Pall Mall East," looking towards the National Gallery and St. Martin's Church,

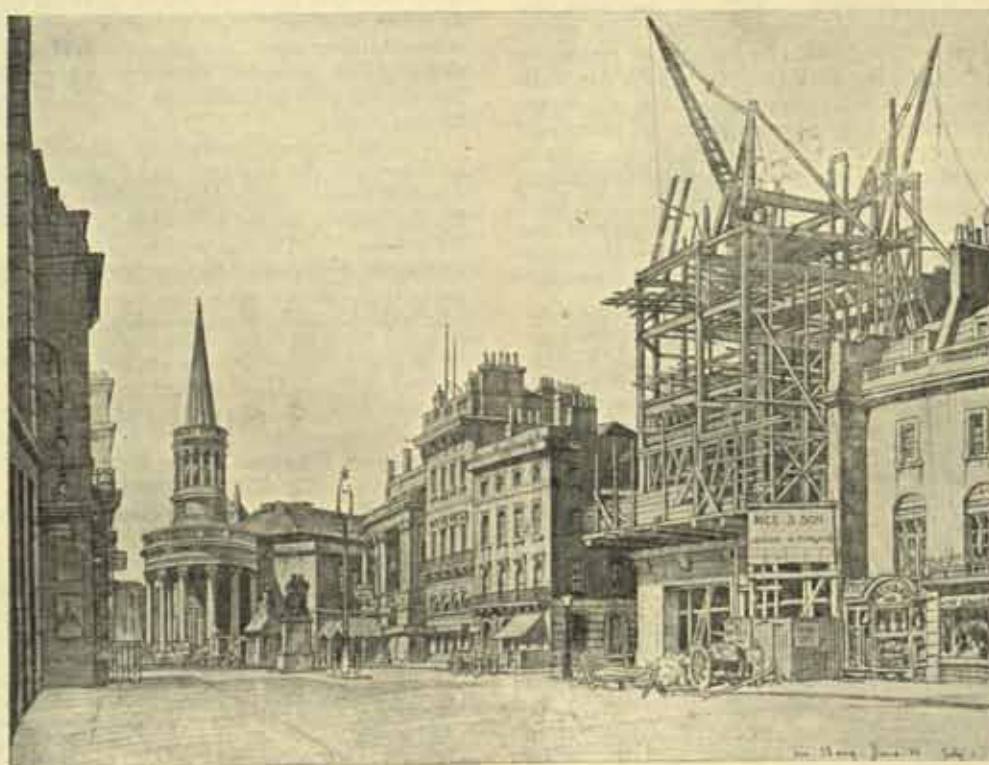
we are taken by plate 5 across to "The Bank of England" by Mr. J. L. Wilson, and it is not a very happy view, looking down on the roof. The first plate is, as is fitting, a coloured reproduction full of movement of "Piccadilly Circus" by Mr. Henry Rushbury, R.E. The view is taken from the Criterion side on a sunny afternoon looking towards Swan and Edgar's and the Insurance Office, and is alive with buses and pedestrians. Towering above the insurance building is the roof of the Regent Palace Hotel.

No. 2 plate is "Whitehall," by Mr. Francis Dodd, A.R.W.S., looking towards the Houses of Parliament, and is a delightful and dainty perspective sketch.

by Mr. A. W. Bryce. "Repairing Oxford Street" is a clever busy scenic etching by Mr. Ian Strang, whilst the same artist gives a very fine pencil drawing of "Langham Place."

London life is variously illustrated, as for instance "Farringdon Road," by Mr. Anderson, showing the cheap stalls and the crowds. Mr. F. L. Griggs illustrates sixteenth century architecture in a clever pen drawing, and the last plate represents "London from an Airship," by Mr. Cooper, an oil painting with a typical London atmospheric effect showing St. Paul's from the river by Blackfriars.

The Essays introduce the work in an interesting man-



LANGHAM PLACE. PENCIL DRAWING BY IAN STRANG.
Reproduced by permission of the Publishers.

"Lambeth," by the same artist, also shows us in a broader perspective a poorer side of London streets. The various plates take us out as far as Hampton Court, Wimbledon, Peckham, Brixton Windmill, Limehouse Reach and Hampstead.

London under snow is shown by plate 53, "The Embankment," from an oil painting by Mr. Talmage, A.R.A., which gives a clever impression of the slush and the snow. One of London's great railway stations is depicted in a virile impression of "Liverpool Street" at night by Mr. Frank Brangwyn—a fine coloured plate.

Building operations in London are cleverly shown in plate 38, "From Kingsway House," by Mr. Martin Hardie, also "Building Operations, London Bridge,"

ner as was to be expected, and Mr. Whitten ("John o' London") has found out some remarkable old London street names, such as "Frying Pan Alley" in Spitalfields. Altogether the book is very delightful and one turns over its last plate with regret.

C. O. NELSON [A.]

MASTERS OF ARCHITECTURE. *A series of illustrated monographs under the general Editorship of Stanley C. Ramsey. Crown 4to. 10s. 6d. each vol. [Ernest Benn, Ltd.]*

The publisher's notice accompanying these volumes despatches them to the public with the hope that "they will give practising architects an opportunity of studying

the work of the great Masters as a whole, in a convenient and practical way." Also: "It cannot be doubted that this series will prove of the greatest value to practising architects," and again: "It should also appeal strongly to the growing public who regard the study and appreciation of architecture as essential to the progressive development of a genuine local and national culture."

With the trend of these remarks I am wholeheartedly in agreement, and there should be no doubt of its warm reception by the layman of taste who wishes to acquaint himself with the architect whose buildings he sees and admires, and also with beautiful pictures of works of art with which he may not be familiar. On the other hand, the practising architect may possibly feel that slight sketches, however charmingly written, of the lives and works of the men who are his revered architectural ancestors, accompanied by delightful photographs of elevations and details by Mr. F. R. Yerbury, taken with his well-known perfection of craftsmanship and choice of subject, should be supplemented by reproductions of plans and sections, if they are to add very materially to the value of his architectural library. However, with these limitations, these volumes could scarcely be improved. The book production is excellent in all respects—size, print and plates—and in the three volumes under review the letterpress is uniformly bright, interesting and obviously undertaken by men who know and love their subjects.

INIGO JONES. *By Stanley Ramsey.*

The Editor of the series, Mr. Stanley Ramsey, has chosen perhaps the most interesting and important master for the attention of his own pen, and a very worthy example it is which he sets his collaborators. His illuminating comparison between Jones and Brunelleschi and Sanmicheli in the land where classic tradition is indigenous, the references to where he was influenced by Palladio and the more numerous instances of where he materially transcended his ultra academic predecessor are of architectural interest and value.

The description and illustrations of Coleshill and Lees Court, Faversham, are of especial concern to those who are looking for the earliest examples of the new classic tradition which was to put an end to the Elizabethan and Jacobean of the sixteenth, and to act as pioneer work for the architects of the seventeenth and eighteenth centuries.

VANBRUGH. *By Christian Barman.*

If the great architect whose work is here described needs to-day a defender against the criticisms of other generations, no more enthusiastic and sympathetic advocate could be chosen than the author of this volume.

Naturally, Blenheim, the great palace built for the house of Marlborough, occupies his chief attention, and a detailed and delightful description of the worries of an architect with a recalcitrant and irascible lady client will be a source of inspiration and comfort to many a modern practitioner. The beautiful views of the vast palace clearly demonstrate the meaning of the author when he speaks of "movement" in architecture, and perhaps the most remarkable impression left upon the reader is one of astonishment that such virile, complete and

masterly work should have been accomplished by a man who spent his early days entirely as a playwright, and who was never seriously trained in his profession.

CHAMBERS. *By A. Trystan Edwards.*

This is a very delightful critical and historical analysis of the work of a man who is very near to the spirit of modern building, and whose civic sense is rightly emphasised in these days of town-planning and the Commission of Fine Arts.

Again, attention is naturally concentrated on the greatest of his works, Somerset House, and here this same civic sense is pointed out and admired in that Chambers built, so to speak, for the river bank, and not for himself. With this idea in mind, one is inclined for the first time to regret that semicircular recess in the plan of the only other building which can compare with this masterpiece—namely, our twentieth century County Hall, where the line of the river is broken by the columnar sweep of the central block.

It is particularly interesting to realise that the Pagoda at Kew was the outcome of a genuine admiration for oriental forms, and was not merely an attempt to please by the bizarre or the following of a temporary craze for "Chinoise." To the writer, in any case, it has always appeared a thoroughly successful piece of landscape gardening, as are also the little Greek temples which adorn the beautiful grass swards and the banks of daffodils.

J. ALAN SLATER [A.]

The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT ACQUISITIONS.

[These Notes are published without prejudice to a further and more detailed criticism.]

LES CONCOURS DU GRAND PRIX DE ROME EN 1921 ET 1922. A l'Ecole Nationale & Spéciale des Beaux Arts—Section d'Architecture. 40. Paris. 1921-22. 6s. each.

The Library possesses an interesting series of the drawings submitted in the annual competition in Architecture for the Grand Prix de Rome, from the year 1850 onwards. These two folios carry the set to 1922, and contain the designs of the prize-winner and the three competitors placed next to him for, in 1921, a large weaving-factory, and, in 1922, a higher-grade military school. The plates are of interest to the student as examples of present-day French draughtsmanship.

C. H. T.

CATHEDRALS. With seventy-four illustrations by photography. 5s. Reproduction and seventy-four line drawings. Cloth. 8s. Lond. [1924.] [Great Western Railway Co., London.]

A volume published by the G.W.R. Co., describing and illustrating the various cathedrals within the area served by the company—roughly that part of England lying to the west of a line drawn from London to Chester. The book is illustrated by seventy-four excellent reproductions of photographs and a large number of line blocks in the text. The descriptions of the various cathedrals are, within their concise limits, well done, though it is not made clear whether the "typographical director," Mr. W. G. Tucker, is responsible for them or not. The short account of the various English Gothic styles is by Mr. Martin S. Briggs, and is helped by his illustrations accompanying it.

C. H. T.

The Proposed Reform of the London Building Law

DISCUSSION ON MR. CHARLES A. DAUBNEY'S PAPER* AT A SPECIAL GENERAL MEETING
HELD ON 30 JUNE 1924

MAJOR HARRY BARNES, VICE-PRESIDENT, IN THE CHAIR.

Mr. H. D. SEARLES-WOOD [F.]: I very much appreciate the privilege of proposing a vote of thanks to Mr. Daubney for his paper, because when I was sitting here listening to it, it seemed to me that Mr. Daubney was putting the members who were present almost *au fait* with the subject of the Report as if they had been members of the actual Committee. Mr. Daubney made every point of any value which was brought forward to the Committee and in the discussion.

There are only one or two things that I want to say in regard to it. The first is, that we are anxious, as a Committee, that this subject shall have the very fullest ventilation and discussion, and therefore we have invited comments from members by means of the JOURNAL, and we have had some very valuable suggestions from them. We thought that if Mr. Daubney's paper were read and circulated, it would give the members an opportunity of thoroughly understanding the points which were raised in the Report.

I have a little bone to pick with Mr. Daubney with regard to the last paragraph in his paper. I do not think he can accuse the Committee of not having an ample view and of not desiring to improve the buildings in the metropolis. I was not conscious that the laughter was very "ribald" when the brighter London reference was ruled out. I think the Committee felt that it came as an anticlimax, that they had brightened London all through their Report, and that they did not want it raised again in that form. At the end of the Report the Committee were most anxious to record their sense of the most valuable work which Mr. Daubney had put into it during the progress of the Committee, especially as the work was done, at one time, under very painful circumstances.

I have not thought it necessary to go into the details of the Report, because Mr. Daubney has so thoroughly covered the ground. I hope that this afternoon members will take the opportunity of saying anything they want to say on the improvements of the Bye-laws, and will make all the suggestions they can. These will be referred to the Committee, and the Committee will then report to the Council; and the Council, after due consideration, will send in the Report to the London County Council.

Mr. DELISSA JOSEPH [F.]: I am much obliged to you for giving me the opportunity of supporting this vote of thanks. On no occasion can I recall an instance in which one could with greater honesty support a vote of this character. I have watched the work of Mr. Daubney throughout the period of the long sittings of this Committee, and have been deeply impressed not merely with the rare and exceptional knowledge which he has shown himself to possess on the subject of the Building Laws of London, but with the extraordinary amount of careful pains and thought which he has brought to bear upon the work of the Committee. It is no affectation to say that

the Committee could not have done its work but for the guidance it received from Mr. Daubney and the remarkable way in which he systematised the work, and but for the thorough and ingenious manner in which he analysed the essential points of the Act, so that we could take them into account from time to time. He has not only helped the Committee in its work in this remarkably efficient manner, but he took upon himself the drafting of the Report, a document which explains itself by reason of its extraordinary clarity.

If I have a fault to find with the Report, it is because of the absence of any reference to what has gone before. This Report is the final Report of the Building Act Committee, illustrating the work which it has done under the guidance of Mr. Daubney since he has been Hon. Secretary of that Committee. I think that, to complete the record, there should have been some reference to the work done by the Committee in its earlier stages, when I was Hon. Secretary of that Committee. The period of two years prior to the establishment of the Committee, as conducted by Mr. Daubney, was devoted, you may remember, largely to the question of the investigation of higher buildings; and to that subject a vast amount of time and a good deal of thought were given. An Interim Report was introduced to the Council, and eventually to a general meeting, and was rejected in principle. But, for the purpose of historical accuracy, I think there should be linked to the present document some reference to what has gone before.

Notwithstanding my well-known interest in the subject of higher buildings, I did not allow myself to be absorbed by that subject when it came to dealing with the many important points which form the subject of the present Report. In fact, I think Mr. Daubney will probably admit that several of the important suggestions which he has incorporated in this Report were suggestions which originated with me. One of the matters in which I took a special interest was the matter of the crescent road. Under the Act of 1894 the crescent road became impossible. Until that date a road was allowed to start in a street and wind round, and ultimately discharge itself into the same street. But under the Act of 1894 that was forbidden. The drawback of that, obviously, is that deep sites are incapable of adequate development without the use of the crescent road, and much valuable land has had to remain fallow, or has been developed uneconomically in consequence. The last crescent road formed prior to the Act of 1894 was formed by me, at Chelsea Embankment Gardens, and it is a matter of some interest that I completed that road only a few days before the Act of 1894 came into force.

With regard to three houses forming a road, I suggested that this limitation should be modified, because it had a restrictive effect on the development of useful sites. I had a very extensive experience in regard to that in the

* See JOURNAL, 28 June.

laying out of Fitzgeorge Avenue, the whole of which street I designed for flats; and I had to limit myself largely in the development of this land by not being allowed to have more than three doorways into my courtyards, for fear of converting them into roads. If a modification could be brought about, facilities would be given for developing deep sites with advantage and economy.

With reference to the question of exits from places of assembly, to which Mr. Daubney drew attention at an early stage of our meetings, the point there, I understand, is this: that, though there may be, on paper, as a matter of planning, ample means of escape, there is no means of ensuring the direction taken by the audience. We have not attempted to deal with that subject; we have drawn attention to it as one worthy of careful study. On one occasion I can recall, in one of the finest theatres in London—one of the best-planned theatres and one with the largest number of gangways and staircases—I have seen this happen: when the audience has had to disperse, they have chosen to adopt different directions as their means of exit, so that two long queues of people were proceeding in opposite directions, those on the north having chosen to vacate the premises by the south door, those on the south by the north door. Something should be done to meet such a difficulty, to anticipate the direction taken by the audience.

With regard to places of public worship, it is a standing menace to public safety that there is apparently no means of compelling adequate means of escape from such buildings. This is particularly serious where there are galleries. For myself, I have long anticipated what I hope will come into the new Act, because, whenever I have built a place of public worship with a gallery, I have provided four staircases at the four corners of the building, which is the only way of ensuring escape from the higher levels in case of panic.

As to the measurement of old buildings prior to demolition, as Mr. Daubney has shown, a measured plan is now deposited with the district surveyor; and if, by any mischance, the plans should be mislaid, those who are next dealing with the site find themselves without the material to guide them. The suggestion is that these records should in every case be sent to the head office of the County Council, so that they can always be found, and are not likely to be lost sight of by changes which may take place in the office of the district surveyor. I have myself been placed in a very difficult position in this connection. It fell to my lot to consider the development of a site which had been vacant twelve years. Before the buildings formerly occupying the site were demolished they had been measured and certified; but those plans had miscarried, owing to a change of district surveyor, and I had to go to work without their guidance.

Mr. Daubney has also drawn attention to the fact that, though in the case of hotels there is provision for adequate means of escape being included in the design, there is nothing to ensure control as to means of keeping them clear. That is a vital thing. It is useless to establish a second staircase in a hotel and then to find that staircase barred or employed otherwise than as a free exit in case of fire. I had a case in which I designed a hotel 15 years ago, and provided it with an ample alternative staircase

leading to the street. After an interval of 14 years I was called in to consider certain additions and alterations, and I found that the emergency staircase I had provided was not only blocked up from top to bottom with furniture, such as disused bedsteads, but that at the base of the staircase the external door was locked inwards. So the necessity for some means of control in this respect is obvious.

As to the question of higher buildings, I must touch on that. Mr. Daubney has drawn attention to the interesting fact that, if you apply to the Council to exercise their discretionary powers as to increasing the height of buildings and they decline to exercise them, you can take them to the Tribunal of Appeal, and that offers new possibilities to those who desire to increase the height of their buildings. The original draft of the Report which was sent to the Council went rather further in definition with regard to the heights of buildings than did the Report as finally adopted. It was suggested originally that the American ratio of $1\frac{1}{2}$ times the width of the street should be established as the fixed ratio, so that in the case of Oxford Street, for instance, which is 80 feet wide, you could get buildings 120 feet high, or in the case of buildings on the Embankment or opposite parks, you might go up even higher without application. But that view did not meet with the approval of the Council of this Institute, and they sent that part of the Report back for further consideration; and the result you have in what is now before you. The principle of $1\frac{1}{2}$ times is accepted, but it is not defined as a principle to be incorporated in the Act; it is merely an abstract principle, the question of exercising their option to permit or not to permit such an increased height being still left to the County Council.

With regard to the suggestion that this question of higher buildings should be referred to the Fine Art Commission, I am absolutely opposed to that. It is a matter which does not concern the Fine Art Commission; it is not a question of fine art; it is one of light, air, access, escape, fire resistance and fire attack. And I think it is very undesirable that a new element of difficulty should be introduced into our daily work by having to refer such a question to a body which has been set up for different purposes. Besides, I should regard it as being the thin end of the wedge, and that the next demand would be that all our elevations should be submitted to the Fine Art Commission.

With regard to obtaining an increased height of building, even if you get the consent of the Council, you must give notice to everybody within a hundred yards of your building, and Mr. Daubney suggests that that trying condition should be removed. I know of the case of an architect who recently erected a building 110 feet high, and he had to serve notice on 700 persons, after finding out who and where they were. And the situation has been tightened since then, because the County Council have so interpreted their powers as to say that when you build a building within the limits laid down by the Act, 80 feet high, with two storeys in the roof, and the flank of the building, being 100 feet high, rises above your neighbour's wall, that wall becomes a higher building, and it is necessary to issue a notice in *The Times* and take other means of in-

forming surrounding ownerships of your intention to erect what the Council define as a higher building. I drew the attention of Mr. Daubney to that, and I am glad he has brought in a recommendation that that far-fetched interpretation should be done away with.

With regard to Mr. Daubney's reference to a healthier and brighter London, I think the explanation of the omission of these words was that, as he had devoted thought and ingenuity to dealing with a complex Act of Parliament on extremely practical lines, we thought that, at the end of such a document, an expression of a pious hope would not be considered appropriate. His suggestion was not received with "ribald" laughter, but with amused laughter, because we considered it was not quite consistent with the serious work on which we were engaged to express merely a hope, which, however, was at the back of our minds throughout our work.

For myself, I am with Mr. Daubney in believing that the invaluable suggestions he has put forward must result in a healthier and brighter London, and I shall be satisfied if, as a result of the discussion of the proposals formulated by him, such modifications could be introduced into our recommendations as would ensure not only a healthier and a brighter London, but a higher London.

With these few criticisms, which I hope will be taken in good part, I venture to express my pleasure at the privilege of being allowed to second the vote of thanks which Mr. Daubney has so thoroughly earned.

The CHAIRMAN: Before I throw this matter open for discussion, there are two or three letters which have been received, and which I will ask Mr. MacAlister to read.

Mr. MACALISTER (the Secretary) read letters from Mr. W. Woodward, Mr. W. E. Riley, and Mr. Francis Hooper, as follows:—

28 June 1924.

DEAR MR. DAUBNEY,—I have just read your Paper on the above-named subject, and I much regret that a previous engagement for next Monday afternoon will prevent my attendance at the discussion thereon.

I was very active in the discussions which took place prior to the Building Act of 1894, and have since become acquainted with some of its defects, which are well hit off by you.

Had I been able to be present next Monday my observations would have centred in the demand for restriction of "bureaucracy," which causes so much unnecessary waste of time and waste of money to all but the bureaucrats themselves.

I would leave very much more power to the district surveyors, and district surveyors only. They have all passed the statutory examination of the R.I.B.A.; they are all competent men; and their practical knowledge, gained by experience every day, is invaluable to building owner, builder and architect.

I would also clip the fairy-like wings of the "lady factory inspector," and leave more of her work to the district surveyors. I need hardly add that I would sweep Whitehall of every meddler in building operations, including, of course, "Housing," and leave the whole of that little matter to the district surveyors in London, and to the local surveyors in the country.

There is so much of value and interest to all engaged in building in your Paper that I must again express my regret that I cannot air my views next Monday.

Yours very truly,

WM. WOODWARD.

28 June 1924.

DEAR MR. DAUBNEY,—I venture to offer you my congratulations on the painstaking way in which you have approached the question of the reform of the Building Act.

At present, it appears quite impossible for me to be present at the discussion of this important subject, but there is one phase of practice which I think requires to be dealt with when legislation is again sought on this matter, and that is the custody of certified plans. The changes in the office of District Surveyor appear to me to tend to insecurity, and on the whole I think the better custodians of such important documents as these would be the London County Council, and that suitable conditions should be enacted to enable parties interested in the property to obtain access to them.

I send you this expression of opinion as one out of many others which, it is thought, should receive attention when the Building Law of London is again reviewed.

Faithfully yours,

W. E. RILEY.

29 June 1924.

MY DEAR DAUBNEY,—My afternoon has been spent in reading the Paper you read at the R.I.B.A. last Monday. My absence is a regret to me, but I was at a meeting whose purpose ran on parallel lines. Your method of approaching the subject makes me proud of membership of the same society, and your concluding paragraph is an inspiration.

Yours sincerely,

FRANCIS HOOPER.

Mr. HORACE CUBITT [A.]: As a member of the Committee I approach the subject with some trepidation, because I see that in the list of attendances I am put down as not having attended any of the meetings. The history of this is that the Committee sat for two years. I was a member of the Committee last year, and was present at most of the meetings. In the reorganisation for this year some of us were left out. I was asked later to join the Committee, but something happened to the notices. I never received any, and consequently attended no meetings.

I think we all have to congratulate Mr. Daubney on his very excellent Paper, and the Committee on a great deal of work. But I feel that the Council have not attached to this subject the importance that they should have done. It would only have been fair to the subject, and to the Paper, that it should have been dealt with at one of our ordinary winter evening meetings. If we had had someone contributing a Paper on some such question as Assyrian antiquities—a subject wholly useless from the point of view of our profession—the Council would have whipped up a strong body of supporters, and made it a great occasion, yet the value of such a Paper to the profession would have been absolutely *nil*. Here we have a Paper of such importance that no one can build in London without

being concerned with the subjects with which it deals—a Paper that ought naturally to have been read at one of our evening meetings when representatives of the County Council and of local authorities could have been present, and yet it is wedged into an afternoon meeting in June.

As regards the attendance of the Council at the last meeting, I did not recognise a member of the Council present, with the exception of the President, but I was told afterwards that there were also two provincial members of Council who happened to be in London. At the present meeting I think only about 5 per cent. of the Council are here. The Paper deals with a most important subject, and it deals with it in a most excellent way. Mr. Daubney is to be congratulated on the very clear and concise way in which he has covered a most intricate subject.

There are some very big matters of principle dealt with in the Report of the Committee. I will mention two only—those which I think are the most important. First, there is the question of building lines. In London building lines have hitherto been formed in the most haphazard manner; there has been no authority for laying down a building line in a street. The building line has merely evolved itself, and all we have had is the Superintending Architect to define what the line is at any particular time. This has been a most illogical and absurd way of carrying out building development in the greatest city of the Empire, and the Report suggests that the Council should have the power to lay down building lines and make the necessary adjustments in the way of compensation which would be involved in such cases. The other very important matter is the question of construction. We are handicapped in London by the fact that almost all our constructional requirements are in an Act of Parliament which was passed 30 years ago, and we cannot get them altered without that Act being amended; whereas in the provinces the requirements are contained in bye-laws which can be modified without much difficulty. So we are subject to old-fashioned requirements in London which should be amended, and the Report suggests that the whole of the construction requirements should be taken out of Acts of Parliament and should be dealt with by bye-laws, which can be varied from time to time in accordance with altered conditions.

There are certain additional things which I think might have been dealt with in the Report, and I will briefly touch on them, as I think they would make London a brighter and healthier city, as Mr. Daubney desires. One thing is the question of air space for office buildings. An office building at the present time is outside the requirements as regards air space, which apply only to buildings containing living accommodation; and it is not right that it should be so. Surely office buildings, where people spend much of their time, should be controlled with some regulations as to light and air.

Another question which might be dealt with in London is the control of the elevations of buildings in certain streets. Liverpool has recently got an Act requiring all elevations of new buildings to be approved by the City Council. That is more than we would desire in London; but I think that in certain important streets and squares it would not be unreasonable if the London County

Council had power to require elevations to be submitted to them and their approval obtained. An application of this kind would naturally be subject to the right of appeal, in case of refusal. We have the Tribunal of Appeal under the Act, and an additional member could, if necessary, be added to it when dealing with questions of aesthetics. Some control seems to be needed. There appears to be nothing to prevent a person buying a plot of land in Whitehall, for instance, and putting up a building designed of set purpose—as an advertisement—to clash with its surroundings. It is only reasonable for architects, who are concerned with the beauty of London, to be willing to agree to perhaps a little more red tape, if such red tape, wisely exercised, would be for the benefit of London. I believe that in Paris the painting of certain elevations of buildings forming an architectural composition is required to be done all together, periodically. In London squares you often see half a classical composition painted, and the other portion still bearing the grime of half a dozen years. As it would be but a small burden to put upon owners, some requirement as to periodic repainting might very well be adopted.

I would again express my high appreciation of the hard work which Mr. Daubney has put into this paper, and I have no doubt it will ultimately form the basis of an amendment of the Building Acts which will be a benefit to London.

Sir HENRY TANNER [F.]: I have great pleasure in supporting the vote of thanks to Mr. Daubney. I am sure we should not have had our Report properly compiled without him, for we wanted somebody who knew more about the details of the Building Act than any other single individual could do, and the Committee got much knowledge of what happened in connection with various things which an ordinary practising architect cannot easily find out for himself. It seems ridiculous that one should have to make application to the London County Council for every trifling variation in construction which one wants to carry out from what is stipulated in the Act, though that Act may be out of date. When the Building Act Committee of the London County Council arrives at a definite conclusion about different forms of construction, some sort of notice should be issued, or put into the JOURNAL, making it well known, so that we could be spared the repetition of applications that go on now. Under the Act, you have to put footings to all brick walls. But what is the good of brick footings on a concrete foundation? They are so much waste of money and an inconvenience, and they take up room which can be utilised to better purpose. Footings are required whether the wall is 10 feet high or 100 feet high, but sanction is generally given to their omission. There are many other things which have to be applied for which could be avoided.

With regard to higher buildings, under Section 46, you have to keep to the 80 feet, with two storeys in the roof. I had a case not long ago where the building in front was 55 feet high, with storeys in the roof above, and the whole building was 80 feet 10 inches to the top of the flat roof that was at the back. It was a back wall, and opposite our clients' own property, but it led to much difficulty and trouble because it was 10 inches beyond

the height. We got over it ultimately by sloping this 10 inches, the same slope as they required the roof to be, 47°. We come against these anomalies almost every day.

I should like to see the Act limited, as far as possible, to principles, so that everything else is either in bye-laws or regulations, whichever is the easier course. One or other is the easier, but I forget which. These can be altered, without appealing to Parliament, by the Council itself; and either Bye-laws or Regulations require to be revised at frequent intervals. In devising this Report we aimed rather at principles, leaving the details to follow, and these details will take longer than the outline which we have drawn. So there is much work for somebody to do in the near future. It seems to me it is for those who are outside the Committee to make their observations and criticisms, rather than for members of the Committee to do so and to repeat what they have already said. Therefore, we wanted a big meeting, so that people could make suggestions in some other form. Whether we are to take this Report and the last meeting as favourable to ourselves, I do not know, but it looks as if either the members of the Institute take no interest in the improvement of the Building Act and all that is connected with it, or they have such confidence in the people who have done the active work on it that they do not need to come. Those are the only alternatives that I can draw.

Mr. W. E. WATSON [F.]: Those who have already spoken on this paper are members of the Committee, and they are those who have been most diligent in their attendance. Ordinary members of the Institute feel very deeply indebted to the Committee for the work they have done, and, I think, particularly to five members who have attended a reasonable number of meetings.

I was very interested to hear Mr. Horace Cubitt's explanation, and I think we might be charitable and assume that the notices to other members of the Committee miscarried also. At the same time, they are eminent members of the profession, and it is regrettable that their services were not given, because they have great experience of the matters in question. I think it will be agreed among architects generally that the expressions contained in paragraph 10 of the Institute's Report "that there is no general body of opinion among architects, etc., requiring a radical change in the building law," will be endorsed by all practising architects. Since the War, it may be because the County Council have gone to their new Offices, we meet there a spirit which we never had shown in the days before the War. The officials are now more inclined than I ever knew them to be before to take the spirit of the Act rather than the letter, and they help us in every possible way.

I should like, as a layman, to thank Mr. Daubney for the most excellent work he has put into this paper. And as regards his brighter London, I suggest to the Committee that they may in some way be able to tackle the question of the construction of fireplaces in ordinary buildings, so that we might in some measure reduce the smoke which so disfigures our city.

Mr. ARTHUR KEEN [F.]: May I say in the first place that as the Report did not come to the Council until recently it was necessary to hold this meeting in June, or else to hold it over until the autumn. An evening meeting

at this time of the year was obviously undesirable, and therefore the Council decided on an afternoon. The meeting is confined to our own members, for the very good reason that the Council wished to hear the views of members of the Institute before bringing the Report to the notice of the County Council and of interested people outside our own body. They have had this Report before them on two occasions and on the second occasion the whole sitting was devoted to it, and both the Chairman of the Committee, Mr. Searles-Wood, and the Hon. Secretary of it, Mr. Daubney, attended the meeting.

I want to congratulate Mr. Daubney very cordially on his Paper: it is well arranged and well written, and he has succeeded in making a very technical subject extremely interesting. He was particularly well qualified for it, in view of the very large share he has had in the production of the Report.

It is not late to add to the Report, and the suggestion made by Mr. Cubitt about the lighting of office buildings is one that might well go to the County Council. One often wonders to find how well lighted new blocks of offices are, but of course good rents cannot be obtained if offices have not good light. On the other hand, many people work under most unfavourable conditions as regards light and air and these conditions ought to be amended.

The control of elevations is a very difficult matter. An outrage such as a tall aggressive building in a place like Whitehall, out of harmony with its surroundings, ought to be prevented, but action taken in some instances might form a precedent for control in other cases where the control might seem unnecessary and would certainly be very unpopular. The suggestion was made that the Fine Arts Commission might be brought into the question of higher buildings and other suggestions in the Report were directed towards making London more beautiful, brighter, and a more airy and healthy place. The suggestion to make crescent roads possible is one of these. Places like Loraine Place, Holloway, or Grove Terrace, Highgate, to quote only two, set back from the main thoroughfare with an entrance at one end and an exit at the other are ideal. A place like the forecourt of University College in Gower Street, if it were residential, would be an admirable one to live in: the Building Act should welcome such places and certainly not prohibit them. The need for them in London is daily becoming greater.

A minor matter is that of parapets to party walls above the roof. We propose that they may be omitted where roofs are of fire resisting construction, because nothing injures the breadth and value of a skyline like party walls jumping up at every division in a terrace.

I have only this to say about high buildings: that I do not think either the County Council or the public want them. I am strongly impressed with the fact that the eye of the public is opening wider and wider to the external beauty of cities. Waterloo Bridge is a question of the moment that illustrates it. The public realise that Waterloo Bridge is a fine thing, and they will not have it destroyed or injured if means can be found for keeping it in something like its present condition. The public are realising that beauty depends on light, and that you cannot

have beauty in buildings or streets if the buildings are of undue height.

I was away in the country and could not be present at the meeting last week, but I have read the Paper, and I congratulate Mr. Daubney on an admirable contribution to our literature.

Mr. W. R. DAVIDGE [F.] : I think we are all deeply indebted to Mr. Daubney for the trouble he has taken, and for the really excellent way in which he has summed up a series of long discussions. The Institute as a whole is apparently satisfied to leave the Report as it is, otherwise we should have had a very large meeting to-day. The points which have been mentioned to-day, particularly in Mr. Keen's speech, sum up the things which lie at the bottom of this Report. We want a brighter London, and the best way to get that is to get even more sunshine into it. You will have gathered that the question of higher buildings is one on which the Committee was not entirely unanimous, and the one and a half times rule was only arrived at as a compromise and on the definite understanding that it applied to reduction of heights where streets are at present narrow and where at present the law allows buildings to be taken to a height of 80 feet. Under the new suggestion they would be limited to one and a half times the width of the road, and in narrow streets you will agree that is particularly important. I am not altogether in favour of buildings above 100 feet high, although there are cases in special parts of London where such buildings can be put up without harm. But I feel that anything unduly high will unnecessarily upset the balance not only of the street, but the balance of the whole of the particular district; and if any buildings are to be allowed to take pre-eminence, they should be buildings which from their own character, purpose and quality are fitted to take that place.

I have much pleasure in supporting the vote of thanks to Mr. Daubney for his excellent paper.

The vote was carried by acclamation.

The CHAIRMAN: Before asking Mr. Daubney to reply, perhaps I may be excused if I say one or two things about the Paper and about the discussion. The only excuse I have is the fact that I have some little opportunity of seeing what goes on behind the curtain. As a member of the Building Acts Committee of the London County Council, I have, in the last ten months, had opportunities of seeing that machine working, and I will say a word or two about it. But before speaking on that subject, I would like to say something about the strictures which have been passed upon some of the absentee members of the Committee, and also upon the Council.

Looking down this list of the Committee, I came to the conclusion that they were all men of excellent judgment; some men who knew when to come, some who knew when to stay away. The gentlemen to whom we are indebted for the work on this Report are all men of affairs, and I think they would all agree that nothing better can happen than to appoint a fairly large Committee so as to be sure of getting from it a number of men who are not only capable, but are interested and keen, and who will devote themselves to their subject free from the difficulties that accompany carrying on a discussion in the presence of a large number of men. And I think that prob-

ably, if we got to each other's hearts, we should come to the feeling, as far as the Council and the general body of members are concerned, that the matter has lost nothing by the fact that it has been concentrated in the hands of the five or six gentlemen who have given their attention to it. And if they were equally frank with us they would probably tell us that they had been able to get through their work more completely and with more facility owing to the fact that they have been a comparatively small number.

I entirely agree with the prominence which Mr. Cubitt would give to this matter. After all, we are not archaeologists here; we are architects; and a matter affecting the whole of the building in the County of London is really very much more important to us than interesting historical and artistic questions which arise in connection, for instance, with Assyrian architecture; and, on the whole, it would not be a bad thing if, in the Institute generally, Mr. Cubitt's view came to prevail to a larger extent.

With regard to the report, I think we may congratulate ourselves, all of us, that it has arrived at so promising a stage, and we have to see that it does not end here, but that the work of the members of our Building Acts Committee really has effect. And, so far as I can gather from the history that is in front of us, after this Report has been adopted by the Institute, the next thing is to get the London County Council to adopt it. What will happen there—I speak from what knowledge I have acquired there—is that when this Report goes forward it will probably be sent to the Clerk of the Council, and the Clerk will send it to the General Purposes Committee, and they will send it to the Building Acts Committee, and they will hand it over to their officers and ask for a report. What we have to try to manage—and I will do all I can on the London County Council—is to see that the Report does not come back to the Building Acts Committee until the officers of the London County Council and the gentlemen who are our advocates come to conclusions. It will be more satisfactory for the London County Council and for the Institute that the matter, when it does come before the Building Acts Committee on report, should come forward with as large a measure of agreement as is possible. That view I am sure will commend itself to you. And when it does come before the Building Acts Committee I do not think it will come up against a closed door. As far as I can assess the temperament of the Committee, they are desirous of having building bye-laws in London which will serve both private and public interests to the fullest possible extent. There are many matters raised by Mr. Daubney in his paper which are continually coming up before us there as to their desirability; and I think there is a very general disposition on the part of the Committee to meet these points which were raised, particularly those raised by diagrams 1 and 2. We have always felt how absurd it is we cannot permit these delightful lay-outs.

When you come to the matter of high buildings, the Building Acts Committee is confronted by the fact that the profession has a divided voice on the matter. I would not say the London County Council has determined there shall not be higher buildings; but when these questions come up before the Building Acts Committee, they know

many in the profession are against it, and there is the great difficulty that any allowance at the present time must be an exceptional allowance in a particular case. And it must not be forgotten that when you are dealing with building, and you have enactments which affect both the disposition of land and the structure which may be put upon it, you are dealing with many interests. Every man who has land wants to get all he can out of every foot, and he wants to put on it what will bring him the best return. Hence every exception which is made has some sort of money value, and that is a matter about which the Building Acts Committee feel a great difficulty. They are very much tied by the feeling that if they depart from the bye-laws as they are laid down and lend themselves to exceptions, they are establishing precedents on one hand, while on the other hand they are laying themselves open to the possibility of complaint from people who have not hit the psychological moment in which to get an exception granted to them. I am sure they would welcome any proposal, and it would have to go a little beyond the broad principles which Sir Henry Tanner referred to. Any proposals which will be acceptable with regard to higher buildings will have to be of a fairly detailed character, because our difficulty at present is that of finding a general principle which should govern us. Everybody who has got into a street position where he has more than average light and air thinks that is an absolutely sound reason for giving him two or three more storeys in height, which means that the financial advantage he derives from the possession of the site in the first place is still further enhanced. I do not speak dogmatically on the matter, but I think if any policy is ever beaten out by which people are allowed to depart very considerably from a sort of normal standard of height, it will have to be accompanied by a measure which will not allow the full economical advantage of that course to pass to the person who is lucky enough to have that site.

I was glad to hear remarks, by more than one member here, as to the relationship between our profession and the officials at the London County Council. I think one very great advantage of having official architectural staffs, such as there is at the London County Council, is that you get a community of interests, and when those officials are presenting their reports to the Building Acts Committee, I realise that they are looking at this matter from the architect's point of view, and that they are, as far as is possible within the compass of the bye-laws, endeavouring to make his way easy. We have to remember that both the officials and the Building Acts Committee are enormously pressed; our agenda usually consists of between 200 and 300 items, more or less, and we are supposed to get through that in about 2½ hours. It is an extraordinary testimony to the officials there that they are presented to us in such a way as to enable them to be despatched with some measure of consideration. They are presented in their proportion, and they have already gone through some scrutiny. One feels that if the kind of thing desired by Mr. Daubney were really done, you ought to have the Building Acts Committee sitting three or four times a week, particularly if personal access to them is desired, as is now the occasional practice. The officials have an enormous amount of work, and the point

of these last few remarks is that, if we are to get this matter through, we shall have to put ourselves behind it, and do all that we can to simplify the task both of the officials of the County Council and of the Building Acts Committee, if we want anything like a revision of the London Building Acts.

This Report, as far as I have read it and understand it, does lay down some general principles and goes into some detail, but I am not sure whether, if we desire to see a revision of the London Building Acts in a measurable time, we shall not have to go further than this and get out a new Bill, and dish this up for the Building Acts Committee and the officials to the last detail. This will take much time.

I join in the expression of thanks to Mr. Daubney of Mr. Searles-Wood, Mr. Joseph and others for the Report, and particularly for his Paper, in which he has made an otherwise fairly dry subject very interesting and charming, and I will now call upon Mr. Daubney to reply.

Mr. DAUBNEY (in reply): I have to thank Mr. Searles-Wood and Mr. Delissa Joseph for saying the kind things they have about me and the work of the Committee; and you, Sir, and others joined in. But I would like to emphasise this: that the work could not have been done without the co-operation of the members of the Committee; and if there is any credit to be given to anybody, it should be distributed equally among all the members of the Committee who attended the meetings. I was not sure of the purpose of the absentee members; I do not know whether they wished to see which way the cat jumped and then make their suggestions afterwards. But apparently when the work had been done they were willing to join in and accept it, so that we have at the present time some kind of a united feeling with regard to it. I know that on the Committee there were many who were members of the Council, and I can understand why they were away, because they had the final opportunity of considering the Report. They gave a tremendous amount of time to it; as already mentioned, they gave a whole afternoon to it, and examined every word and every paragraph in it.

There are one or two points which have been mentioned to-day. A suggestion was made about cleaning the fronts of houses. I think that in Paris it is the law that fronts have to be cleaned once every ten years, and an order is given that certain sections or certain streets have to be cleaned at that time, so that the building trade concentrates on that part of the town.

The suggestion has been made in regard to the height of buildings that perhaps the Fine Arts Commission is not the right body to attend to that matter, but that all front elevations should be controlled. I do not know any individual or body with the time or the knowledge to attend to every frontage in London. As perhaps members know, at present there are in London something like 5,000 miles of street frontages. If every elevation is to be attended to, that seems a hopeless task. But if the few buildings in London which are attempted to be raised above the statutory height only have to be dealt with, one thinks that the Fine Arts Commission would not be over-tasked. At present there are not many buildings in London over 80 feet in height, so the demand is not

very great. I do not know how many have been put up within the last few years—[The Chairman: Seven]—but prior to 1905 I had a share in making an enquiry throughout London, and I think I discovered there were not more than 60 or 70 buildings which exceeded 80 feet, and they were prominent buildings which most of us here know.

A suggestion has been made with regard to future progress. May I be allowed to say, on behalf of the Committee, that I think they are prepared to continue and to give a great deal of attention to the final development of this matter? It has already been suggested in the Report that, of course, the points raised are not in final form but that a considerable amount of care and attention will have to be given to the proposals, so that they may be in such a form as can be laid before, say, a Parliamentary Committee. The object of the Report was to get definite ideas afloat, and to put the matter in such a way that at

least all the members of the Institute can understand the points. When the points have thus been understood and accepted, then the rough-and-tumble work of altering, amending, and making consequential amendments in the law can be adequately carried on, and so a final scheme brought forward. I can speak for the Committee as well as for myself when I say they are agreeably surprised to find such a consensus of opinion. I do not think the Committee are concerned very much about the smallness of the attendance. We have the view that the Report has the approval of the majority of the members in London, otherwise we feel sure there would have been a large opposition at the present moment.

Personally, I would like to thank members, and to thank the Council, for the kind way in which they have accepted this matter, and I only hope that it will, in the speedy future, bear ample fruit.

Registration

SPECIAL GENERAL MEETING

THE PRESIDENT (MR. J. ALFRED GOTCH) IN THE CHAIR

A Special General Meeting of the Royal Institute was held on July 7th for the purpose of confirming the Resolutions which were passed by the requisite majority at a Special General Meeting on the 17th June (Mr. J. Alfred Gotch), the President, in the chair.

The PRESIDENT: This is a Special General Meeting summoned for the purpose of confirming the following resolutions, which were passed by the requisite majority at a Special General Meeting held on Tuesday, June 17th, 1924. If it is the desire of the meeting, I will ask the Secretary to read those resolutions; but, otherwise, I think we are fully acquainted with the substance of them, and unless the reading of them is specially desired, we will take them as read.

Agreed.

The PRESIDENT: I will, from the chair, move that these resolutions be confirmed.

Professor BERESFORD PITE [F]: I take it that, moving from the chair, you do not need a seconder?

The PRESIDENT: No.

Professor BERESFORD PITE: Under those circumstances, I venture to take the opportunity, which I was prevented by an accident from taking before, of saying a word or two on one point only. The point I wish to make is simply this: That I am wholly in favour of Unification, but it seems to me that the inclusion in the Agreement of Clause 6—which is the only clause in the Agreement I object to—will defeat the very purpose at which you are aiming; it will defeat the unification of the profession. Of course, the Agreement proceeds on a statement in the Preamble where we read that "whereas there are no longer any serious differences of opinion among architects with regard to Registration," it proceeds upon that assumption, upon that opinion, and I venture to suggest—I only suggest it in justification

of my own objection—that that is not true. I say that there are still serious differences of opinion on the subject of Registration. Indeed, those differences are bound to become manifest and are bound to be expressed. Within the ranks of the Institute and within the ranks of the Society of Architects those differences may be trivial: I represent them within the Institute. But please remember that outside the Institute and outside the Society of Architects there are a large number of important men who ought to be included in any scheme of Unification. It always has been so in the history of this Institute; there have been certain men whose personal feelings have been rather averse to the organisation of the profession, and we have never been able to disregard them. Thirty years ago the most distinguished architects in the profession were outside the Institute, and—I have not the document before me—I remember, very clearly, an impressive Memorial in 1891 presented to the Institute on the subject. We will not go back to 1891, but the spirit which always directs artists to liberty is still in existence and is still active. This Institute cannot shut its eyes to the fact that there is a body of very influential opinion which meets to discuss architectural problems periodically at the Art Workers' Guild, and you have taken no account of them at all. If you wanted to take a count, you would find nearly all of them are strongly opposed to the idea of Registration. Therefore, I suggest that the statement in the Preamble is not the fact, and that if you wish Unification, you had better omit that, delete it, and you will get Unification if you do not tie it up with that which is bound to secure disunion and discord in Registration.

I need not say anything more; a statement of fact is all I am here to-day to give expression to. The reasons for it, of course, can be stated at length. I do not

think you can be unconscious of them, and I do not think you can say they are of no account to the art of architecture. Every effort to make of the profession a close profession, to tie up the exercise of the art of architecture to those who are registered in this Institute is a false position for a Society like ours to take up. I earnestly hope I shall effectively endeavour to present this view when the time comes for the Institute to say that this preamble is a fact and that the profession are unanimous. It would be interesting for the members of the Institute to look up their records, and to find that in the year 1904 Sir Aston Webb, who was then President, expressed his deep repugnance to the idea. With great skill and tact he dealt with the then current difficulties, and said he was willing to wait and seek whatever means there might be to put an end to them; and he dealt wisely with the question of education. It would be unwise for me to rely on Sir Aston Webb's opinion to-day in his absence, but I suggest that in the year 1904 he said this was an idea repugnant to every artist. And it is on that ground alone I venture to press upon the Institute that Unification cannot be accomplished if it is associated with Registration.

It will be only open for me, Sir, to vote against this Agreement, but I should venture to suggest that if you put the Agreement clause by clause, I should have the opportunity of voting for every one of the clauses except Clause No. 6.

Major H. C. CORLETTE [F.]: Is it not the case that so far as the present meeting is concerned, we have no option whatever with regard to amendments; we either accept these three resolutions as a whole, or we reject them and block the whole scheme? That being the case, although I have some views myself with regard to the drafting of the Charter and the Bye-laws, I think it is the business of all of us to take the resolutions as a whole to-day. It may be difficult to arrange amendments later, but I do not suppose I am the only one who feels there is room for amendment in some matters of detail. But as we can only accept or reject the whole of the Charter and Bye-laws and the Agreements, I hope that this meeting to-day will unanimously accept what we have before us. And if it is possible, if it is desirable, to make small amendments to improve the matter later, I hope some way will be found, although we cannot make amendments to-day.

The PRESIDENT: Gentlemen, if you are prepared, I will put these resolutions. It is clearly understood, we are informed by our Solicitor, we have no option about amendments, we have either to confirm or reject. The resolution which I have to move from the chair is, that these resolutions which were formerly passed be now confirmed. (One voted against.) That is carried by a considerable majority. (Laughter.)

Sir JOHN SIMPSON: On a point of order, Sir, does that motion from the chair require a seconder?

The PRESIDENT: No. These resolutions, gentlemen, are confirmed. On behalf of those concerned, I beg to thank you for your attendance this afternoon, and to say there is no further business to transact.

Mr. GEORGE HUBBARD [F.]: I want to propose a cordial vote of thanks to our President. He has had a

most difficult task before him, and he has carried this difficult business through to a most happy conclusion. I hope you will join with me in thanking him for his assistance, and for the way in which he has presided here this afternoon.

Mr. BUTLER WILSON [F.] (Leeds): I hope I may be allowed to second this vote, as representing the Leeds and West Yorkshire Society. We take a great interest in this matter, and your President did us the honour of coming to our Annual Dinner, for which also we thank him.

The vote was carried by acclamation and the President briefly responded.

REGISTRATION. THE R.I.B.A. AND THE SOCIETY OF ARCHITECTS.

At the Special General Meeting on 17 June, it was decided that a Post-card Poll should be arranged so as to enable all members in the United Kingdom to record their votes either for or against the three Resolutions passed at that meeting.

The post-cards, together with a report of the discussion on 17 June, were sent out to all members in the United Kingdom on 20 June with a request to complete and return them by 5 July.

Mr. Frank Woodward [A.] was nominated by the Chairman of the "Defence League" to assist in counting and recording the votes.

On Monday, 7 July, all the post-cards which had been received were handed to Mr. Woodward and were then examined and counted with the following results:

2,791 postcards were sent out.

1,979 postcards were returned.

Of these 1,712 were in favour of the Resolutions, 267 were against the Resolutions.

Five postcards were unsigned, and were, therefore, not included in the count.

FRANK WOODWARD [A.]
IAN MACALISTER

FIRE OFFICES COMMITTEE RULES.

It is perhaps not known to all architects that the 'Tariff Insurance Companies have a Standing Committee, known as the Fire Offices Committee, who have drawn up rules dealing with the construction of buildings, fire-fighting appliances, etc., which rules are issued in pamphlet form. Compliance with these rules will ensure substantial rebates off insurance premiums. A set of these rules has been presented to the Royal Institute by the Fire Offices Committee. They comprise the following matters:—

1. Fire-resisting construction of buildings in four standards (with special rules for certain textile factories), and rules covering fire-resisting glazing.
2. Fire-fighting appliances such as extinguishers and sprinklers.
3. Construction and fixing of "fireproof" doors.
4. Automatic fire alarms.
5. Artificial lighting.

SECTION I.

Fire Resisting Construction.

There are four standards of construction applying to buildings in general, and a special standard dealing with

certain textile factories. These standards are similar in form to Building Bye-laws, and specify in detail materials of construction and design.

Standard 1, compliance with which ensures the greatest rebates, forms the basis for the other three standards, which permit of greater latitude of construction and design. The requirements touch upon height and cubical capacity of the building, thickness and construction of the walls, floors and roof, and the size and design of the windows and glazing. The floor and roof coverings, the size of openings in floors, protection of lift and belt shafts, etc., and means of separating into separate building risks are also dealt with. Special requirements are formulated for reinforced concrete buildings.

SECTION II.

Fire Fighting Appliances.

The fire extingisher rules specify the construction of the fittings and the nature of the contents. Lists are published of the makers whose fittings comply with these rules.

Special rules are formed to cover the use of foam-producing appliances for oil fires.

Sprinkler installations are subject to an elaborate set of rules comprising the following:—

- (a) A description of what buildings or portions of buildings must be protected.
- (b) The construction and lay-out of the installations.
- (c) The provision to be made in special cases.
- (d) The nature and capacity of the water supplies according to which the buildings protected are classified into standards.
- (e) A specification of pumps or other apparatus required to maintain pressure.
- (f) Special rules relating to theatres.
- (g) Instructions for testing and maintenance.
- (h) Rules for installation of external drenchers.

SECTION III.

"Fireproof" Doors and Shutters.

Rules are laid down governing the detailed construction of "fireproof" doors, shutters and compartments.

SECTION IV.

Fire Alarms.

Rules covering the installation of fire alarms standardized according to the nature of the fire-fighting facilities available. The design, construction and lay-out of the apparatus are dealt with in detail, the various systems on the market being covered by special rules. A form of warranty and certificate of compliance are given with particulars of the fire-fighting appliances—public and private—which should be available.

SECTION V.

Artificial Lighting.

The rules cover gas, acetylene and oil vapour, carbide of calcium, etc., and electric light, but are framed mainly to cover private generating plants.

The rules are assiduously kept up to date. They are framed on broad lines, but even so they are harsh in effect in some cases. Architects experienced in these matters generally complain of the difficulty of extracting informative suggestions for or approval of a projected scheme, and the tariff companies are notoriously chary about quoting rates on assumptive propositions.

Hitherto the F.O.C. have been unable or unwilling to bring these rules before the notice of property owners or architects, but now copies of the pamphlets are available to members of the Institute.

They are of great interest to the profession as a knowledge of these rules will effect great savings, not only in the initial outlay on the buildings and installations, but also as regards the insurance premiums.

PERCIVAL M. FRASER [F].

THE PRESERVATION OF BUILDING STONE BY WATERPROOFING.

BY PERCY MAY, D.Sc. (LOND.), F.I.C., CONSULTING CHEMIST.

The preservation of building stone is a subject to which considerable attention is now being given, as is shown by the formation of a Stone Preservation Committee of the Building Research Board. The report of this committee will be eagerly looked forward to, and meanwhile some interesting work on the waterproofing of stones has recently been published in America by the U.S. Bureau of Standards (Technological Paper, No. 248, by D. W. Kessler). A description is given of the different colourless waterproofing materials used, which in general consisted of paraffins, tung oil, aluminium soaps, and resinous materials dissolved in light mineral solvents. These were applied to different specimens of limestone and sandstone, and after exposure to the weather for varying periods the results were tested in the laboratory. The stones used were limestone from Indiana and sandstone from Ohio, both of varying degrees of porosity, and it was found that stones having close textures were more difficult to waterproof than those with large pores. Rather surprisingly the most effective materials were those containing heavy petroleum, either alone or in conjunction with other materials. Deterioration with materials of this type is not appreciable within two years. Materials containing fatty oils or insoluble soaps (particularly aluminium soaps) are also effective. Resinous substances are not durable as waterproofing agents, neither are aqueous solutions designed to react chemically with the stone, nor aqueous solutions reacting with one another to form an insoluble substance in the pores of the stone. In general, materials which gave the highest waterproofing values produced the most discoloration, the amount being proportional to the porosity of the stones. These discolorations decrease on exposure to the weather, and ultimately they are compensated for by the fact that the treatment tends to prevent the accumulation of dirt on the surface of the stone.

THE BRITISH SCHOOL AT ROME.

Sir John Simpson, K.B.E. [F.], has been re-appointed to represent the R.I.B.A. for a further period of three years on the Council of the British School at Rome.

THE BRITISH WATERWORKS ASSOCIATION.

Mr. H. D. Searles-Wood [F.] and Mr. Percival M. Fraser [F.] have been re-appointed as representatives of the R.I.B.A. upon the Standing Committee on Water Regulations.

Westminster Hall Roof

AN INSTRUCTIONAL MODEL.

In the JOURNAL of 11 November 1922 we published a brief account of a model composed of loose blocks of oak designed by Mr. William Harvey, in order to analyse the functions of the great timbers in Westminster Hall roof and indicate the line of thought on structural problems which led the mediæval designers to the achievement of this magnificent construction. The author of the model has now adapted it for the use of lecturers and students, by enclosing it in a specially designed case which permits of its erection, without the slightest trouble, in a moment, and obviates the necessity of the careful handling that was formerly required in building up the model block by block. Once the case is opened the model stands by virtue of the compression and balance of its loose blocks and indicates how the great timbers of the roof, built to the order of

had been erected across smaller spans. The accumulated experience of 300 years of experiment in arch construction seems to have been applied to the problem of roofing a hall 69 feet wide without resorting to the use either of tie-bars or of intermediate supports.

The King's carpenter must have carefully studied the possibilities of the existing Norman roof of the hall in the light of the superior science of his own time, and have resolved to dispense in his new work with the support that had been afforded by gigantic posts rising from the floor of the hall. He would introduce instead an arch-rib spanning the whole width of the hall and supported upon stone corbels to be placed for the purpose midway up the height of the walls (Fig. 2). At the same time he seems to have realised that certain of the old timbers occupied positions in which they could be made to perform the function of brackets. In his new work he set himself to weave bracket and arch together in a manner that would compel each of these structural devices to aid the other to the greatest possible extent not only in bearing the load but in directing and managing the thrust (Fig. 3). The processes can be followed step by step by building up the model with the posts provided but without wall-posts, arch-ribs or struts. Even with the posts representing the main supports of the Norman roof in position, a considerable thrust at the wall top is recognisable. Stability is somewhat improved by the insertion of the blocks representing the wall-posts (Fig. 4), and the structure is altogether transformed by the introduction of the lower parts of the great arch-ribs (Fig. 5). The stability of the structure is now so far assured that the pressures are conducted down the wall posts through the corbels and applied to the walls, not at their summits, but at far safer points much nearer to the ground. The blocks representing in the model the upper parts of the side walls can now be removed and the model stands with its line of pressure obviously and tangibly acting as has been just described.

The action of the model is in strict accordance with that of the great roof itself, where evidences exist of the constructors' pride in their mastery of arch-thrusts. Only one new flying buttress seems to have been erected on each side of the hall to serve a pair of oak trusses, thus leaving alternate trusses unbuttressed and supported by a wall whose thickness only approximated to one-tenth of the span. Further evidence of absolute confidence in the thrust management may be recognised in the continued use of the Norman walls already at that time 300 years old, and the omission to fill in cavities in these walls where a Norman mural gallery had existed, although these cavities occur at the back of the wall posts receiving the weight and thrust of the roof. Evidence that the Norman roof had exercised considerable thrust is to be seen in the outward bow of these long side walls of the hall and in the greater thickness of packing required in the centre of their length to make a fair face at the time of Richard II's renovation. The avoidance of outward thrust at the wall top is seen in the hall, where shrinkage, decay, and rocking move-

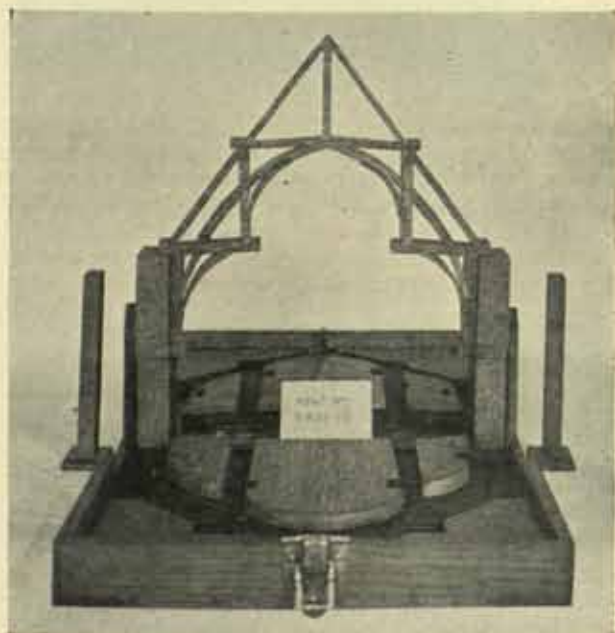


FIG. 1.—All principal timbers in position. Although collapsible, the model is erected by simply opening the lids of the case.

Richard II in his Palace at Westminster, must have been expected to act when designed by Hugh Herland, the King's carpenter. The mediæval constructional science of the control of arch thrusts is made tangible in the model, for by its use the state of balance can be not only seen but felt. The marvellous precision with which the lines of pressure were directed upon their supports could hardly have been expressed so clearly and so forcibly by any other means. (Fig. 1.)

The same model is adapted to show how this greatest of Gothic hammer-beam roofs came to be designed before (as far as can be ascertained) any roofs of similar pattern

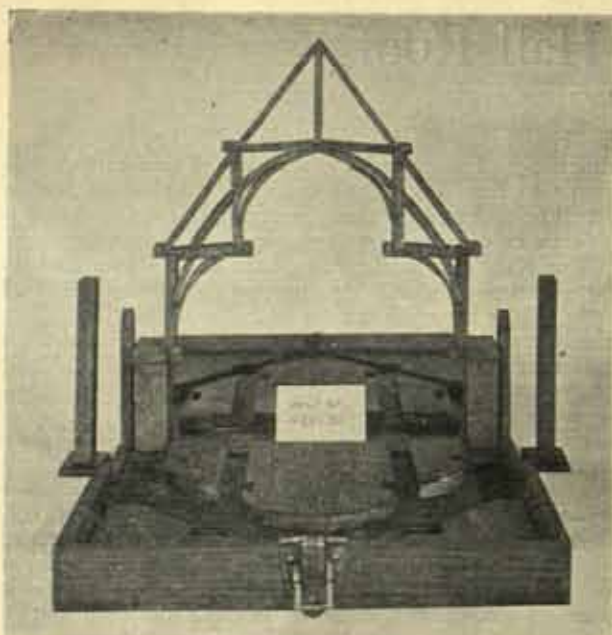


FIG. 2.—The application of the arch thrust to the wall at corbel level is demonstrated by the removal of the blocks representing the upper parts of the walls.

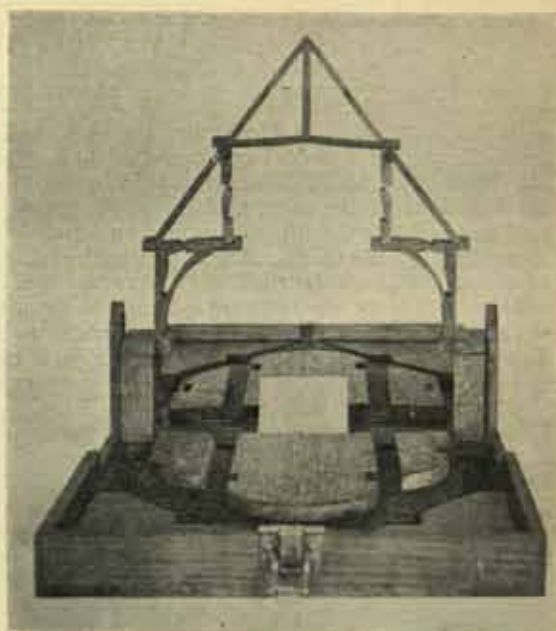


FIG. 3.—The model used to show the constructional value of certain timbers. By substitution it can be shown that all are useful and contribute to strength and balance.

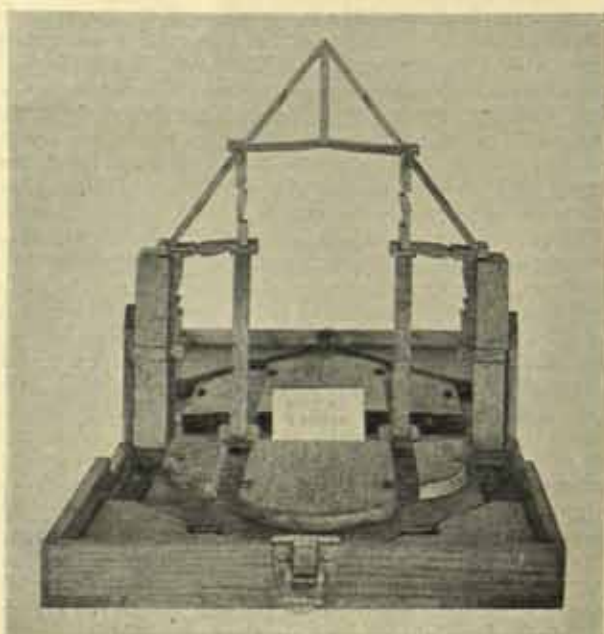


FIG. 4.—The historical evolution of the design from a conjectured Norman Roof of the Hall supported by posts. First stage corbels and wall posts inserted.

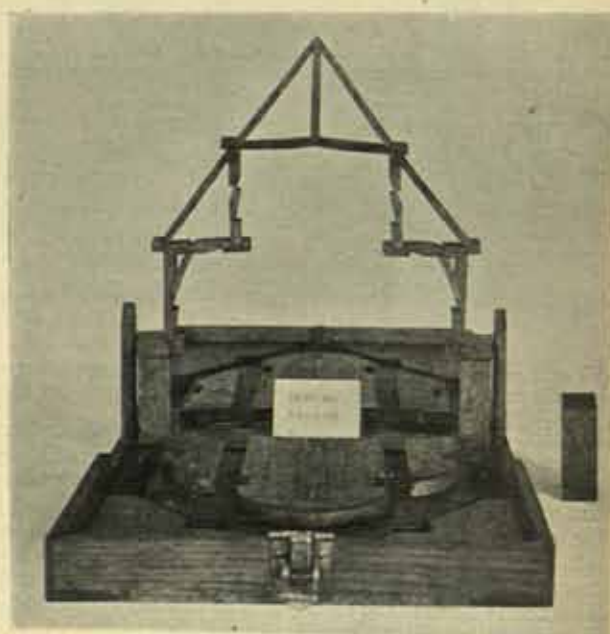


FIG. 5.—Historical evolution of structural design continued by the introduction of the great arch rib lowest segment and the removal of posts.

ments in the timbers have lifted the wall ends of the hammer-beams one inch off their bearings, so that the balance of the structure was such that it tended to relieve the wall-top of both weight and pressure which could not be safely applied at this dangerous height. That the thrust did actually enter the wall in a slanting direction at the corbel level was proved by the fact that the broken end of a corbel was found pinned to the wall and prevented from falling by the pressure alone.

By erecting the model with the blocks representing the lower curved struts in position instead of those showing the great arch-rib, the useful bracket function of the struts can be demonstrated, and by a similar process of removal and substitution the constructional value of every timber can be ascertained, so that the student is enabled to assure himself that every timber, without exception, in Hugh Herland's masterpiece is a veritable contribution either to bearing strength or to the control of thrust, or is valuable in performing both these functions.

Simultaneously each timber took its place in a definitely proportioned artistic scheme, constructional and aesthetic considerations being blended together with the same consummate skill that had been shown in adapting some elements of Norman building practice to take their part in a late fourteenth century scheme. A great deal of controversial and contradictory matter has been spoken and written about the roof of Westminster Hall and the nature of the structural science underlying its design and construction. A more valuable instructive exercise can hardly be imagined than to follow the propositions advanced by various writers until reference to the action of the model reveals their correctness or absurdity.

Westminster Hall roof seems to have embodied the epitome of mediæval building science in England, and Mr. Harvey's model in clearly expressing its practices enunciates more vigorously than many words would be capable of doing the theory held in common by carpenters and masons of the period. Without having recourse to technical language it sets forth these things in a manner intelligible to all who are interested in the thoughts and acts of builders in the "days when men knew how to build."

Allied Societies

SINGAPORE SOCIETY OF ARCHITECTS.

At the Annual General Meeting of the Singapore Society of Architects, which has recently been allied to the R.I.B.A., the President (Captain S. Douglas Meadows), in the course of his report for 1923-4 said: "I think the members of the Society may be congratulated upon the first successful year. The Society is now, after a year's growth, in an established position as the recognised architectural body in Singapore. A good deal of work has been done during the past year. The Society has been formed from a nucleus of eleven original members, all members of the Royal Institute. The Society was then affiliated to the Royal Institute of British Architects, and the rules have been revised with the object of obtaining an Ordinance of Incorporation, and ultimately registration for the profession in Singapore."

His Excellency the Governor consented to become Patron of the Society, and we have the support of the other influential gentlemen in Singapore as Honorary

Members, who will be able to advance the interests of the profession.

One exhibition of drawings has been held, and we hope that further exhibitions will be held under the auspices of the Society.

The Society's help has been solicited in the revision of the Local Building By-laws, and the Society's Journal is now in being.

The Society has now a membership of 51, and is in a very strong financial position, having a credit balance of more than \$600 on the year's working.

My thanks are due to the members and officers of the Society, who have so loyally supported me in my position as President, and who have, by their unremitting labours, established the Singapore Society of Architects as the recognised authority in matters architectural at Singapore.

It may be complained that little has yet been achieved, but I would recognise this initial and valuable pioneer spade work in unprospected land, which has been undertaken and carried out by the Committees and officers of the Society. The preparation of the new rules was a task of considerable magnitude and, in my opinion, reflects great credit upon those engaged upon it.

I would like to commend the efforts of the Assistant Hon. Secretary in producing the Journal of the Society, which I consider is a very valuable vehicle for the expression of architectural views.

One of the objects of the Society has undoubtedly been achieved during the past year in the facilitating of friendly intercourse between local architects. This, I feel sure, has led to a better understanding and a closer and more amiable association among the members of the profession."

The following officers were elected for the ensuing year:

President: W. Campbell Oman [F.]; Vice-President: Denis Santry; Hon. Secretary: Oscar Wilson; Hon. Treasurer: P. S. Wong. Council (in addition to the foregoing): H. R. Arbenz, A. Gordon [A.], L. Langdon Williams, M.S.A.

NEW DIRECTOR OF THE VICTORIA AND ALBERT MUSEUM.

Mr. Eric R. D. Maclagan, C.B.E., has been appointed to succeed Sir Cecil Harcourt Smith as Director and Secretary of the Victoria and Albert Museum at South Kensington. Mr. Maclagan has been on the South Kensington staff since 1905 and Deputy Keeper of the Department of Architecture and Sculpture since 1921. During the war Mr. Maclagan was attached to the Foreign Office and later to the Ministry of Information, and he was later appointed head of the Bureau in Paris. In 1919 he was attached to the Press Section of the British Peace Delegation in Paris. He is an Officer de l'Instruction Publique (France); and was one of the Secretaries of the English Section at the Congrès d'Histoire de l'Art in Paris in 1921. Mr. Maclagan has travelled in Western and Central Europe and has a considerable acquaintance with Continental museums and their directors. He has contributed papers to the *Burlington Magazine* and the *Journal of the Society of Antiquaries*, mostly on ivories, on which he is an authority. He is the son of Dr. Maclagan, late Archbishop of York. As an old member of the South Kensington staff Mr. Maclagan's appointment has been especially welcomed by his colleagues.

Obituary

E. SWINFEN HARRIS [F.].

Some three weeks ago, 28 May, the death of Edward Swinfen Harris, F.R.I.B.A., retired, took place at his residence, Stony Stratford, Bucks, after a long and at times painful illness.

Born in July 1841, at the old Vicarage house, Stony Stratford, the son of a well-known local solicitor, he lived, practised and died in his native town. Edward Swinfen Harris showed at an early age his fondness for and his ability in the profession he chose and loved, and, if I may say so, adorned in his own quiet way.

Articled, so his son tells me, to a Mr. Cram, he soon struck out for himself, sharing London offices with the late Clement Dowling and F. Richard Farrow, F.R.I.B.A., but working almost entirely at Stony Stratford. It was in these early days that his best and most vigorous work was designed and executed, consisting chiefly of churches and domestic work erected in his native county of Buckingham and in Oxford, Bedford and Dorset and the West.

He was appointed about 1880 to the County Surveyorship of North Bucks, which position he held for many years, serving the County Authority with considerable distinction.

It is during this period that the writer became his only pupil, and what this pupilage was to both master and pupil is reflected in the fact that a friendship was formed which lasted for life. As to the writer so it was with all who had the pleasure of knowing Edward Swinfen Harris. A man ever ready to extend counsel and advice, one who being an enthusiast had a way about him of creating enthusiasm in others.

A great reader and traveller, a strenuous worker, an archaeologist and herald of no mean degree, a delightful companion, a lover of everything connected with the Gothic style is the best description in few words of the man as I knew him.

Among his chief works are a mansion and vicarage at Maids Moreton, houses in Buckingham and Stony Stratford, additions to Tickford Abbey, two very fine houses influenced by French work at Newport Pagnell, and a charming residence on Lake Windermere, and many additions to the churches around Stony Stratford.

A. HERON RYAN TENISON [F.]

NOTES FROM THE MINUTES OF THE COUNCIL MEETING, 23 JUNE 1924.

ARCHITECTS AND BUILDERS.

The Practice Standing Committee were authorised to arrange for periodical meetings of an informal character between representative architects and builders to discuss matters of interest to both.

THE GLAZING OF WINDOWS IN ANCIENT BUILDINGS.

The Art Standing Committee were authorised to appoint two members to represent the R.I.B.A. at a Conference summoned by the Society for the Protection of Ancient Buildings to discuss the glazing of windows in

ancient buildings, particularly with regard to the following points:—

1. The repair and protection of ancient glass.
2. To discuss and attempt to arrive at some general conclusion with regard to putting new stained glass into old windows.

DURATION OF SESSION.

Under the provisions of By-Law 56 it was Resolved that the Session 1923-1924 be prolonged from 30 June 1924 until 2 November 1924.

ROYAL COMMISSION ON FIRE BRIGADES AND FIRE PREVENTION.

It was decided to notify the Home Office that the R.I.B.A. and its Allied Societies are in general agreement with the recommendations of the Royal Commission on Fire Brigades and Fire Prevention.

PROFESSIONAL CONDUCT.

Two members were censured for professional advertisement by means of circulars.

INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Executive Committee for the Congress desire to draw attention to the exhibition of work of Schools of Architecture which will be held in connection with the Congress. About fifty schools in Great Britain, the British Dominions and foreign countries will participate, and in view of the large number of exhibits it has been found necessary to obtain the use of Devonshire House and Grosvenor House, in addition to the galleries of the R.I.B.A. The Exhibition will be a remarkable example of the work done in Schools of Architecture all over the world and should prove of very great interest to all architects.

In Devonshire House, Piccadilly, there will be exhibits from the schools in Great Britain and the British Dominions, together with a selection of drawings prepared by R.I.B.A. prize-winners. While in Grosvenor House the work of schools abroad will be shown.

The R.I.B.A. galleries will contain a selection of work done at the British and French schools and the American Academy at Rome, and there will also be an exhibition of educational books and equipment.

The exhibition will be open from 28 July to 2 August inclusive from 11 a.m. to 9 p.m. daily.

Tickets of membership of the Congress, price 10s. 6d., to include admission to the exhibition, catalogues, and a copy of the Congress Book of Proceedings, may be obtained from the Secretary, Board of Architectural Education, 9 Conduit Street.

Notices

ELECTION OF MEMBERS, 1 DECEMBER 1924.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 1 December 1924, they should send the necessary nomination forms to the Secretary not later than 4 October.

EXHIBITION OF ORIGINAL DRAWINGS BY SIR CHARLES BARRY AND JAMES BROOKS.

An exhibition of perspective and working drawings of the architectural works of James Brooks, including his competition drawings of Liverpool Cathedral, and of the Houses of Parliament by Sir Charles Barry, which have recently come into the possession of the Institute, is on view in the Gallery of the R.I.B.A. until the 16 July, between the hours of 10 and 6 p.m. (Saturday 1 p.m.).

The Examinations

INTERMEDIATE.

The Intermediate Examination, qualifying for registration as Student R.I.B.A., was held in London and Leeds from 23 to 29 May. Of the 65 candidates who presented themselves, 26 passed and 39 were relegated. The successful candidates were as follows, the names being given in order of merit as placed by the Examiners:

- THRASHER: WILLIAM JAMES [P., 1923], 18, Frayne Road, Ashton Park, Bristol.
 SINNING: WILLIAM GEORGE [P., 1919], 5, Bayne Road, Beckingham, S.E.26.
 WYKES: HERBERT TOM [P., 1922], 53, Ffordd Estyn, Garden Village, near Wrexham.
 BUTTON: FREDERICK CHARLES [P., 1924], 5, St. Hilda Road, Folkstone.
 DICKETTS: HARRY JAMES [P., 1921], 24, Fiveash Road, Northfleet, Kent.
 TEMPEST: BENJAMIN STANLEY [P., 1923], 56, Station Road, Harrow, Middlesex.
 SAUNDERS: GEORGE SLEITH [P., 1921], 38, Louis Street, Chapeltown, Leeds.
 CARTER: PETER GEORGE JEFFREY [P., 1922], The Red Cottage, Peppard Road, Caversham.
 WALKER: REGINALD VICTOR [P., 1920], 34, Wilmount Street, Woolwich, S.E.18.
 DOLMAN: FRANK LIONEL JAMES [P., 1922], 'Crest House,' Putney Bridge Road, S.W.15.
 SNAILUM: TERENCE WALTER [P., 1923], 46, Wingfield Road, Trowbridge, Wilts.
 GARNETT: GEORGE [P., 1922], 15, Parkfield Street, Whitworth Park, Manchester.
 DRIVER: SAMUEL ROLAND [P., 1923], 20, Richmond Mount, Headingley, Leeds.
 REID: HERBERT JAMES [P., 1922], 3, Baldovan Mount, Harehills, Leeds.
 ACTON: GEORGE RAYMOND [P., 1915], 154, Bath Road, Worcester.
 APPLEGATH: THOMAS WILLIAM [P., 1920], 7, Cromwell Road, Teddington, Middlesex.
 BROWN: HENRY [P., 1920], 18, Central Road, Blackpool.
 CHIPPINDALE: FRANK [P., 1921], 10, Ash Grove, Otley, Yorks.
 CORLETT: WILFRED SHIMMIN [P., 1922], 14, Christchurch Road, Streatham Hill, S.W.2.

- DAVENPORT: NORAH EMILY [P., 1921], 37, Queen's Gate, S.W.7.
 GLOVER: ARCHIBALD WILLIAM [P., 1920], 48, Bertram Road, Manningham, Bradford.
 HARRISON: FREDERICK CLAUDE SMITH [P., 1914], Ash Road, Quebec, Co. Durham.
 HASKINS: ALLEN DANIEL AITKEN [P., 1920], 16, Sampson Road, Sparkbrook, Birmingham.
 PITTER: GEOFFREY WILLIAM KNOWLES [P., 1921], c/o Cecil H. Hignett, Esq., Croft Lane, Norton, Letchworth, Herts.
 RANDLE: FREDERIC LIONEL [P., 1923], 76, Vicarage Road, Smethwick, Staffs.
 STEWARD-SMITH: ERIC [P., 1920], 76, Limhurst Road, Reading, Berks.

THE FINAL AND SPECIAL.

The Final and Special Examinations, qualifying for candidature as Associate R.I.B.A., were held in London from 12 to 19 June. Of the 35 candidates admitted (six of whom took Part I only, and one, Part II only, having elected, in accordance with the regulations, to take the Examination in two parts) 13 passed (two in Part I only) and the remaining 22 were relegated. The successful candidates are as follows:

- BHEDWAR: CAVASP KAIKHUSHRU [Special], Lucas Square, 66, Hampstead Way, N.W.
 BLACKBURN: STANLEY LANPHER [S., 1922], 16, Endsleigh Street, W.C.1.
 BLAKE: JOHN PATRICK [Special], Norvic, Hibernia Road, Hounslow, W.
 BRIGHTIFF: CHARLES HENRY [S., 1901], 6, Rutland Park Mansions, Cricklewood, N.W.2.
 CAMPBELL: ARCHIBALD ALAISTAIR VIVIAN [Special], 2, Lansdowne Place, Brunswick Square, W.C.1.
 CARELESS: SEFTON STOCKFORD [Special], 38, Duckshill, Northwood, Middlesex.
 COBB: ROBERT STANLEY [Special], 24, Chinbrook Road, Grove Park, S.W.
 EVE: CECIL GEORGE WILLIAM [S., 1923], Netherleigh, South Nutfield, Surrey.
 GEESON: ALFRED GODWIN [Special], 37, Hinckley Road, Leicester.
 REILLY: ERIC [Special], Ministry of Finance, Works Department, 118, Royal Avenue, Belfast.
 WILSON: JAMES MOLLISON [Special], Director, Public Works Department, Iraq, Baghdad.
 BHUTA: GOPALJI MULJI [S., 1924], 50, Highbury New Park, N.5. (Passed in Part I only).
 SHARMA: PURSHOTTAM LAL [S., 1924], 50, Highbury New Park, N.5. (Passed in Part I only).

Competitions

ALDERSHOT WAR MEMORIAL COMPETITION.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A., and that the invitation to submit designs is extended to Contractors and Monumental Masons only. Members and Licentiates are advised to take no part in the Competition and to refrain from co-operating with or assisting Contractors and Monumental Masons in the preparation of designs.

Competitions (contd.)

BEXHILL: EXTENSION TO TOWN HALL.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

HARROGATE: INFIRMARY EXTENSION.

Apply to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate. Deposit, £2 2s. Closing date for receiving designs, 30 September, 1924. Mr. S. D. Kitson, F.S.A. [F.], appointed Assessor. Conditions approved by the Competitions Committee.

GLASGOW: HIGH SCHOOL PAVILION.

Confined to former pupils of the High School of Glasgow. Apply to Mr. Hugh R. Buchanan, Hon. Secretary, High School of Glasgow War Memorial Committee, 172, St. Vincent Street, Glasgow. Closing date for receiving designs, 30 September, 1924. Mr. John Keppie, A.R.S.A. [F.], Assessor.

CAMBRAI AND SOISSONS: DESIGNS FOR MEMORIAL TO THE MISSING.

Apply to the Secretary (Works), Imperial War Graves Commission, 82, Baker Street, W.1. Conditions approved by the Competitions Committee.

Members' Column

APPOINTMENTS WANTED.

APPOINTMENT wanted as Clerk of Works. Good draughtsman. Used to first-class works. References.—Reply Box 2824, c/o Secretary R.I.B.A., 9, Conduit Street, W.1.

JUNIOR Assistant, public school, 3 years' articles and college; recent experience in first-class London office, passed R.I.B.A. inter. Requires position in good London office in order to acquire experience for the final.—F. Glanville Goodin, 36 Western Elms Avenue, Reading.

CLERK OF WORKS: A.R.I.B.A., aged 50, desires such a position in or near London.—Box 4724, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECTURAL Engineer of very large experience desires work, temporary or permanent, anywhere. Special qualifications in geology, mining, drainage, underpinning and shoring, ventilation and heating, foundations, dilapidations, building and land surveying, also levelling. Highest references. Willing to take charge of job.—Apply Box 8322, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

WORKING ARRANGEMENT ON MUTUAL TERMS.

LICENTIAE R.I.B.A. London, close to West End, retired, work in hand, desires to meet experienced Architect for working arrangement on mutual terms. Good opportunity and office accommodation.—Apply Box 7724, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENTS VACANT.

ASSISTANT ARCHITECT FOR WORKS DEPARTMENT OF THE CHINESE CUSTOMS SERVICE AT SHANGHAI.

CANDIDATES should be Associates of the Royal Institute of British Architects, about 28 years of age, unmarried, and with a good knowledge of reinforced concrete design and construction and with some responsible work to their credit.

The terms offered are: Salary: Hk. Tls 350 a month, increasing by Hk. Tls. 50 a month for every two years' service in China to a maximum of Hk. Tls. 360. (The Hk. Tl. may be considered to be worth normally 3s., but its present value is about 3s. 7d.) House allowance, Hk. Tls. 50 a month; personal allowance, Hk. Tls. 3 a day, when away from headquarters, and free medical attendance. First-class passage paid and £50 travelling expenses.—Reply Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSISTANTS (three) required by the Government of Hong Kong for service in the architectural office of the Public Works Department for a period of three years with possible permanency. Salary £460, rising by annual increments of £20 to £500 a year, and thence (if appointment is made permanent) to £950 a year, payable locally in dollars at the Government rate of exchange, which is at present fixed at 2s. to the dollar. In addition, a strictly temporary exchange allowance of 20 per cent. of salary is at present paid. Candidates, unmarried, 24 to 32 years of age, must be duly qualified Architects' Assistants and Associates of the R.I.B.A., should be experienced in design and the preparation of working drawings, details and specifications, and have some knowledge of quantities. Experience in the design and erection of steel framed buildings and a working knowledge of reinforced concrete is desirable. Apply at once by letter, stating age, qualifications, and experience, to the Crown Agents for the Colonies, 4 Millbank, Westminster, S.W.1, quoting M/12919.

ROOMS TO LET.

VISITORS to Wembley.—Rooms to let by architect's widow in W.C. district. Clean and comfortable. Bed and breakfast. Electric Light. Bathroom. Well recommended by architects and others.—Reply Box 1425, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes XXI

SESSION 1923-1924.

At a Special General Meeting held on Monday, 30 June 1924, at 4.30 p.m., Major Harry Barnes, Vice-President, in the chair. The attendance book was signed by 14 Fellows (including 2 members of the Council), 3 Associates, and 1 Licentiate.

The discussion on Mr. C. A. Daubney's paper on "The Proposed Reform of the London Building Law," read at the General Meeting on 23 June, was resumed.

On the motion of Mr. H. D. Searles-Wood [F.], Chairman of the London Building Acts Committee, seconded by Mr. Delissa Joseph [F.], a vote of thanks to Mr. Daubney was passed by acclamation. The following members took part in the discussion: Mr. Horace Cubitt [A.], Sir Henry Tanner [F.], Mr. Arthur Keen [F.], Mr. W. E. Watson [F.], Mr. W. R. Davidge [F.].

Mr. Daubney having briefly responded, the proceedings terminated at 6 p.m.

Minutes XXII

SESSION 1923-1924.

At a Special General Meeting held on Monday, 7 July 1924, at 5.30 p.m., Mr. J. Alfred Gotch, President, in the chair. The attendance book was signed by 72 Fellows (including 27 members of the Council) and 58 Associates (including five members of the Council).

The minutes of the Special General Meeting, held on 17 June 1924, having been published in the JOURNAL, were taken as read, confirmed, and signed by the Chairman.

The following members, attending for the first time since their election, were formally admitted by the President: F. A. Richards, Fellow and G. L. Broadbent, W. H. Eales, Geoffrey Morland and G. A. K. Robertson, Associates.

The Secretary read the report of the postcard poll of members on the resolutions passed at the Special General Meeting on 17 June, indicating that 1,712 members had voted in favour of the resolutions and 267 against.

The President having moved from the chair that the resolutions passed at the Special General Meeting on 17 June be confirmed, a discussion ensued in which Professor A. Beresford Pite [F.] and Major H. C. Corlette [F.] took part. The resolution of confirmation was then put to the vote and carried with one dissentient.

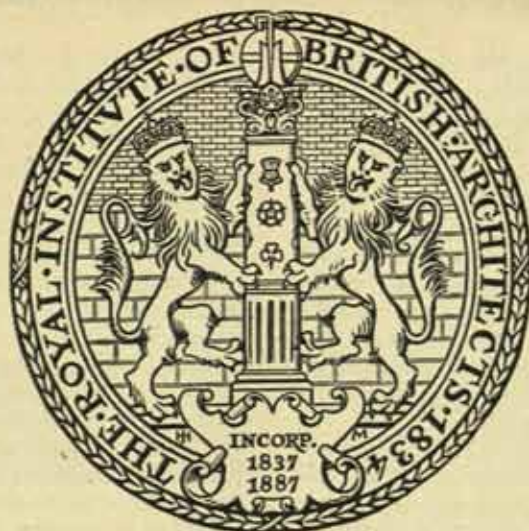
On the motion of Mr. George Hubbard [F.], seconded by Mr. Butler Wilson [F.], a hearty vote of thanks was passed in favour of the President for his conduct of affairs during the difficult proceedings of the session which had now been brought to so successful a conclusion.

The meeting terminated at 5.45 p.m.



MAGDALEN TOWER, OXFORD

SKETCH MADE BY MR. JOHN KEPPIE, A.R.S.A. [F.], DURING THE BRITISH ARCHITECTS' CONFERENCE AT OXFORD



The First International Congress on Architectural Education

BY MAURICE E. WEBB [F.], D.S.O., CHAIRMAN OF THE EXECUTIVE COMMITTEE OF THE CONGRESS

There are nine and sixty ways of constructing tribal lays,
And every single one of them is right.

—RUDYARD KIPLING.

WHEN Mr. Kipling wrote these lines I think he must have seen a vision of this Congress, and the assembly of such diverse intellects within our walls as MM. Girault and Defrasse of France, Professors Emerson and Bosworth of America, Professor Ostberg of Sweden, Dr. Slothouwer of Holland, Professor Achiardi of Italy, Professor Stabell of Norway, Professors Atkinson, Reilly, Richardson, Lethaby, Pite and McConnell of the British Empire, who, amongst many others, assisted (sometimes quite vehemently) in elucidating the problems which face the educationist.

That the Congress was a success is undisputed, and well it might be, considering that the Prince of Wales and the Duke of Connaught gave their patronage to it on behalf of England, and that it was supported by Schools of Architecture throughout the world. Eighteen foreign nations and nearly all the British Dominions sent delegates to take part, and also sent examples of their students' work to the three exhibitions which were held in our own Galleries, Devonshire House and Grosvenor House. We trust that some measure of compensation for the hard work which our friends from abroad gave to the serious task of the Congress

was provided by the hospitality which was extended to them during their all-too-brief visit to this country. The visits to Cambridge, Greenwich, Wembley and the City churches, though not directly connected with the subject matter of the Congress, were designed to give those who had not visited England before a little insight into our national life, and also to provide opportunities of meeting for informal discussion. These were possibly as valuable to individuals as the more formal meetings during which Papers were read and speeches made.

The recent session of the R.I.B.A. has been memorable for two events, at first sight unconnected, but not really so. First, the successful issue of the movement towards unity within the profession in England, and, second, the gathering of the nations at the R.I.B.A. for the discussion of the best way to educate their architects. Both have only been made possible by a new spirit of goodwill which the younger generation is determined to foster as the only possible antidote to war. That spirit has wiped out our own differences and has led directly to a seeking after knowledge of what other countries are doing in educating the generation which is now growing to manhood. It was, I think, felt instinctively that the old parochial squabbles amongst ourselves about styles and manners of architecture, about which our grandfathers fought with each other, often bitterly, are out of place in this

modern world. We want to get to the root of things. Not the style but the meaning of things. We want to learn how other nations teach architecture to their students. Is it to be a cosmopolitan teaching with nationality sunk in the general principles which govern the planning of buildings the world over? Is it to be an abandonment of the past and a search after new principles to fit new materials and new methods of life, or is it to be an attempt to fit new materials and new methods to the ancient national styles of building? Is design to follow construction or is construction to dictate design? Is an architect to be a bricklayer or stone mason first and a designer of buildings afterwards, or vice versa?

These were some of the problems which the subjects for discussion opened up. Many and diverse were the opinions expressed upon them, and before the book of the proceedings is available for reading at leisure it is impossible to say how far the Congress has contributed to the solution of any one of them.

Certain facts do, however, stand out in very clear perspective, and I feel that it is not too early to enumerate them now.

1. The school system of teaching architecture appears to have achieved a firm footing in every civilised country in the world, as evidenced by every speaker, and by the work of students from fifty different schools from all over the world exhibited in our exhibition.

2. Speaker after speaker acknowledged the debt the schools owe to France for the logical teaching of design which they have imparted to students of every nation at the Beaux Arts.

3. Without the impetus given by France to a regularised systematic and logical training in planning and design, the school system as we now know it would not exist. The Americans were the first people to seize upon it, and build upon it a system of their own. Now they are independent, and are building up a national architecture out of their opportunities with the aid of students trained no longer in France but in their own schools.

4. In England our own schools are beginning to justify their existence by the success of their students, but the competition with the old system of pupilage and the hold which this somewhat haphazard system of training still retains in every part of the country except London and Liverpool is acting as a heavy drag upon the schools.

5. In our Dominions the schools are making headway and are much in the position of our English

schools, with this important exception, that opportunities abound for the erection by their students in the future of great buildings untrammelled by convention. The schools there have the opportunity which America took some twenty or thirty years ago.

6. The European countries seem like ourselves to be going through a transition stage, and to be trying in some cases to found a new style on new conditions, and in others to follow at all costs an old tradition and force it to fit our modern needs, but all are endeavouring to give their students the best education they can, and to give every man a chance to learn what can be taught him of the art and science of Architecture.

7. There can, I think, be no doubt in the minds of all those who took the trouble to see and digest the wonderful exhibition of students' work at this Congress, or who listened to the enthusiastic discussions in our Meeting Room, that the school system of training has come to stay. There *can* be question, there *was* question, and there *will be* question as to the amount of practical office training, work on actual buildings, and so forth, which should follow, accompany, or precede a school course, but as to the desirability of a systematic and regular school training as part, at least, of a student's career we heard no dissentient voice. The bog of undiluted pupilage has, I believe, been laid for ever.

8. The result of this Congress will be, as far as English architects are concerned, to make everyone who is taking pupils think very seriously whether he is giving his pupils the very best chance they can have in life by denying them the schools in whole or in part.

The important person is the student who has his life to live, and not the master who has already lived the best part of it.

That is the main lesson of the Congress as I read it.

We ought all to be grateful to those who came great distances to emphasise the importance which a regularised system of training bears upon the future of the Art of Architecture and the Practice of Building in every land. It only remains to add that the French representatives have asked for a complete report of the Papers and discussions, which they intend to translate into French and issue to French architects, and we have asked for permission to retain for a year the great bulk of the students' drawings shown in the Exhibition for circulation amongst the English schools. (I should like this privilege to be extended to our Dominions if that is possible and they wish it.) These are two facts which encourage one to believe that already the work of this Congress is bearing good fruit.

Architectural Education in the Present in England*

BY W. CURTIS GREEN [F.], A.R.A.

I WILL not waste the few minutes allotted to me in apologies for having undertaken the task of speaking on the present state of architectural education in this country. It is obvious that no single man is competent to deal adequately with such a task. I was asked, and consented, to do so only because for the time being I am Chairman of the Board of Architectural Education. At the outset I must make it clear that, while I am here in that capacity, I do not claim to be the mouthpiece of that distinguished body. Education is many-sided, and I believe that the Board who is responsible for it in the British Isles and overseas, under the jealous and affectionate eye of the Council, is representative of its varied aspects. I speak as one of the younger men in the presence of many of much wider experience than myself. I speak, too, as a practising architect, with none of the authority of a professor. It is to the professors and teachers of architecture that I look for the elucidation of the subject in the discussion that will follow these papers introducing it.

We heard yesterday from Mr. Waterhouse and other speakers of architectural education of the past; the discussion was designed to pave the way for the investigation of the present, in order that we may to-morrow prepare for better things in the future. The distinguished representatives of sister nations will not misunderstand me when I say that the Congress was conceived for selfish reasons—namely, to tell them where we are, and take counsel with them as to how we can better serve the art that not only affects the welfare of the State, but also unites us to them.

The present is a time of extraordinary interest and of development in architectural education; forces are at work, which, as the younger men come into their own, will profoundly affect our thought and achievement. I do not wish to be misunderstood; I do not predict super-architects. It is impossible to conceive higher ideals than those that have been borne aloft by our forbears, or than those held by the leaders that we are proud to follow to-day. I do not anticipate greater achievement than theirs. What I foresee is that for which the professors and masters in the Schools are working, fostered and helped by the Board of Architectural Education—namely, the raising of the general standard and general understanding of architecture.

For 60 years there has been an examination for the Associateship of the Institute, and for 42 years that examination has been compulsory. For 20 years the Board, established by men whose names are honoured in this country, has been in charge of the system. We

are to-day in a transition stage; many students following the old road as articled pupils, getting such school training as may be available outside their office hours. There is no control over the quality or numbers that enter the profession in this way. We have at present no means of guiding their work other than by the examination system. You have heard of the faults and virtues of this system; they are in the main those common to any other that has as its immediate object the passing of examinations. It is, I think, true that it is now unsafe for any young architect to neglect to obtain the A.R.I.B.A. His livelihood may depend upon his holding this recognised qualification.

These students and the examinations to which they submit themselves are one of the concerns of the Board; the examinations themselves are the subject of constant supervision and improvement; the impossibility of dealing adequately with architecture by examination is fully recognised. Any stereotyped system tends to mediocrity and encourages cramming; the use of books in wrong ways, and in the early impressionable years, creates a scale of wrong values in the mind of the student.

Such virtue as remains in the apprenticeship system lies with the master, aided by outside classes. Unfortunately, the rush of modern practice makes the personal supervision of the principal practically impossible, or very rare. An apprentice is left to pick up what he can from the assistants in the office. He may see a great many fine working drawings made, and learn the routine of an office. He may see very little of specifications and kindred matters. He sees the results of his master's talent and experience, but learns little or nothing of the principles or theory that have gone to the making of them. He becomes the follower and carries on the tradition of a man and his work rather than of architecture in the wider sense.

The old system is unfortunately still favoured for financial reasons by many architects who sacrifice the future architect to the immediately useful draughtsman.

The new factor in the situation is the School of Architecture either attached to a university, a school of art, or independent of either.

There are at the present time seven such schools having a full five years' course of study, the later years combining some office training; the completion of the course to the satisfaction of the school authorities and of the Institute, who are represented by two external examiners, together with the passing of an examination in Professional Practice, gives the student exemption from the Institute examinations, and he becomes an Associate of the Institute.

* A Paper read at the Congress on 30 July

There are sixteen schools with exemption from the Institute intermediate examination. The number of students recently in the schools were: First year, 189; second year, 217; third year, 131; fourth year, 99; fifth year, 50—a total of 686. These schools are situated at the great centres of population and are gradually covering not only the British Isles, but the dominions overseas. They are new, and they are young. They show the qualities of their condition, but they have, I believe, come to stay. One of the earliest pioneers of the schools, Professor Reilly, who has devoted the best years of his life to the founding and building up of the school system in general and the Liverpool School in particular, is of the opinion that it is a little early to pull them up by the roots to see how they are growing, or to expect much fruit from them; I agree that the tree must be allowed time to establish its roots, but the fruit is not by any means negligible. It may be seen, for instance, in some students who have in recent years returned from the British School at Rome. The winners of this blue ribbon have without exception been products of the schools. It may be seen, too, in the results of recent competitions, notably in that for the Holt building at Liverpool. I speak for myself, and I believe for the Board, in expressing the profoundest belief in these schools and in their future. The Board has recently appointed some of its members to make periodic visits to the schools, to take counsel with the staffs and with those in authority as to how their needs and those of architecture may be best served, having regard to the locality and the students. The object is to help the schools in their special difficulties, not to standardise them. I think we cannot overestimate the value of the freedom that they have achieved by the exemptions granted to them from the examinations, a privilege that will be most jealously watched over by the Board.

The differences between the schools is a notable and valuable fact. We must have some standard of achievement, but it is not desirable that the system should be standardised. We want the teachers of the schools to visit other schools and learn what they can from them. Differences of thought, of ideals, of methods, are as marked in the schools as they are outside them; it is by what has been achieved and not by what has been said that posterity will ultimately value what is now being done.

There are architects who object to the schools: some because they do not understand what they are doing and object to a jargon which has unfortunately been adopted in some few schools when the use of the King's English would have aroused no feeling; others, and these must receive serious consideration, because they regard the schools as too bookish and too theoretic; a few because the old system of apprenticeship was a pleasant source of income and

comfort, and because they do not turn out immediately useful assistants. There was a time when young men left the schools with an exaggerated view of their attainments and value. They obtained a good salary and were found useless for the work for which they were paid. That, I believe, is becoming a thing of the past. A boy entering an office for the first time, unless he is engaged on the preparation of competitive drawings, realises that he is a new boy making a new beginning, his first duty being to get his master's ideas into material shape through the medium of the drawing board, a duty requiring accuracy and patience. On the other hand, the principal is finding that at the end of a year or six months such an assistant is more useful and has a greater grasp of the content and meaning of architecture than has the office-trained man.

An American writer has well said that education does not necessarily teach how to do a thing, but how to make us capable of doing it. In the education of an architect the question is: Are we awakening enough enthusiasm to carry the man through the drudgery to power and to freedom?

In the early impressionable years of a boy's training and development there is, in my mind, no question of where the balance of advantage lies. In the one case he enters an office where he can take no useful part, nor is he capable of understanding the activities or interests of his fellows.

In the other he enters a great school perhaps with 10, 20, 30 or 40 other freshmen. He is set to work with them in an ordered sequence of study, with a mind unconfused by factors and values relevant only to the practising architect's office. He has the healthy competition of students of the same year. The elements of draughtsmanship, design, construction, and history follow in an orderly procession, properly correlated and developed so that he may seize on their meaning and purpose. The strength of the schools lies chiefly in the method of teaching; in the personnel of the staff, who are mostly young and enthusiastic men, all of whom are actively engaged in private practice; and in the fellowship of the students of the same and of the senior years.

The school system at its best, as I have personally seen it at the A.A. at Liverpool, at Manchester, at Bristol, and I hope and believe at many other schools which I have not yet had an opportunity of seeing, is the teaching of architectural design and construction concurrently in stages from the first year to an honours course in the fifth year. It is interesting to note that at Liverpool, where there is an honours course for fifth-year students that can be taken in either design or construction, those who take it in construction produce the best designs.

The method of teaching design has as its origin the great French school. The method adopted is that

of M. Guadet, whose elements and theory of design and composition have been applied with so much success to the great school of modern architecture in the United States of America. It is noticeable that those schools who produce the best results are just those who encourage by lecture and by quick rough small scale sketches the study of design from the first year to the last. Every fortnight a programme is issued for some subject, large or small; the larger the subject the less the detail required; the first sketch is criticised. A number of such studies teach the student the right approach to a problem in design, to read the programme, to seize on the essential factors and to arrange them harmoniously. It is only in the last years that a student works out in detail a design for a building of any size.

Here are to be seen few if any finished designs having initial and fundamental mistakes such as are so often seen in competition work. The students are taught the grammar of the art that they are going to follow, so that they may hope to achieve that harmony of form running throughout each composition, both in plan, section and elevation, that alone entitles the result to the name of architecture. I must say a word about the designs submitted for the Prix de Rome by students during their fourth or fifth year in the School. These designs are the students' unaided efforts. They are not very good, and they are severely criticised. Could you or I have done so well during the fourth or fifth year we were in an office? The standard must be raised by encouraging men of more experience to enter for these valuable prizes.

You can trace at the exhibition a student working his way towards freedom of expression. The schools, quite rightly, I think, take up what may be described as a central position. They regard the classics as the gold standard. The student is taught to look to these, Classical or Gothic, as the forms of utmost perfection. They are shown to be the forms to which we all constantly return, and which, on returning, we always find more perfect than we thought. While he is being taught to delineate these forms he is being taught their application and the methods by which they were built. At the same time he is being lectured to upon the sources of art, and taught to realise the richness of his heritage and his responsibilities as a follower of that art to the life of his own day.

Some of the schools perhaps do not insist enough upon direct contact with the noble forms they hold up to the student, because the school is not in a favourable position to do so. Like the schools in America, they have to fall back to a great extent upon books. I believe the professors of architecture hold the view that the elements of architecture can best be studied from actual buildings, and that composition can best be studied from books; the observation of the one teaching the relation of those parts that the eye can embrace, and of the other the beauties of composition in plan, section and elevation focussed into plates.

Sir Reginald Blomfield in one of his lectures to R.A. students said: "The reading of books will not make architects, his proper study will always be buildings." I do not myself believe that there is any short cut in this matter; the study must be from buildings, and their beauty gradually unfolded to the student by his making his own measured plans, sections and elevations.

It is interesting to note the difference of thought in the different schools; each school is working out its own salvation. Students' work to-day—in spite of the bewilderment that is felt at their lack of enterprise in entering for the great studentships and prizes which were so hotly contested in our own days, a matter, by the way, that is now receiving consideration—is, in my opinion, and I have seen a great deal of it, in a far healthier and more lively state than it has ever before been. The present exhibition speaks for itself. You will see there good draughtsmanship, of different qualities for different purposes: that for the sketch design, that for working drawings, and the finest of all, without which only the rarest genius can produce fine building, fully rendered elevational drawings, sensitive to fine proportions and fine detail. You will see there sane and reasonable design with the glamour of fine tradition behind it. Here and there it will have that touch of freshness which, provided that it has come by way of study, is so delightful. You will see fully worked out constructional drawings for masonry, steel and reinforced concrete.

You will see measured drawings of great buildings, the enthusiastic work of brief vacations and the fine leisurely product of scholarships spent in foreign travel.

You will form your own opinion of what we are doing, and of what we are capable of doing with your assistance, and a corrected vision.

The Congress Exhibition of Students' Drawings

BY H. CHALTON BRADSHAW [4.] (ROME SCHOLAR IN ARCHITECTURE, 1913).

THE exhibitions held last week at Grosvenor and Devonshire Houses in connection with the Congress on Architectural Education have given us for the first time a comprehensive survey of the work of the principal schools of architecture all over the world. The only notable schools not represented were those in Germany.

Perhaps the most striking feature of the Exhibition was the predominance in both American and British sections of the influence of the *Ecole des Beaux Arts*. This does not imply a slavish imitation. It means that up to the present the schools in Britain and America have found that the system of work and methods of study pursued at the French school for over fifty years are superior to any they have so far been able to devise. Naturally there are modifications imposed by differences of condition and outlook, but the basis is the same.

Of the other schools some appear to be mainly conservative—such as the Italian and the Spanish, others are much less concerned with tradition—such as the Dutch and Swedish, some again seem definitely modernist—such as Austria.

One of the great advantages of this exhibition is that it has given critics of the school system in this country a real opportunity of examining the school work in detail. They can now review, in the light of evidence from schools all over the world, their criticism that the school is an "imperfect instrument of education" and that the proper place is the workshop. They have seen how the architects of great building countries such as America are almost exclusively trained in schools, and how the oldest of all—the *Ecole des Beaux Arts*—is not only alive to changing conditions of construction, but is able to apply its teaching to the most elaborate and intricate of modern problems.

The schools themselves can also learn much from each other—in particular the smaller schools should have gained inspiration.

There is, however, one criticism that may be made of an exhibition of this sort. It *does*, though it should not, encourage the production of the "exhibition drawing," a spurious piece of work having often no relationship to the actual state of the student's progress, and sometimes actually misleading as to the value of the course he is following.

A smaller disadvantage is the exhibition of faulty designs which owe their mistakes to the necessity of adhering to an "esquisse" which is not shown. The

"esquisse" method of study is good in itself, but such an exhibition of finished drawings only without explanation is misleading to those who are without experience of school methods.

DEVONSHIRE HOUSE.

The work of the schools in Britain and the Dominions was shown at Devonshire House. There was also on view a selection of the winning designs for R.I.B.A. prizes and studentships from 1838 onwards.

In examining the designs done in the schools one observed a tendency in some schools to cling to established and traditional motives in design, working them out in close reference to historical models, and in others a disposition to discard these which sometimes result in feeble inventions, but more often in refreshing designs justified by new problems and changed conditions.

Some schools are still inclined to be over-elaborate in their large drawings, even in the case of quite a simple building, accentuating their plans with "mosaic" and giving them monumental surroundings for no particular reason that can be seen. Such a treatment is unsound. These conventions have their uses, but there is a right way and a wrong way of employing them, as an intelligent study of the best French drawings shows.

The whole exhibition was in many ways an exhibition of draughtsmanship. There were some beautiful drawings. Some, on the other hand, were really bad and should never have been exhibited. The rush of the school course has too often produced sloppy drawings which will not stand anything like examination. Some had obviously been rescued late in their career by the hand of the master. There was the forced "exhibition drawing"—for example, one was startled to find, on closer examination, that what one had imagined to be the residence of an ambassador on the Riviera was in reality a "dairy farm." Nevertheless, we cannot deny that a fine design demands beautiful draughtsmanship, and the efforts made by the schools to raise the standard in this country are worthy of all praise.

Of the schools themselves the two outstanding were Liverpool and the Architectural Association. Liverpool, under the admirable guidance of Professor Reilly, has reason to be proud of its achievement. The drawings by Mr. Prestwich were well worth exhibition, showing as they do the high standard reached by Liverpool in 1911 before other schools

awoke to the possibilities that were open to them. There were some well worked out designs by Messrs. Welsh, Checkley and Dougill, and some clever pencil sketches by Mr. Fry. The six hour sketches, though arresting in style, were often inadequately thought out. There was an impressive set of drawings by Mr. Gabr which showed the advanced stage of construction that can be reached by students at the end of the fifth year. The work of the school as a whole shows a tendency to design in a particular style based not only on classical orders and classical planning, but on the mode evolved by the architects of the Italian Renaissance from which has descended English and now American architecture. Professor Reilly says, "A very personal mode is not a good thing for the average man." He claims that we have suffered too long from attempts at giving a false individuality to modern buildings by an ignorance of past "motifs."

The Architectural Association illustrated their five-year course by the complete work of one student, Mr. Enthoven. It was an imposing array of drawings. Striking, too, were the designs of Mr. Shephard for the Tite prize (one of the best in recent years) and Messrs. Hyslop and Jellicoe for the Rome Scholarship, and Mr. Pierce's winning design for that prize. Their exhibit was varied and contained more individualistic work than that of any of the other schools. Many will have found it the most attractive section of the exhibition.

Bristol School, in the next room, follows in the footsteps of the A.A., as a daughter should. Their exhibit was of course small, but included some classical compositions which were perhaps the best in the exhibition.

London University work was made attractive by a somewhat dashing style of drawing. The interest of foreground and background, however, sometimes outweighed the interest of the building itself. There is an obvious Beaux-Arts influence both in the planning and general finish of the drawings. Mr. Bardell's design for a school of architecture has a fine plan and is one of the best designs. In the second-year work there were two obvious imitations of the paintings of Mr. Walcot, which seemed to have nothing to do with a school course. The work of this school is improving.

Manchester University was marked by the quietness and restraint of its work, which came as a relief after the attempts to achieve the arresting which too often characterise an exhibition of this sort. The work of Miss Rogers is worthy of mention.

Cardiff Technical College seems to derive more inspiration from contemporary work than from a good library. There was some competent work shown by Mr. Oakley.

Newcastle, Leeds and Sheffield call for no special

comment. They do not seem to have adequate facilities for study.

The Birmingham School showed good drawings. The design subjects were well considered and the solutions were sound. This school has made a promising start.

There were nine drawings from the Cambridge School, which were so bad that one can only suppose that their authors have been advised to give up architecture.

The work of Edinburgh College of Art is disappointing, and what was labelled fourth-year work is no higher in standard than second-year work in the best schools.

The work of Glasgow and Aberdeen is conscientious but inclined to be dull. Here one felt that the drawings did not give an adequate idea of the value of the courses they represent.

Johannesburg when it follows its own local traditions produces the best results. There was a fourth-year design for a theatre which cannot be accepted as serious work.

The work sent by Sydney Technical College and University is satisfactory. There were some good drawings from the Central Technical College, Brisbane. The MacGill University exhibit was disappointing as the fruits of a five-year course. At Toronto University the presentation is often a feeble imitation of the Beaux-Arts style, and many of the plans were wrong in scale and poor in design. The work is, however, better than that of MacGill University.

The Royal Academy is not a school in the ordinary sense of the word, but rather a design club for more advanced students. It exhibited some good designs, but it is a fair criticism that some of them were entirely unrelated to present-day needs.

The exhibition of the work of all these schools enables us to examine the present system of education in detail.

In the vestibule were drawings executed by students for Institute prizes, some of which were done before the schools came into existence. While they show that a similar standard was aimed at, and indeed in some cases reached, they have the very defects which are often supposed to be peculiar to the school system, *i.e.*, pompous draughtsmanship, avoidance of constructional detail and form. In point of fact there were actually among the drawings produced in the schools some which exhibit an advanced standard in construction never reached, so far as one can see, by students of pre-school days. The teaching of construction is obviously an integral part of the school curricula and goes hand in hand with the teaching of design.

In conclusion it must be pointed out that there are schools enjoying power to exempt from the

Institute examinations which they seem unable to justify. This state of things calls for careful enquiry if the standard of architectural education is to be maintained.

One would like to see all Intermediate and Final students, in schools which enjoy exemption, obliged to do a common subject. An exhibition of these designs would enable a comparison of standards to be made and any anomalies checked.

GROSVENOR HOUSE.

It is a pity that this exhibition was only open for the week of the Congress and that it was consequently impossible to examine carefully the interesting work of the foreign schools at Grosvenor House.

Although France was by no means adequately represented, everyone must have been impressed by the design (which won the Chenevard prize) by M. Defrasse for "Une Ile Flottante sur l'Atlantique," shown in a fine imaginative set of drawings. As M. Jausse reminded us in his inspiring Paper at the Congress, the problems which the architect would be more and more called upon to face were constructive problems of increasing audacity and complexity. Here is an attempt to apply the principles of French teaching to such a problem of the future, the construction of a station for hydroplanes with harbour, hangars and hotel, floating in the middle of the Atlantic. The rest of the French exhibit was hardly representative of the great traditions of the Beaux-Arts School.

The American exhibit was the most impressive of all at Grosvenor House for power of design and beauty of draughtsmanship. There is a marked equality in the standard attained by the various schools. It is difficult to pick out any schools for special praise, but mention must be made of the work of the University of Pennsylvania for its good classical designs and its delightful colour studies, of Massachusetts Institute of Technology, Boston, for its archaeological studies and life drawings, and of the Carnegie Institute of Technology, Pittsburg, which

seems to owe more to the genius of Hornbostel and Cass Gilbert than to the influence of the Beaux Arts.

The Technical College, Delft, Holland, sent a collection of drawings of a very different style. Some were arranged in portfolios illustrating the five-year course, which gave a good idea of the thoroughness and soundness of the school.

The work sent by the Royal Academy of Stockholm, Sweden, was stimulating, although their exhibit consisted only of small photographs of drawings. There were no studies of classical architecture so far as one could see throughout the six-year course.

The Norwegian exhibit was interesting and carefully arranged, showing studies in construction and some excellent wooden buildings.

Spain, Italy and Hungary were the most conservative of the countries represented. In the Spanish exhibit there was an interesting restoration of a chapel. While their drawings were good in themselves, the Italians seem to have lost some of the essential qualities of their great tradition.

The drawings sent by the Austrian schools were small and sketchy. Some of the designs were bizarre, although those who know the work of Mr. Erich Mendelsohn will realise that such things are being built. Some were without real architectural interest, but some essentially modern and very simply treated. There were also first and second year drawings of classical details—which might have been done in an English school—they seem to have left little or no impression on the minds of the advanced students, for most of their work is without precedent of any sort. "A Home for a Lover of Art" reminds one of the cubist painting of a "Shipwreck" which became "A Portrait of a Lady" at its next exhibition.

All members of the Institute, and in particular those engaged in teaching, will be very grateful to Mr. Maurice Webb and Mr. H. M. Fletcher for organising such a comprehensive and inspiring exhibition and to the schools for their co-operation which ensured its success.

The Congress Banquet

A BANQUET in connection with the Congress was held at the Hotel Victoria, Charing Cross, on Thursday, 31 July, the President of the Royal Institute (Mr. J. Alfred Gotch) in the chair.

Mr. Gotch, in proposing the toast of "The Progress of Architectural Education," said:

Architectural Education is now so firmly established, owing to its progress in recent years, that its continued progress in the future may be taken for granted, and we can drink this toast with a light heart.

Its success depends in large measure upon the teachers, and to them we owe a deep debt of gratitude, and not only to them, but to our own Board of Architectural Education. I am happy to believe that the instructors take a wide view of their responsibilities, for education is not merely the imparting or acquiring of knowledge, but also the process of sharpening the faculties and of developing innate powers, not to mention the ability to put knowledge to its best uses.

I have little doubt that architectural students, as a rule, will avoid the danger of becoming too learned; of arming themselves too thoroughly against the forces of ignorance and incompetence, thereby rendering themselves liable to share the fate of that unlucky knight who was smothered in his own armour. At the same time, in architecture as in letters, a little learning is a dangerous thing; and if students have an eye to their own interests, they will quaff deeply the draughts held out to them at the schools, drawn, not perhaps from the Pierian spring, but from its counterpart that fertilises the fields of architecture.

I trust they will retain those draughts and not be like the horse of Baron Münchhausen. I do not know whether that nobleman's adventures are read in the present day or not, I never see them on bookstalls, so perhaps you will bear with me while I relate, quite shortly, one of the astonishing incidents recorded by him. He was pursuing his flying enemies into their city, and reached one of the gates close on their heels. Directly the fugitives were inside the warder let down the portcullis, but so swift was the baron that he just managed to enter as the portcullis fell and he felt the wind of it behind his back. His foes were so demoralised that they left him unmolested, and he made his way to the great square, where he watered his horse at the fountain. The horse seemed unusually thirsty and drank on and on, and the baron became aware of a noise of falling water. On looking round he discovered to his surprise that the latter half of his horse was missing; it had been cut off by the portcullis, and consequently as fast as he drank great draughts from the fountain they poured out on the pavement behind. The horse was ultimately mended, but that is another story.

Any misfortune comparable to this I hope all architectural students will be spared, no matter in what country they may be working.

That students in other countries, as well as our own, are working, and working to some purpose, is manifest from the splendid exhibition of their work which is a notable feature of this Conference; and that they have the support of their distinguished countrymen is evident from the welcome presence of so many eminent architects from overseas—a delightful circumstance, and one which prompts the wish that nations could be as closely united in politics as they are in art.

It is my great pleasure to couple the names of three of these gentlemen with this toast: M. Girault, of France, whose singular genius has already been recognised by the Institute in the award of the Gold Medal—I wish I could adequately express to him in his own language the esteem in which he is held, but were I to try to do so, I doubt whether you or he would understand the niceties of my tribute; Mr. Cass Gilbert, from America, one of the most distinguished architects of that great country, which is giving us a lead in modern architecture, and in no more brilliant an example than the great Woolworth Building, of which he was the designer; and thirdly, M. Östberg, of Sweden, whose splendid design for the new Town Hall at Stockholm, recently exhibited at the Institute both by drawings and model, filled us with deep and genuine admiration.

M. Charles Girault (Royal Gold Medallist), speaking in French, in responding said he would like to express the very great pleasure the delegates from France felt at being able to seize the opportunity of attending the Congress. The enlightened views on education which had been put forward in the many admirable Papers by eminent architects and professors of architecture had been of very real interest to all those concerned with architectural education and the betterment of architecture in the future. He was sure they had all reaped valuable ideas from the Congress, and he anticipated that the views put forward would have a considerable effect in improving the methods of architectural education. The education of the architect was a matter of very great importance to the life of a country. Different climate, different customs, different social states all affected architecture, but so long as the great and abiding principles of the art could be made to serve as a basis for the study of the architecture of the country in which the architect lived and practised, the different styles of architecture did not affect their merit or quality. It had been asserted in some quarters that too much attention was being devoted to archæology and ancient architecture, but in his opinion

the beautiful architecture of mediæval and ancient times should be studied by all students of architecture. In considering the materials to be used in a building, they should take into account the climate of the place in which it was to be built, the ways of the people and their temperament; all these and many other points should receive attention in the endeavour to solve logically the problems which had throughout the ages confronted mankind. Copying the methods of one country in another to which they were unsuited, without knowing the traditions and customs of the country in which the methods of building originated, was not only illogical but would never produce a building which would be the admiration of future generations. It was necessary that students of architecture should be familiar with the best examples of past ages, but that did not mean that those masterpieces should be servilely copied; students should apply themselves to the gaining of a knowledge of how problems of planning and elevation were solved by the great masters of the art of architecture who had gone before. Past generations had left imperishable monuments to witness to their ability, and these buildings were also records of the history and customs of their time which deserved the closest study, for all architecture reflected the age in which it was evolved. Architects of the present should not allow themselves to be too much swayed by the popular demand, but should insist on the laws of proportion and hygiene being followed so that buildings would be pleasant and healthy habitations. The great shortage of small dwelling houses practically all over the world, and the demand of the workers for better accommodation, made it necessary that the study of architecture should more than ever concentrate on the designing and planning of small houses. The French delegates had been very much impressed by the enormous progress in this direction which had been made by English architects, and had inspected some of the housing schemes in this country with unmixed admiration; it was therefore perhaps unnecessary to emphasise this point to their English colleagues, who had given a lead to the world in the design of working-class houses, but he commended the subject for the special study of architects in countries where so much attention had not been given to the housing question as it had in this country.

Mr. Cass Gilbert, Honorary Corresponding Member, who also responded, said architecture was the recordance of civilisation—it was, in fact, the recordance of life itself. It was always of its own time. It might sometimes try to imitate, but it could not do so successfully because of the fact that the conditions were always different in every age. Architecture reflected the conditions and civilisation of the age in which it existed. Whatever the teachers of the present or their successors taught, the architects

of the future would, consciously or unconsciously, record indelibly the civilisation of the age in which they lived. It was said of Solomon that he was the wisest of men, not the most learned. Therefore teach wisdom, teach understanding of the spirit of things, teach understanding of the spirit of the age. It was the spirit they should teach. Let imagination run over if they would, but a trained mind would cover an active imagination and make it more useful for the present and more valuable for the future. It was up to architects of the present to keep burning the torch of the past and pass it on to the eager age of to-morrow. He and the other delegates all felt grateful for the opportunity of attending the Congress, they had all enjoyed the hospitality of the Royal Institute, and they would carry the memory of the Congress as another great occasion in the history of the Royal Institute of British Architects.

Mr. Ragner Ostberg (Sweden), also responding, said the south-east corner of Europe 2,000 years ago was the dwelling place of those who produced the architectural masterpieces of the past; the north-west corner of Europe was then, and was still, the home of the Swedes, and they had endeavoured to assimilate the wonderful culture of the ancient peoples of the south-east. The best of the ancient architecture had now become part and parcel of the architecture of Sweden, where, without copying, they tried to design their buildings with the same feeling for proportion and the same taste as the Greeks. It was to be noted that at the time of the noblest productions of Greek architecture, at the time of the best culture as expressed in buildings and of the foremost exponents of that culture, there did not exist such opportunities for attending architectural schools and receiving architectural training as was to-day considered necessary in the education of an architect. That absence of systematic training must be held to confer an added distinction on those architects of former days and their wonderful works. The Congress had been of very great value to architects all the world over, and it was to be hoped that the mingling together of artists of different countries which it had afforded would be a factor in uniting the peoples in a broader manner.

The toast of "Our Guests, Foreign Countries, and the Dominions of the British Empire" was proposed by Mr. Paul Waterhouse, who said the powers that be had laid upon him what was obviously the most important task of the evening, as would be realised when he said that the Congress represented no less than seventeen Dominions and countries. In referring to architectural education and the arts in France, he said that the French were fortunate in having what we had not got in this country, namely, a Minister—the Minister of Beaux Arts—who did not go out of office

with any party. In the course of one of his typically interesting and witty after-dinner speeches, Mr. Waterhouse read some couplets in which were introduced the names of many of those present, and which had been written, he said, by "someone in his office who left when he came on to the dinner." After addressing the foreign delegates in the French language, he said it was in no artificial parlance of the dining-room but with a very full heart that he asked his English friends present to drink the toast.

In responding, Professor H. K. Stabell (Norway) said, on behalf of the representatives of the nations invited to the Congress, he expressed their most hearty thanks for the hospitality they had received. He would also like to say how valuable the Congress had been in providing an opportunity for hearing the views on architectural education of eminent architects and teachers from so many different countries. The Congress had been very successful, both from the point of view of the lectures, which had been full of interest, and on account of the opportunities it had presented of representatives from different countries discussing amongst themselves the cause they had at heart—the cause of architectural education and the advancement of the art. Those who were fortunate enough to be present at the Congress would go back to their respective countries full of new ideas which he felt sure would leave their mark on modern architecture and on the architecture of the future.

Sir John Sulman said as an Anglo-Australian he felt he need hardly assure them of the loyalty of the Dominions to the Empire—that was amply proved in the late war—but he could and did assure them that whether they were individually members of the Royal Institute or of their local Institutes they were thoroughly loyal to the parent body and endeavoured to follow in its footsteps. There might be some slight differences of opinion or method, and architects in the Dominions occasionally made a forward step on their own account, as, for instance, the obtaining of registration a year or two ago by the Institute of Architects of New South Wales. He felt sure the Royal Institute might rejoice in the activities of the architectural societies overseas. The Congress had been a most remarkable one. He had been away from the Old Country for nearly forty years, with the exception of a brief visit, and he saw great changes. He thanked them on behalf of his comrades in the Dominions for that great and influential gathering the Royal Institute had been able to get together of architects of all nations for the discussion of a most important matter which affected the well-being of the whole profession of architecture. It had been most enlightening and valuable, and he would take away with him many ideas which he hoped he would have the opportunity of spreading in Australia, where they were very keen to

know what was being done in this country. In the matter of architectural education, they in Australia had not developed to the same extent as in this country. They had one or two schools, which were growing, and he hoped when he got back and told them what he had heard at the Congress it would have its effect in improving their methods and awakening a new enthusiasm. One thing that had struck him in the discussions was that although there were differences in opinion on matters of detail there was a keen desire on all sides for the well-being of the profession as a whole, for its greater influence in the world, and especially for the interests of the rising generation who would take their places in the world. The architectural schools had a noble aim in view, and he felt sure the generation which succeeded the present would be the better for it—there would be a gradual progressive movement for the benefit of the profession all over the world. He would like to be greatly daring. At the meeting on the question of amalgamation held at Caxton Hall a few weeks ago the object was the unity of all the architects in Great Britain, but would it not be possible to go a step farther? Would it not be possible for the whole of the architects in the British Empire to be united? Hitherto the great difficulty which had kept them apart had been distance and the time occupied in travelling or sending despatches from one part of the Empire to another, but great developments were taking place. The aeroplane and wireless telephone were already making isolation a thing of the past, and were making both travelling and communication speedier. When the time came, and it would probably not be very far in the future, when travel by aeroplane and communication by wireless telephony were universal, who could tell but what the President of the Royal Institute of British Architects might not be a distinguished architect in Canada or South Africa? Mr. Gotch was the first President of the Royal Institute who did not reside in London, and he congratulated him on the self-sacrifice he had shown in accepting the position and the wisdom of the Council of the Institute in seeking outside London for a President. He accepted the present provincial President as a good augury for the future president from the Dominions.

Professor Wellesley McConnell (Toronto), who also responded, said he represented the first and oldest architectural school in the Empire: his school was nearly forty years old, which of course was not to be compared with the old-established schools of their friends in France, yet they felt in Canada that they had been engaged in University architectural education for a very considerable time. They had all enjoyed and profited by the Congress, and would take back with them to various parts of the world many ideas that would influence the methods of architectural education, and he hoped they would not be leaving without having each left an idea

or two which would be of help to the others present at the meetings.

Professor A. Annoni (Milan) (speaking in Italian), in an eloquent speech, said he wanted to express the wish that architecture would succeed in the task of uniting peoples and that they would be able to meet often for an exchange of views on the ideals which had led to their meeting here.

The President extended an invitation to representatives of other countries to speak.

Mr. Manuel Monasterio (Mexico) said the foundations of the school he represented were Spanish, and in later years they had learned much from the Americans. He believed improvements in the architectural education of the future were assured.

Professor Lallerstedt (Sweden) speaking as representative of the Ecole Polytechnique of Stockholm and in the name of the Ecole des Beaux-Arts of that city, said sound architecture rested upon the foundation of a good and sound education, and he was firmly convinced that the Congress which had just terminated its task would prove a valuable contribution to such foundation.

Mr. P. M. Otano (Spain) expressed his thanks to his confrères in the Royal Institute for their cordial hospitality.

Mr. William Boring (U.S.A.) said that, as official representative of the American Institute of Architects, in the absence of Mr. Wade, he presented to the company the greetings of the American Institute of Architects, which was founded upon the Institute's ideals.

Sir Reginald Blomfield, R.A. (in proposing the health of the President) said: Sir John Sulman has congratulated Mr. Gotch on being the first President of the R.I.B.A. to come from the provinces and not from London. I would carry these congratulations further. As we all know, for about forty years the R.I.B.A. has been split from top to bottom on the question of Registration. Just ten years ago, when I had the honour to occupy the place now held so well by Mr. Gotch, we came to a settlement carried by a large majority, but the war came within six weeks of that settlement and everything had to begin again. Now what seemed likely to be an incurable malady has been healed. The whole body of architects is again united in the R.I.B.A., and we owe this happy issue very largely to the tact, the common sense, the patience and the single-minded honesty of purpose of our President, Mr. Gotch.

I give you, my Lords, Ladies and Gentlemen, the health of Mr. Gotch, President of the R.I.B.A., one of the best of the long line of distinguished men who have filled that honourable and arduous position.

The Rt. Hon. the Earl of Crawford and Balcarres, seconding the health of the President, said that, as a provincial himself, he was delighted that a fellow-provincial had brought the Institute of Architects into such a flourishing condition.

The President briefly responded.

LIST OF THOSE PRESENT.

Mr. T. C. Agutter, Professor Commendatore Ambrogio Annoni, Mr. W. H. Ansell, M.C., Mr. James A. Arnott, Mr. John Begg, Mr. T. P. Bennett, Mr. Ivar Bentsen, Monsieur A. Béard (Président, Société des Architectes Diplômés par le Gouvernement), Sir Reginald Blomfield, R.A., Professor Commendatore Giuseppe Boni, Professor William A. Boring, Mr. A. C. Bossom, Mr. Carl Brummer, Mrs. Carl Brummer, Professor Lionel B. Budden, Mr. A. E. Bullock and Guest, Sir John Burnet, A.R.A., Lieut.-Col. H. P. Cart de Lafontaine, O.B.E., Mrs. F. E. Cart de Lafontaine, Mr. H. L. Child, Monsieur L. M. Cordonnier, Mr. Hector O. Corfiato, Major H. C. Corlette, O.B.E., The Earl of Crawford and Balcarres, K.T., P.C., Mr. W. E. Vernon Crompton, Mr. Alex. Cruickshank and Guest, Mr. Norman Culley, Mrs. Norman Culley, Professor Commendatore Pietro D'Achiardi, Monsieur R. Danis, Mr. Hugh Davies, Mr. W. R. Davies, C.B., Mr. Arthur J. Davis, Mrs. Davis, Mr. E. Guy Dawber, F.S.A., Vice-President R.I.B.A., Monsieur A. Defrasse, Monsieur Defrasse, Jun., Madame Defrasse, Mr. H. Dickinson, Mr. Rudolf Dircks, Professor Franz Drobny, Mr. George Drysdale, Professor W. Emerson, Mrs. Emerson, Mrs. Haven Emerson, Mr. J. Fairlie, Mr. Raul E. Fitte, Mrs. Fitte, Miss M. T. Fitte, Mr. H. M. Fletcher (Hon. Secretary, Board of Architectural Education), Mrs. H. M. Fletcher, Professor E. A. Gardner (Vice-Chancellor of the University of London), Mr. Cass Gilbert, Mrs. Cass Gilbert, Monsieur Charles Girault (Président, Société Centrale des Architectes Français), Madame Girault, Mr. H. S. Goodhart-Rendel (President of the Architectural Association), Mr. J. A. Gotch, F.S.A. (President of the Royal Institute of British Architects), Mr. W. Curtis Green, A.R.A. (Chairman of the Board of Architectural Education), Mrs. Curtis Green, Monsieur A. Guilbert, Mr. Gordon Hake, Mr. Stanley Hamp and Guest, Mr. E. C. Hannen, Mr. Everard J. Haynes (Secretary, Board of Architectural Education), Monsieur Jean Hébrard, Professor A. M. Hind, M.A., Mr. Gordon H. G. Holt, Monsieur Victor Horta, Madame Horta, Mr. G. J. Howling, Monsieur M. L. Jaussely, Mr. Herbert Jeans, Mr. Gilbert Jenkins, Mr. Vladimir Jezek, Mr. H. Martin Kaye, Mr. Arthur Keen (Hon. Secretary, R.I.B.A.), Mr. H. C. de Lafontaine, Professor Erik Lallerstedt, Mr. H. V. Lanchester, Mrs. Lanchester, The Viscount Leverhulme, Mr. Gustaf Linden, Monsieur Albert Louvet, Mr. Ian MacAlister (Secretary, R.I.B.A.), Mrs. MacAlister, Mr. Mervyn Macartney, F.S.A., Professor Wellesley McConnell, Professor Alex. McGibbon, Mr. James McNeill (High Commissioner for the Irish Free State), Mr. Everett V. Meeks, Sen. Antonio Rivas Mercado, Sen. Manuel O. Monasterio, Mr. E. C. P. Monson, Mr. W. G. Newton, M.C., Mr. Dermot O'Brien (President of the Royal Hibernian Academy), Mr. Basil Oliver, Mr. Frank Osler, Professor Ragnar Ostberg, Mr. P. M. Otano, Mrs. Otano, Miss M. M. Otano, Mr. E. J. Partridge (President of the Society of Architects), Dr. E. C. Pearce (Vice-Chancellor of the University of Cambridge), Mr. Sverre Pedersen, Professor A. Beresford Pite, Mr. W. L. Plack, Mr. W. T. Plume, Mr. W. S. Purchon, Professor C. H. Reilly, O.B.E., Mr. H. C. Robbins, Mr. Howard Robertson, Mr. R. Leslie Rollo, Mr. J. T. Saunders and Guest, Professor Antonio Sciortino, Sir Giles Gilbert Scott, R.A., Lady Gilbert Scott, Mr. Brian E. F. Sheehy, Sir John Simpson, K.B.E., Mr. John L. Skinner, Mr. J. Alan Slater, Sir Cecil Harcourt Smith, C.V.O., Mr. M. J. H. Somaké and Guest, Mr. J. C. Squire, Professor Harald K. Stabell, Mr. Arthur Stratton, F.S.A., Mr. Leo S. Sullivan, Sir John Sulman, Mr. John Swarbrick, Sir A. Brumwell Thomas, Miss Thomas, Mr. Edward Thomsen, Monsieur E. Thoumy, Capt. B. S. Townroe, Mr. Jesper Tvede, Dr. Raymond Unwin and Guest, Mr. A. J. Van der Steur, Mr. C. F. A. Voysey (Master of the Art Workers' Guild), Sir Charles Walston, Litt.D., Mr. Edmund Ware, Mr. Edward P. Warren, F.S.A., Mr. Septimus Warwick, Mr. Paul Waterhouse, F.S.A., Major W. E. Watson, Sir Lawrence Weaver, K.B.E., Mr. Maurice E. Webb, D.S.O., M.C. (Chairman, Congress Executive Committee), Mrs. Maurice Webb, Mr. Ernest Wilby, Mr. H. W. Wills, Professor J. Hubert Worthington, Mr. F. R. Yerbury.

Liverpool Cathedral

THE KING'S TRIBUTE TO THE ARCHITECTURE OF THE CATHEDRAL.

On the 19th July, in the presence of the King and Queen, the Bishop of Liverpool consecrated the new Cathedral Church of Liverpool. Previous to the ceremony at the Cathedral, the Mayor of Liverpool tendered the city's welcome to their Majesties at St. George's Hall.

His Majesty, in the course of his speech in reply, in which he referred to the fact that the date was the twentieth anniversary of the day when the late King Edward VII laid the foundation stone of the Cathedral, said :—

It is a fine tribute to the piety, the generosity, and the local patriotism of the city and diocese that, on the 20th anniversary of the day when my dear father laid the foundation stone of the Cathedral, this great and splendid achievement of modern architecture is ready for consecration and use.

The hope which you have expressed that the Cathedral Church of Christ in Liverpool may be worthy of the historic Cathedrals of England will assuredly be realised. Liverpool has risen to the full height of its rare opportunity, and has placed itself on a level with those great merchant towns of the Middle Ages which found the highest expression of their religious aspirations and of their civic pride in the building and adorning of their Cathedral Church.

Neither in its site nor in its architecture need Liverpool Cathedral fear comparison with the masterpieces of past generations. The position chosen dominates the port, and cannot fail to strike the imagination of approaching sailors and travellers with the belief that this great modern trading community—no less than its mediæval fore-runners—desires to “abide under the shadow of the Almighty.”

The Cathedral, moreover, is worthy of its high spiritual purpose. The whole design brings out the grandeur of the architect's conception and the skill with which he has solved the problem of adapting the buildings to the noble objects it has to serve. The necessity of ensuring that a very large congregation should be able to see and hear a preacher introduced into his task a complication which did not trouble the builders of the Middle Ages. Liverpool Cathedral marks a most important stage in the evolution of modern British architecture, since it is the first instance on so magnificent a scale in which the slavish copying of old models

has been eschewed and the Gothic tradition has been freely used and transformed by the modern spirit to minister to the religious needs of the present day.

This Cathedral recalls the great buildings of a past age ; it is planned on a colossal scale, and can be completed only by efforts continued throughout a long series of years. This is the true spirit of the mediæval builders, who felt that they could safely trust the execution of their cherished schemes to the faithful labours of succeeding generations, because what they designed to symbolise, the undying life of the Church, might well be too vast to be accomplished by one generation of men. It is a splendid testimony to the vitality of the Church in Liverpool that they have embarked fearlessly on so noble an enterprise, confident that, although they could not see to the end, the work would not be allowed to languish, but would in due time be carried to completion—“They dreamed not of a perishable home who thus could build.” Their confidence was grounded also on a knowledge of the spirit of their fellow-citizens. It has long been a characteristic of Liverpool that her people have never allowed success in commerce to blind their eyes to those values which are not to be measured in material balances, and that they have given liberally of their wealth to religion, social service, literature, art, and science.

I understand that, when the project of building a Cathedral in Liverpool was first launched, some fear was felt lest it should divert the money and energy so essential for the more ordinary needs of the Church. Actual facts have proved these misgivings to be without foundation ; and the magnitude of the conception has quickened the whole life of the Church and stimulated the activities of the diocese in all directions. I am convinced that the Cathedral, as a centre and expression of the religious aspirations of Liverpool, will be felt as an inspiration and a force for good in every sphere of social and industrial life, and in the entire channel of municipal enterprise.

COURT CIRCULAR.

Knowsley, Prescott, July 19.

The King this evening received Mr. G. Gilbert Scott, architect of Liverpool Cathedral, and conferred upon him the honour of knighthood.

Inigo Jones : Some Surviving Misconceptions

A COMMENTARY ON "INIGO JONES" BY STANLEY C. RAMSEY, THE FIRST VOLUME OF THE "MASTERS OF ARCHITECTURE" SERIES.

BY THE PRESIDENT, MR. J. ALFRED GOTCH, HON. M.A. OXON, F.S.A.

However brilliant a monograph may be, it loses much of its value if its deductions, comments and criticisms are founded on erroneous assumptions. Inigo Jones is a particularly interesting subject for a monograph, not only because of his commanding position among British architects, but because so little is really known of him, his reputation being largely dependent on tradition, and tradition which has been accepted without close enquiry as to its accuracy. Perhaps forgiveness may be extended to a short statement showing that the Inigo Jones traditions cannot be accepted without serious modifications.

It has been well said that a writer upon any subject should take no statement of anyone else's for granted, at any rate on points of vital importance, but should verify the facts for himself. Of no subject is this more true than of Inigo Jones. Much of what has been written about him has been repeated by one writer after another without enquiry; but anyone who deals with his life and work should verify dates for himself, and read as many of his letters and official reports as possible, but above all should examine with the utmost care the original drawings attributed to him, his annotated copy of Palladio, and his sketch-book which he used during his second visit to Italy. To those who are only acquainted with the traditional accounts and pin their faith to them, such an examination will be a revelation.

There are three points in the view ordinarily accepted of Jones's work, and accepted without demur by Mr. Ramsey, which are of particular interest, namely, his connection with the design for the great Palace at Whitehall, with the design for King Charles's Block at Greenwich, and with Coleshill.

The Banqueting House at Whitehall is assumed to have been part of a vast palace designed by Jones, and the only part ever built. But an acquaintance with the circumstances under which the Banqueting House was actually built, and a study of the drawings of the palace itself, which are preserved at Worcester College, Oxford, at Chatsworth, and in the library of the Royal Institute, completely dispose of this assumption. The truth is that the Banqueting House was not designed as part of a large palace, but the palace was designed to include that structure after it had been already built.

In the year 1607 a new Banqueting House, replacing an older one, had been built as part of the then existing palace by James I. Smithson has a plan of it among his drawings now at the Institute. In January, 1619, this hall was burnt down, and the Banqueting House which we know was forthwith built on its site from

designs by Inigo Jones; his own drawings for it are preserved at Chatsworth. The "model," or design as it would now be called, was completed by April, when Jones and others submitted an estimate of the cost, and the work was started in June, 1619. The new hall was not part of a large scheme: the only reason for building it was that the old one had been burnt down. The period which elapsed between the destruction of the old and the start of the new building was far too short for the completion of so large a design as that of the palace illustrated by Kent. But in fact this design was only one out of seven which were actually elaborated. In this elaboration, so far as the evidence goes, Jones had no part whatever. It was John Webb who worked out the whole series. Not only does Webb expressly say that Charles I, when at Hampton Court and the Isle of Wight (after he was in the hands of the Parliament), ordered him to prepare designs for the great palace at Whitehall, which Webb proceeded to do up to the time of the King's "unfortunate calamity"—not only is there this express statement, but the drawings themselves are by Webb, and the working out of his designs can be followed from his first sketches onwards. He has also worked out in great detail many particular features of the large plan. Further, although it was Charles I who gave the order, it was Charles II who eventually accepted one of the designs, which, however, was never carried out, and the whole idea came to nothing.

Such is a very short summary of a long story which has many ramifications well worth further examination.

As to King Charles's Block at Greenwich, Webb must again be credited with the design. There are no drawings by Jones of this building, but there are many by Webb, including the elevations, which are obviously adapted from Palladio's elevation of the Villa Valmarana; so Mr. Ramsey is quite right in saying the inspiration was derived from that source. Webb's drawings are dated 1663, 1665, 1666, and 1669-70; by a warrant of Charles II, dated 21 Nov. 1666, Webb was appointed assistant surveyor to Sir John Deham "for the erecting and building of our palace at Greenwich." So far as can be gathered, the idea of rebuilding this palace originated with Charles II some ten or twelve years after the death of Jones in 1652. But its early history still remains to be written by a careful historian, who will, of course, not overlook Webb's plan of a complete layout. So far as the evidence now goes, it was Webb who fixed the relationship of King Charles's Block to the Queen's House, one of the dominating factors of the whole scheme.

As to Coleshill, the evidence relating to its inception and building is furnished by the notebooks of Sir Roger Pratt and the diary of Sir Mark Pleydell, who states that Pratt was the architect of the house in friendship to his cousin, Sir George Pratt, who built it in consequence of its predecessor having been burnt down in 1647. Inigo Jones was consulted during the operations, and Webb may have had some connection with them, but the actual architect appears to have been Pratt.

Webb, by the way, was not son-in-law to Jones, as is so frequently stated, but a connection by marriage, his wife being a kinswoman of Jones's.

There remain to be mentioned the copy of Palladio with Jones's annotations, and the sketch-book. It is a mistake to think of the former as his "architectural bible," for he by no means regarded it as sacred, but was quite free with comments and criticisms. It was a sort of commonplace-book in which he jotted down all kinds of observations. Among the marginal notes are a good many dates, which have to be regarded with caution inasmuch as those written in Italy are of the New Style, whereas those written after he started for home and after his return are of the Old Style. The earliest is September 1613, which seems to fix that year as the beginning of his visit, not 1612; other

dates show that he returned to London in January 1615. His sketch-book is dated Rome 1614, and that is really the year he spent in Italy. There is no doubt, from the evidence of these books, that he studied the antiquities and topography of Rome; and there is equally no doubt that he did very little architectural sketching but a great deal of sketching from the human figure.

Apologies are due to Mr. Ramsey and your readers for this endeavour to correct the usually accepted notions about Jones and his work. If anyone desires to pursue the subject, he can consult a number of articles which have appeared in print—for Greenwich, the R.I.B.A. JOURNAL, 3rd Series, Vol. XVIII, No. 10 (1911); for the Whitehall drawings, *The Architectural Review*, June 1912. Both these papers are fully illustrated with reproductions of the original drawings from which readers can form their own conclusions. Coleshill is dealt with in the appendices to *The English Home from Charles I to George IV*, Batsford, 1919. In the same book the Whitehall drawings are discussed. The architect of Coleshill is also discussed in *Country-Life* in July and August 1919, pp. 108 and 138. The sketch-book is described in *The Architectural Review*, March 1917.

Review

SMALL HOUSES FOR THE COMMUNITY.

By C. H. James and F. R. Yerbury. 4th. London, 1924. £1 11s. 6d. [Crosby, Lockwood & Sons.]

The problem of Housing is now finally realised as a national question of the greatest social importance, and to its solution every Government and Municipality is called upon to contribute. No longer is it an affair for a few social idealists, but is everybody's concern. This is becoming generally recognised, and with the much canvassed reviving public interest in architecture generally, there is a growing interest in this question which provides the strongest ground for an optimistic belief in future development. Without a general public understanding of the elements of this matter and a public backing the executive cannot proceed far. May it also become recognised that the architectural aspect of the question is a large part, and that the trained architect, as distinct from the trained surveyor, has a vital contribution to make.

It is, therefore, an opportune time for this book to appear, supplying as it does a record and measure of attainment. Unfortunately the work set out here cannot be said to represent the average housing scheme. The examples given are chosen from among the best, and chosen deliberately to assist in forming a standard for future guidance. Whatever criticisms from an architectural standpoint may be made of the accomplished work, it is clear from a study of Messrs. James

and Yerbury's book that a very great advance has been made upon the earlier work. Much of the fussy picturesque individualism of the early garden suburbs has gone, for we can no longer afford broken roof surfaces and projections and irritations of one kind and another. The unit has become larger and design broader. Streets are being designed instead of individual houses, and a communal idea is finding expression. It may be hoped that the unit of design may be still further enlarged and that there will be terraces from which the destructive individual front gardens have disappeared. Perhaps Richelieu, Nancy, Bath will be studied rather than the pretty accidents of the English village. Of all the work here illustrated that of Messrs. Adshead and Ramsey at Dormanstown and Kennington has perhaps achieved the most in that the communal idea is here best expressed.

Mr. James contributes chapters on the economics, the selection and planning of the site, and the design and construction of the individual houses. While disclaiming any intention to go deeply into these aspects he supplies a very useful outline. The book contains working drawings, specification and quantities for a group of houses at Welwyn by Messrs. Hennell and James, and sixteen schemes illustrated by photographs and working drawings and the addition of three examples from Holland, Sweden and Denmark. The book is produced in a very pleasing manner.

C. COWLES-VOYSEY [A.].

The British Architects' Conference at Oxford

9-12 JULY 1924.

ON 10 July the Vice-Chancellor of Oxford University (Mr. J. Wells, Warden of Wadham), prior to the lecture by Mr. Edward Warren, on "An Historical Sketch of Oxford," welcomed the members of the Conference on behalf of Oxford University at the Sheldonian Theatre.

He had the honour of receiving them in the name of the University. As they knew, the University of Oxford did not do anything officially for the study of architecture; he meant "officially" in the sense of having examinations; in that respect they were, he might say, inferior, though the question might be argued—and he would like very much to ask their opinions upon it—to the sister University of Cambridge, where they allowed their graduates to take a certificate in architecture; there was a good deal to be said for that, and perhaps Oxford might come to it later. They had at the present moment a Committee of Fine Arts in Oxford; but all the University had done for architecture was to have the great advantage of employing the services of architects, with the results which they saw around them. Oxford had been well served by their profession, and he especially had the right to say that because he had the honour of presiding over the College which gave Christopher Wren to the University in 1649; Wren resided at Wadham for two or three years before he went to All Souls, but his connection with Wadham was longer than that, for he came to them again as Professor of Astronomy. As they knew, he was one of the most many-sided of men and would have been the greatest English mathematician after Newton, if he had not chosen to be the greatest of English architects. Wren was residing at Wadham at the time he designed the building in which they were; this, as they knew, marked the complete triumph of the classical style in Oxford over the old Gothic traditions which had lasted so markedly in Oxford, and of which the College in which he (the speaker) had had the honour of receiving them, was so striking an example. It was rather pathetic that it should have been a son of Wadham who completely killed the old Gothic tradition at Oxford. Probably, however, the time had come when the old style had to pass away, and the new style of architecture in England had to be developed. Wren certainly started that in a most magnificent way.

As Oxford had benefited so much from architecture and architects, it was fitting and desirable they should have the honour of receiving Members of the Institute there. In England they had a way of producing results without system which sometimes, at any rate, were as good as those produced in other countries by the most elaborate systems. Two of the greatest names in present-day English architecture were those of Oxford men. Sir Thomas Jackson, an ex-scholar and now an honorary Fellow of Wadham, had very largely rebuilt Oxford, and represented, he thought, admirably the great traditions of English architecture, based at once upon knowledge of the past and on an understanding of the present day. He would like to mention one other name, one of his contemporaries, Sir Reginald Blomfield, who went out from Oxford to forward the cause

of English architecture elsewhere, and at the same time to give them the advantage of his skill there, in the building of Lady Margaret Hall.

The Vice-Chancellor's own view of the relations of the University to architecture certainly was that they ought in Oxford to do all they could to make themselves familiar with the great traditions of the past. He did not think any living art ought to be fettered by these, but at the same time he thought they would agree with him that in all the work done in the present, they should take note of the lessons of the past. He thought that in Oxford, not only by examples, of which they had plenty, but also by precept, they ought to do something to spread the knowledge of architecture amongst their own men. This had been done, at any rate since the Gothic revival began, more or less by the old Oxford Historical and Architectural Society, of which at one time he had the honour to be the librarian. In the old days that Society, he thought, did vigorous and good work, due to Edward Augustus Freeman, who was a scholar at Trinity and who came back to Oxford as Regius Professor of History; certainly, in his view, English history was always associated with the great buildings of the past. He (the speaker) learned from Freeman the love of architecture and what it meant in history, and he seemed to be the type of man whom they really wanted in Oxford, so that their young men might understand the great heritage they had in the past. The Vice-Chancellor then said that they were proud now to claim as a son of Oxford their President, Mr. Gotch, who, as they knew, had done yeoman service in reminding the present generation of the extraordinary beauty and the richness of the inheritance which had come down to them from the past, not only in the churches, but also in the domestic architecture of England, of which Mr. Gotch had written so charmingly and with such great success.

He felt that he might add that they were doing something officially in Oxford to promote the study of English architecture. During the last year they had had the advantage of a course of lectures from Mr. W. G. Newton; Mr. Newton's lectures had been largely attended, and he was sure something had been done to promote the knowledge of the history of architecture. He understood the Royal Institute had been good enough to offer to help in the continuance of those lectures during the coming year; the University had for the moment decided to drop them, but the Vice-Chancellor had good reason to hope they would be renewed in the course of the next year. There was only one other thing he desired to say. He wanted to draw their attention to a small part of Oxford, which, while it could not be said badly to need repair, at the same time might be restored to a more seemly state of things; it dated from the time and from the skill of Christopher Wren. When they went out from that building they had on the one hand the Congregation House of the University; on the right hand side of this to the north they had the museum, which it was suggested was designed by Wren, although the suggestion was doubted. At any rate it was an interesting building which he might say had returned to its old func-

tions once more. It was the oldest museum in Oxford, he was not sure it was not the oldest museum in England. They had transferred its contents to the Science Museum and the galleries in Beaumont Street, and the old University building was given up to dictionary making and geography; but now once more they were going to make it a museum, a unique museum, of scientific instruments, of which the nucleus would be the splendid collection of Mr. Louis Evans, the brother of Sir Arthur Evans, the great explorer; round this would be gathered the memorials of Oxford science in the past. He believed he was right in saying it would be the most complete museum of scientific history in the British Isles and perhaps in the world. Between this museum and the north wall of the Congregation House there was an ornamental wall, separating the property of the University from Exeter College. It was elaborately built, and it was designed almost certainly by Christopher Wren. It was designed in part as a boundary wall, but it was also to be the background of the Arundel marbles which were presented to the University at that time. Those marbles stood in the open air for the greater part of 200 years, and now they were in the University Museum. Most of the decorations of the wall had fallen off, but if any body of architects cared to restore it to its original condition, the wall itself was there. It might seem ungracious of him to suggest this small present, but if anyone conceived the idea of such a restoration, it would be much appreciated by himself as Vice-Chancellor and he thought by the University. Having put his suggestion in the form of a request, he would like to say again how happy he was to welcome them there that day.

The President (Mr. J. Alfred Gotch) proposed a vote of thanks to the Vice-Chancellor for the very kind way in which he had welcomed them to the ancient city of Oxford. He should also like to thank him for his reference to the work of members of their great profession or art, and at the

same time to congratulate him that he had never asked for the assistance of an architect in his own beautiful college, and he hoped the Vice-Chancellor might long be spared the necessity of altering the present appearance of that charming building.

Mr. W. H. Stucké, F.R.I.B.A., of Johannesburg, representing the South African Institutes of Architects, seconded the vote of thanks. He said that in South Africa they had not the advantage of the inspiration to be drawn from the old work, with which they were surrounded in this country, and especially in Oxford. Nevertheless they did their best to carry on the traditions which were handed down from their forefathers, and they studied, he could assure them, not only contemporary work, but also the old work. Most of them in the colony were born in England and had the opportunity of studying English architecture in their earlier years. In no country in the world did they get such fine examples of Gothic work as in England.

The Vice-Chancellor, returning thanks, said he was glad that the vote of thanks had been seconded by a member of the British races beyond the seas. Our traditions were their traditions. He thought the University could claim connection with South Africa in that they had just published a book entitled *The Historic Houses of South Africa*. The great aim they in the University and they in their profession and Englishmen everywhere had to consider was how, in these new democratic days that had come and come to stay, they were going to supply the same traditions, the same inspiration which was secured by their forefathers. The great traditions of their country had left them a constitutional heritage which they in democratic days had to maintain. That was their task and they had got to carry it out.

Mr. Edward P. Warren, F.R.I.B.A., President of the Berks, Bucks and Oxon Architectural Association, then delivered his lecture on "An Historical Sketch of Oxford."



Historical Sketch of Oxford*

BY EDWARD P. WARREN [F.].

I AM more than conscious, Mr. Vice-Chancellor, of my temerity in venturing here in Oxford, in such august presence, and in a building dedicated to the dignified functions of your ancient university, to offer my poor observations upon the architectural history and the features and aspects of your wonderful city. My endeavour, however, is to offer some small measure of information in regard to the origin and architectural disposition of Oxford, to the less initiated members of my audience, amongst the visitors whom our Conference has, by the good will and courtesy of the University, assembled here to-day, and in regard to whom I am credibly informed that some are actually making on this occasion their first visit to Oxford.

My own first visit was made more years ago than I am inclined to count, but I shall never forget the intensely vivid, the overwhelming impression of the beauty, the glamour, and the character of a city which, to me, has grown in charm, in spite of some of its recent and regrettable expansions, with every recurrent visit, and which I devoutly and admiringly believe to be still the most beautiful in Great Britain.

I am inclined, indeed, to envy the non-initiate amongst our party, the fervour of their first impression.

Of the antiquity of Oxford it is impossible to speak with any precision. Its site, on a broad spit of gravel between two rivers, which, with their tributaries, made it at once so difficult of hostile and so easy of friendly access; the fish, the wattles and the reeds afforded by those rivers, and the pasturage of the level meads watered by them, all contributed to render it the inevitable site, in the first place, of a primitive settlement, and later of a fortified town.

That it was an important town as towns went in the earliest times of which we have record, there is abundant evidence.

One of the first essentials in the position of an ancient town was its possibilities of defence. To the site of Oxford, the many bifurcations, and the double, and, in places, triple, channels of the Cherwell on the east and south-east, to their junction with the broader stream of Thames, which, in its course from the north-west, twice bifurcated and rejoined, protected the western and southern sides. Thus only the north side remained to be protected by a ditch or moat, joining Thames to Cherwell. These features offered peculiar facilities of protection, and could be, as they were, increased by using the earth dug from the moat to form the ramparts of the town, and the mound, which still remains as an evidence of primitive fortification, to protect the western approach.

* Paper read at the Conference on 10 July.

The position of Oxford, nearly in the centre of a line between the estuaries of Thames and Severn, and upon the line of junction of the primitive land routes from north to south, and east to west, added to its inevitable character as a stronghold and a mart. It offered relatively easy communication with the port of London and the sea, as well as with the fortresses of Windsor and Wallingford. Its primitive walls were probably mere palisades of stout timber, but against primitive weapons and forms of attack, these were sufficiently formidable, though, as we shall see, whatever security they offered did not avail against a determined enemy.

The most determined, and the most dreaded of enemies were the Danes, to whom the Thames estuary offered a ready means of approach, not only to London, but as far as tidal water would carry them, say to Teddington, or on flood tides considerably higher, and who on several occasions pushed high up the Thames, left their ships and marched through the forests of the Chilterns to fall upon Oxford, which they ravaged and burned at least upon three successive occasions, in 979, 1002, and 1010.

The name of Oxford, Oxenford, or Oxnaford, as it was originally known to the Saxons, is sufficiently explanatory, as a ford for oxen, just as Hertford was the harts' ford, or a ford for deer. Oxford, however, possessed three fords at least, and after a long summer drought probably more, in the days of the relatively shallow and rapidly running uncanalised rivers. It must have been a place of some importance as early as 912, as it was then coupled with London in the English Chronicle, in relation to the death of Ethelred, Ealdorman of the Mercians, and the succession of King Eadward, who "took to himself Lundenbyrg and Oxnaford, and all the lands that were obedient thereto."

It was successively the central southern frontier post of the Kingdom of Mercia, and the northern of that of Wessex. It was frequently the meeting place of the Gemot, and seems to have been the place of the coronation and death of the first Harold, if not his capital. The Gemot probably assembled upon the Castle Mound, as, when it could not be accommodated in a natural amphitheatre, like that of the Moot Hill near Salisbury, its meetings were customarily held on some sort of hill slope.

By the end of the tenth century Oxford, rebuilt and, as the times went, strongly fortified, and possessing at its western extremity some sort of castle or fort upon the Mound in the river loop before referred to, possessed churches, the dwellings of citizens of various degrees, and a market, and early in the eleventh century,

had erected a stone tower which, by the middle of that century was, in all probability, its most conspicuously new, as it is now its most conspicuously ancient, feature, the tower of St. Michael's Church.

When, in the memorable year of 1066 that blessing in disguise, the Norman invasion, fell like a thunderbolt on southern England, and within a few weeks of the battle of Hastings had obliterated the rivalries of Mercia and Wessex, had overwhelmed all opposition, capturing or more often making unopposed entry into fortified places, Oxford was a town of considerable wealth and importance, important enough, in any case, to receive very speedy attention from a Norman army, and to witness the determined entry of D'Oilgi's Force, splashing through the fords of Cherwell and Thames, in jingling chain mail, and conical topped helmets, penons fluttering, kite-shaped shields rattling, and the long swords clanking ominously. Whether the Castle on the mound, or the town within its bulwarks, or both, resisted for a while, there is no certain means of knowing. Some think that there was a short siege, others that submission was immediate. What is very certain is that the conquerors lost little time in taking accurate stock of their new possessions, in repairing the walls and bridges and in setting to work, no doubt with forced local labour, to build a powerful fortress on the site of the Saxon stronghold and its Mound.

With the establishment of the Normans and the Domesday Survey, we at once get upon a firmer footing as to facts and dates, and, by the evidence of that invaluable compilation, we learn that very soon after the Conquest there were at Oxford 243 houses paying "geld" or tax, and 478 unoccupied and ruinous, probably as the result of the recent fire, and, at any rate, unable to pay tax. The King had twenty "wall mansions" which were Earl Algar's in the time of King Edward "paying" as it is stated, "both then and now fourteen shillings less twopence"; and one mansion paying sixpence, belonging to Shipton; another paying fourpence, belonging to Bloxham, a third paying thirty pence, belonging to Risborough; and two others paying fourpence, belonging to Twyford in Buckinghamshire; one of these is unoccupied. They are called wall mansions, "because if there is need and the King command it, they shall repair the wall."

Further we learn that "All the burgesses of Oxenford hold in common a pasture outside the wall that brings in six shillings and eightpence." This pasture is the noble Port Meadow which the burgesses still enjoy, and the income from which seems as modest as the house rents.

Another of the Conqueror's officers—Roger of Ivri, Robert d'Oilgi's brother in arms, held fifteen houses in Oxford and considerable other property. In 1071 D'Oilgi began to build the castle, the great "donjon" or western tower of which still exists, alongside the

Saxon Mound within the lines of the old moat, and upon the bank of the Mill Stream. The old Mill, inventoried in Domesday Book, still exists and functions, under a modernised form.

Other relics of D'Oilgi's building activities are the very interesting and typical Norman crypt of the Church of St. George under the lee of this tower, and the remarkable vaulted well Chamber of the Mound built above the 70 feet shaft of the well.

Further remains of Norman work in Oxford are fairly plentiful but less homogeneous.

The Cathedral is a Norman church, though much amended, and overlaid by later work. In St. Peter's in the East you have the remarkable and beautiful chancel and most characteristic and interesting crypt. There is Norman work in Holywell Church, notably the chancel arch, and a Norman cellar or crypt (either name will serve—the choice is between Latin and Greek derivation) at Frewin Hall.

A couple of miles or less to the eastward of the city is the wonderful little Norman church of Iffley, built in the second half of the twelfth century.

All these instances show the robust, round-arched Norman manner very characteristically.

The Normans were not, of course, the first builders of churches in and around Oxford. The evidence of the building itself seems to show that the tower of St. Michael's Church was prior to their arrival. It was probably damaged by siege or the recent fire, and partial rebuilding therefore necessary. The names of Saxon and of Celtic saints appear in the records of pre-Norman dedications, such as St. Werburgh, St. Mildred, St. Frideswide, and St. Budoc, and it is probable, if uncertain, that beside the nunnery of St. Frideswide, there existed various small religious houses before the Conquest, and that there were schools attached to these which formed the humble beginnings of the great place of learning that was to come. It is at any rate certain that the permanent establishment of the Normans and their soldiery was followed by those of religious orders from France. And this was only natural, for the Normans, albeit hard and dour, were devout, and their religion was a necessary part of their civilisation. Furthermore they were astute enough to welcome, in a strange and hostile country, and near their military strongholds, large monasteries, which represented increased man power, in case of trouble. This reason may account for the later conversion of the nunnery of St. Frideswide into a priory.

The various orders came in rapid succession, the first apparently the Dominicans or Black Friars, to whom lands were given in the Jews Quarter, these they subsequently sold, and re-established themselves in St. Ebbe's parish, where they built a house, church and schools, of which I think there is little or no vestige but the names of Blackfriars Road and Street.

Next came the Franciscans or Grey Friars, who were similarly established, and grew from the humblest beginning and the appropriate simplicity and poverty of their rule, to affluence as well as learning. They also built a large convent, a church and schools. Later came the Benedictines, and the Carmelites or White Friars, all bringing Latin and French, and establishing schools.

The great Abbey of Osney, West of Oxford, was founded early in the twelfth century by Augustinians. The abbey church is reported to have been of great magnificence, and when Oxford ceased to belong to the immense diocese of Lincoln, the abbey became a cathedral and the abbot a bishop. Nothing of this abbey remains to-day, and little or any of the other religious houses, such as Rewley Abbey, that surrounded Oxford. Their schools and the influence of those schools, and the scholarship promoted amongst the various orders, greatly helped to establish the early repute of Oxford as a place of learning allied to religion, a conjunction that was accepted as so obvious and natural, that in the early days of the University, its chief secular business, its meetings and disputations were carried on within the walls of the University Church of St. Mary the Virgin, before the building of the Divinity School, and the "Old" Schools in the quadrangle beneath the Bodleian Library.

Learning at Oxford was, in the early days of the University, not well housed, but as time brought increased wealth and increased numbers, it brought with them an increased demand for appropriate buildings, and a natural desire for architectural dignity. So, from uncertain and humble beginnings, through times of great hardship and difficulty, strife and disaster, through pestilence and famine, oppression and war, the little University in the little town between the rivers, has grown to world-wide fame and immense influence and prestige, and the town to a city celebrated for the beauty, the character and the interest of its buildings.

To understand Oxford of to-day, it is first necessary to understand the form and disposition of medieval Oxford, the little walled town compressed within its fortifications, some of which happily survive.

This, as you will see by Agas's old map, presents the plan of an irregular oblong rather sack-like in form, roughly speaking some half-mile in length from east to west, and a quarter-mile in width from north to south, and having a more or less square eastern end or base, and converging at the west end towards a nearly circular head which is the Castle with its "enceinte" and the Moat formed by artificial extension of a river bend. Agas's and other old maps show the walls quite clearly, and you may still, and with ease and comfort, see a considerable length of the northern and eastern portions, which form the boundary of New College

garden, where you will see a typical bastion, and may observe that the beautiful little bell tower of that college occupies the site of another bastion, and was, in fact, a defensive tower in the fortified line. The outer side of this wall is fully visible on the north side of New College, and at intervals behind the houses of Long Wall, where the eastern side of the old city wall ran southward to the east gate, at the end of High Street, and thence south-west and westward enclosing Merton College, where further portions of wall and bastion may still be seen, to enclose Corpus College and Christ Church, just west of which was the south gate, and the bridge or Grand Pont, thence skirting the southern side of Pembroke College, to turn north westward towards the Castle ditch and the western city gate; and north-eastward to the north gate flanked by St. Michael's Church and the tower jocularly known as Bocardo, and so called, it is said, from a difficult figure in logic, easier to get into than out of; now long demolished, and which had a somewhat dismal history as a jail or lock-up. Thence the wall ran eastward, along the southern side of Broad Street, crossing the site of the Sheldonian Theatre, and passing behind that of the old Clarendon Press building, where it is indicated by lines cut into the pavement, to continue to the Tower of New College before referred to, but pierced, just north of Hertford College and the Chapel of St. Catherine, by a small gate which was known as Smith Gate.

It will be seen that several of the old colleges lie outside of the walls, Balliol, Trinity, St. John's and Wadham to the north, Worcester—formerly Gloucester Hall—to the north-west, and Magdalen to the east, six in all, but all, excepting perhaps St. John's and Wadham, built during a period when city walls were still of importance. It was necessary then that the extra mural mediæval college should be something of a fortress in itself.

The thirteenth century saw much new work in the Cathedral, and most of St. Giles's Church, with its very unusual four-gabled south aisle and lancet windows, built before the end of its first quarter. The middle of the century added the handsome arcaded belfry stage to the Cathedral tower and the short octagonal spire and columnar angle pinnacles. Towards its end, and in a manner changing rapidly to what we know as the decorated or early fourteenth century manner, came the beautiful choir of Merton College Chapel, and the elaborate shrine of St. Frideswide in the Cathedral. The fourteenth century added much that still remains at Oxford, including the rebuilding of the old city wall, much of which is still to be seen. But Oxford, like so many other English towns, suffered in its building activities and its crafts by the deadly arrest of the Black Death, which paralysed them for a score or so of years after 1348, and you will

find little work dating from that period of gloom and depopulation; towards the end, however, came the superb achievement of New College.

The fifteenth century, busy and active, added immensely to the buildings of Oxford, much that has disappeared and much that most happily remains. This period, indeed, set a fashion of college architecture in Oxford that prevailed in essentials into the seventeenth century. The fifteenth saw the transepts and fine tower of Merton completed, Balliol hall and library built, All Souls' Front Quadrangle and Chapel, the Divinity School, and at Magdalen St. John's Quadrangle, the Founder's and Muniment towers, the chapel, hall and cloisters, and, finally, at its very termination, the admirable bell tower, begun at the close of the century and completed in the early years of the sixteenth, a fitting culmination to a splendid group.

The sixteenth century saw Wolsey's ambitious and magnificent conversion of a monastic "house" into his Cardinal's College, now Christ Church, the building of the noble dining hall. The great quadrangle, which contains the Canon's dwellings, and the various offices of this college, and forms a splendid vestibule of approach to the Cathedral, the long and finely proportioned front, with the great central gateway, and the flanking and angle turrets along St. Aldate's, the gate tower of which remained unfinished till Wren added, late in the next century, the belfry that houses "Great Tom." This century was, later, too much disturbed by the Reformation and religious and political troubles, until its fourth quarter, for much building; but what it did build was mostly in conservative "Perpendicular" Gothic, a manner it carried on, albeit with some semi-classical embellishments, well into, and as we have seen a little beyond, the seventeenth century.

Of early seventeenth century architecture, of Elizabethan and Jacobean work, Oxford is full in its university, collegiate and domestic buildings. To the later seventeenth and early eighteenth centuries, Wren and his followers contributed many buildings which, after two centuries or more, are characteristic features of the Oxford of to-day.

I do not attempt to describe these buildings; they are before you, and you will see them for yourselves under the conduct, if you so desire it, of the initiated ladies and gentlemen who have volunteered for that service.

In England, and especially in Oxford, the native local style of building lingered long after the partial adoption of a foreign manner, known as that of the Renaissance, and derived from the French, the Flemings and the Germans, who were copying the Italians, who were copying, more or less, the remains of Roman buildings and Greek statuary which they were rediscovering.

The acceptance in this country was, for a long time, slow and half-hearted, and, throughout England, and more particularly in the west, there are many curious and interesting instances of survivals of and reversion to the native manner of Gothic architecture, but none, as far as I am aware, more marked than in Oxford, which has been called in another relation "the home of lost causes," and has certainly been so in regard to Native Gothic architecture, when that was already a lost cause elsewhere.

To cite three well-known instances, you have the deliberately Gothic College, founded, endowed and built in 1610, by Nicholas and Dorothy Wadham. This College was destined, curiously, a little later to become the academic cradle of our greatest "Renaissance Architect"—Sir Christopher Wren, who, however, had his moments of reversion to Gothic types.

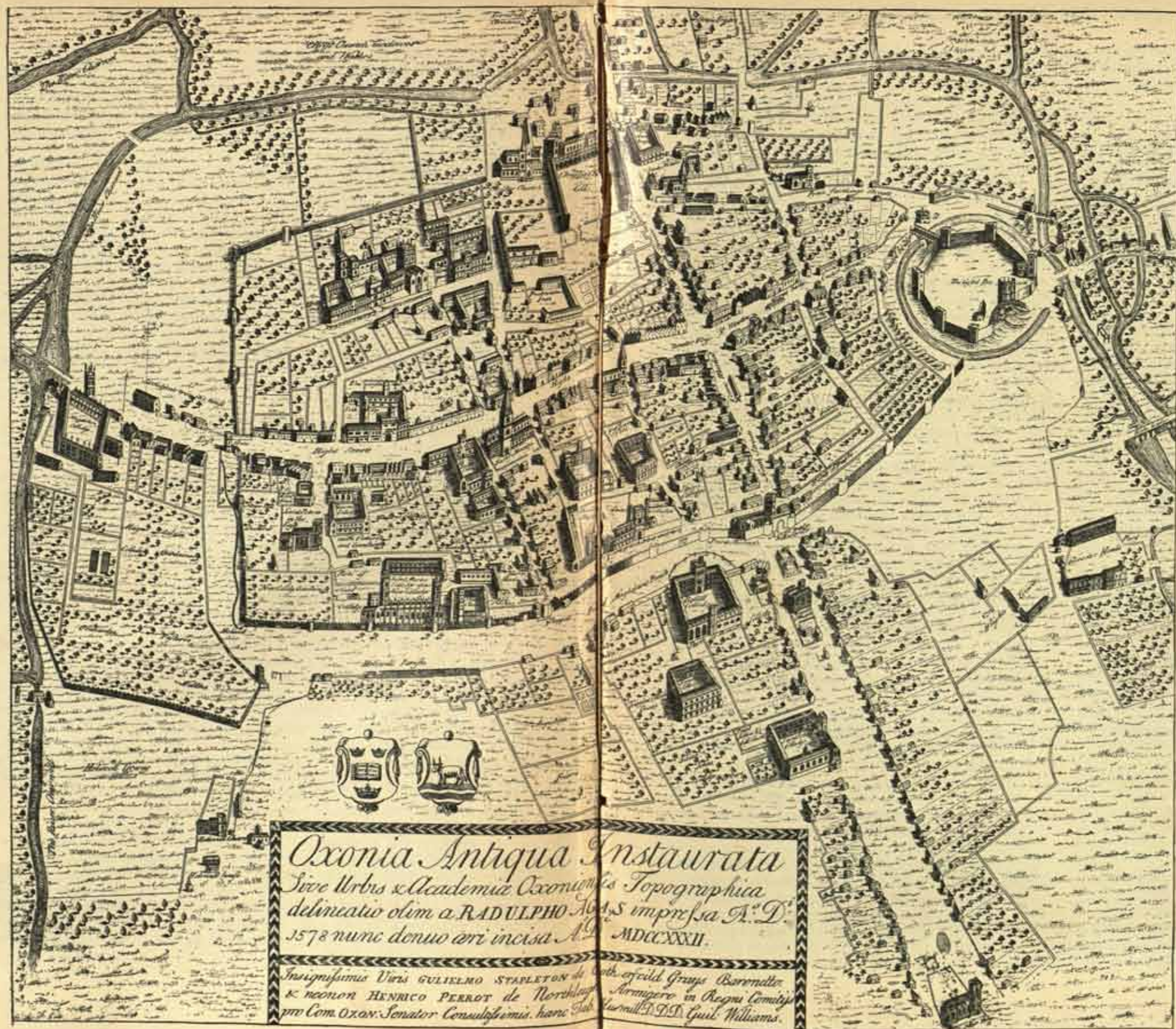
You then have two remarkable anachronisms in manner. The elaborate porch, actually Gothic in its general conception, but most deliberately and determinedly classic in detail and intention, added in 1637 to the Gothic University Church of St. Mary the Virgin, by the gift of Archbishop Laud's Chaplain—Dr. Morgan Owen, and by a designer of uncertain identity, thought by some to be Nicholas Stone, an attribution to which I personally incline. Three years later came the beautiful fan-vaulted staircase of Christ Church Hall, deliberately Gothic in all constructive essentials, and in general effect, but bearing indications of its actual period in its roof bosses and minor details.

There is, however, a still more startling instance of anachronism, of which I have only become definitely aware quite lately, in the buildings forming the east and west sides of the Middle Quadrangle at Oriel. These, with their mullioned windows, their doorways, strong courses, and hood moulds, and their coped and curvilinear gables, all in the pronounced manner of the early seventeenth century, or as we call it, Jacobean Gothic, date from the early years of the eighteenth century, 1719 and 1723.

You will see, therefore, that the student of architecture in Oxford must be well instructed as to dates, or walk warily in regard to attributed periods. He needs local as well as general historical knowledge.

The theatre in which we are assembled, built by the munificence of Archbishop Sheldon and opened in 1669, was one of Wren's first essays in architecture, and still, as you observe, serves its purposes not unfitly.

Several buildings in Oxford are attributed to him without the warrant of positive evidence; but since it is well known that his advice was as freely given as it was freely sought, it is probable that, in many instances, he gave general advice without supplying positive directions or drawings. He appears, however, to have been



employed upon work at Trinity College, and the north wing of the Garden Court is confidently attributed to him, and is said to have been in progress before the theatre was completed.

He advised as to the rebuilding of Queen's College, and designed the chapel, and the design exists, though different in detail to that executed. But since Hawksmoor, his pupil and friend, is known to have carried out the front quadrangle and its imposing screen and cupola, it is very possible that Wren, who was getting very old (he died in 1723 at the age of 91), gave advice, and, very likely, rough sketches for both chapel and hall. The old hall or "refectory" was only pulled down in 1722, so that it is unlikely that Sir Christopher can have seen the building of the new one.

In regard to the chapel, more confidently attributed to him, it may be that he had made drawings for this and the hall, and that Hawksmoor carried out both. The general treatment of the front quadrangle, and the screen, completed about 1730, most probably were derived from the great man's inspiration. These striking features, however, so closely resemble in idea Dr. Caius' Court and Gate of Honour at Caius College, Cambridge, which gave to his college a quadrangle with the chapel forming the north side, dwellings upon the east and west, and the low screen and fine central gate on the south side, planned carefully by the very able and rather meticulous doctor for the admission of southern sunshine, on clearly and emphatically stated grounds of health, that it seem unlikely that the resemblance is accidental.

Dr. Caius had set a new fashion, in the open-fronted College Court. Hawksmoor, at any rate, repeated this form in his Great Quadrangle at All Souls College, next door, but in this instance, his "open" side, with its low central screen and gateway, is of necessity the west side, and, like all that he did at All Souls, is in the "Gothic manner." His queer, thin, but picturesque twin towers, which seem to have been suggested by the west front of a church, perhaps by Wren's suggestions for Westminster Abbey, face the screen on the east side of the quadrangle. On the north side of this fine court, and over the central doorway of the Codrington Library, is an indubitable bit of Wren's work, designed by him as a Fellow, as he had become, for his own college. This is the great sundial which he sets out, and which was first put up on the north side of the beautiful and complete little front quadrangle, upon the range combining chapel and hall.

Hawksmoor's work at All Souls is much criticised, but whatever its merits or demerits, one most conspicuous service rendered by him to that College, to Oxford and the world, should never be forgotten. This service was to protest against, and successfully, the demolition, actually proposed to him by the Col-

lege, of the beautiful little front quadrangle with its entrance tower on the High Street, almost all of the fifteenth century and very perfect. He thus resisted the opportunity of planning and building a complete new College. He says: "Whatever is good in its kind ought to be preserved in respect to antiquity as well as our present advantage, for destruction can be profitable to none but such as live by it. What I am offering at in this article is for the preservation of Antient durable Publick Buildings that are strong and usfull, instead of erecting new fantastical perishable Trash."

He carried the day, and the quadrangle and its tower remain, as you will, I hope, see for yourselves this afternoon.

With this fine achievement, which should insure to Nicholas Hawksmoor a niche in any future hall of the Society for the Protection of Ancient Buildings, we may, in all honour and regard, bid adieu to his memory, whether or no we agree with Walpole in his dictum upon his work at All Souls, that "the Architect has blundered into a picturesque scenery not devoid of grandeur." If he had not won his victory, you would be unable to see several very beautiful and interesting things that I hope you will see. On the east side of the front quadrangle and on the first floor is the elaborate and charming old library, late Elizabethan or early Jacobean, with its fascinating ceiling, its "lantern" pendants, its panelling and its heraldry. You will also see the fine little Chapel, its imposing oak screen, and its admirable old glass. The hall and its pictures, and the very handsome Codrington Library, which contain amongst its chief treasures, a large collection of Wren's drawings. It should be borne in mind that the College of All Souls, or "All Soulen College," was founded by Archbishop Chichele, himself a Wykehamist, in 1437, for the study of philosophy, theology and law, but primarily and ostensibly as a war memorial, where masses might be sung for the souls of those who fell in the French wars.

I must apologise if my dates and references seem to come in odd order, but Wren and Hawksmoor have led me to All Souls, and that College not unnaturally to some hint of its origin.

It is easier to trace the origin and dates of foundation of the colleges than those of the university itself, and my temerity, in this presence, carries me no further than the statement that the University of Paris appears to have been, to some extent, a model for that of Oxford, and that, as the University of Paris is thought to have grown from the schools of Notre Dame, that of Oxford may have found its origin in those of St. Frideswide, which appear to have been grouped to the westward of the church of that saint, and therefore to have occupied part of the sites of Christ Church and Tom Quad.

A strong connection with France was a natural outcome of the Norman Conquest, and about a hundred years after that event there seems to have been a migration of English students from Paris to Oxford. There is frequent mention of French speaking at Oxford, and nothing can be more likely than that, under Norman-French dominance, and with a French-speaking garrison at the Castle, that tongue should have been, as it was at Westminster, the common speech of the educated classes.

Mr. Boase, in his book on Oxford, states that a statute of the thirteenth century ordains that Latin should be construed in English and French alternately, lest French be dropped altogether.

What I believe may chiefly interest my brother architects, who are present in such numbers to-day, is the evolution and establishment both at Oxford and at Cambridge, of the typical grouping and form of college buildings, and it seems to me that, as the more ancient university of the two and possessing, in Merton College, the earliest of deliberate college foundations, and in New College the most typical early instance of carefully ordained architectural grouping, on a well conceived plan, it is at Oxford that the earliest type may be best studied.

But before considering the matured college plan it will be well to give a little attention to the secular halls of various dates and descriptions, like the hostels or cells of religious orders, whose monasteries were at some distance, which were the precursors of the colleges, and several of which existed as separate corporations and separate architectural entities until the last quarter of last century, when they were absorbed by colleges. One, however, remains, as in plan and general arrangement a little college, complete with chapel, hall and library. This is St. Edmund's Hall in Queen's Lane, and upon the south side of the Church of St. Peter's in the East, of the south side of whose churchyard it forms the boundary. It is very well worth visiting, as the one remaining instance of a "Hall" in use as such, and for its individual charm and interest. It was founded, or refounded, in the latter half of the sixteenth century, but tradition attributes its foundation to St. Edmund in the early part of the thirteenth century.

Halls, houses or hostels, for they were known by all these names, were the original communal lodgings of poor scholars, and were the natural outcome of medieval conditions. Bands of poor scholars made their way from different parts of the country, from north, south, east or west, to seek learning at Oxford. They naturally clung together in a strange town, and grouped themselves round their leader, who by seniority, superiority of education or force of character assumed or was chosen for that position. Thus the position of head, or Master, under whatever title, filled itself naturally, and the other very necessary official, the treasurer, purse

keeper, or "bursar," to see to the collection and expenditure of the pooled resources of the group, was found in one of its members having the required aptitudes.

These groupings of students, generally formed by young men coming from distant towns or countries occurred throughout Europe wherever universities were established, at Bologna, Salamanca, Paris and elsewhere. In Paris these groups of students, whose hostels grew eventually into important colleges, were known as "nations," even when they represented other towns or provinces in France—nations of Picardy and Normandy as well as of England, Scotland and Ireland. The same system obtained amongst the Knights of St. John of Jerusalem, in their establishment at Malta, where the hostels, which grew to be rather magnificent buildings, are still known as "auberges," or inns, like our own Inns of Court, and where the different nationalities were known as the "langue" or language of France, of Italy, of Castille, etc.

At Worcester College there still happily exists a small group of medieval buildings which are the chief remains of Gloucester Hall, which ceased, in name, to exist in 1714, when the site, buildings, and title were merged in the new foundation of Worcester College. These small stone buildings are interesting intrinsically for their actual charm, and as types of the early monastic hostels, known as "cells" or "cameras," which were built to house the students sent to Oxford from various Benedictine abbeys or monasteries, mostly in the southern provinces. They possess a good deal of time-worn detail in windows, doorways and mouldings, but have been a good deal altered, and adapted to later uses. They still bear carved stone coats of arms, of some of the monastic houses or the foundations which they represented, and formed a portion, since the Reformation, of the general buildings of Gloucester Hall, which retained the name of the great monastery of Gloucester. The monasteries of Abingdon, Bury St. Edmunds, Coventry, Evesham, Eynsham, Glastonbury, Norwich, Reading, St. Albans, and Westminster were all formerly represented by cells on this site.

In Oxford, probably in imitation of Paris, the scholars were divided into nations, northern and southern, with proctors to keep order, and the respective nations were careful, as Mr. Boase tells us in his excellent book of the Historic Towns series, that one of these proctors should always be a south and the other a north countryman. The Irish and Welsh, he says, usually sided with the southerners, and the Scotch with the northerners, and that "in 1389 the northerners sacked several halls and much ill-treated the Welsh," while you may be surprised to learn, from the same source, that "in 1401 the Irish had a riot of their own, and they were mostly banished in 1422."

The earliest secular halls were sometimes mere assemblages of students in any obtainable lodging, or, in many cases, in an inn. As time went on, some of the more numerous or richer groups managed to acquire stone houses, mostly built by the Jews, as before stated, and roofed with the stone tiles which are the characteristic and beautiful roofing material in Oxford, but which, alas! have, in view of expense, yielded place enormously of late, to red tiles, or the abomination of purple Welsh slates.

These halls were, of course, at first, merely ordinary dwelling-houses, small and roughly adapted to their use by the students. A kitchen, a common room for meals, and a few bedrooms or a loft capable of use as a dormitory, were usually all they had to boast, or all indeed that was demanded of them.

They were often known by names derived from their external peculiarities, or from their position, their owners, or the patron saint of a neighbouring church. There were such names as Broadgates Hall, Angle Hall, White Hall, and Black Hall, the last still existing, in name, at any rate, in a fine seventeenth century house opposite St. Giles's Church, in the wide street to the north known as St. Giles's. Chimney Hall, as says Cecil Headlam, to whose *Story of Oxford* I am indebted for much information about these halls, "recalls the days when a large chimney was a rarity." Many halls retained the names of their owners, like Peckwater's Inn, formerly on the site of Peckwater Quad. at Christ Church, others from the signs of the inns in which they were first established, or the signs they had adopted for distinction, and had hung over their doors, such as the Brazen Nose, the Eagle, the Elephant, the Saracen's Head and the Swan. Of the existing inns, the Clarendon was built on the site of an old inn or hall known as the Star; the Roebuck was once Coventry Hall.

The halls or hostels, in the process of time, as the University gathered power and prestige, and the benefactions of the rich and benevolent were attracted to Oxford, being found to be insufficient for the influx of students, the deliberate foundation and building of colleges naturally followed.

University College claims, and apparently with justice, to be the earliest of University endowments. At first known as the Great, or Mickle University Hall; it had a North-country connection, and was endowed in 1249 by William, Archdeacon of Durham. Statutes were granted to the Hall in 1280, which I suppose may be taken as the date of incorporation. At first established on the north side of the High Street, moved in 1332 to its present site on the southern side of that street, where its fine, long and homogeneous front, though it is not all of one date, adds immensely to its character and dignity.

It is, however, to Merton College that we must turn for the first example of a college deliberately founded

de novo upon a carefully preordained scheme. Merton College was founded by Walter de Merton, of Merton in Surrey, a man of great ability and distinction, sometime Chancellor to Henry III, and Bishop of Rochester, from whom he obtained a charter in 1264 to incorporate his establishment of Scholars of Merton, at Malden in Surrey, into an independent society. Later, in 1274, he transferred this establishment to Oxford to its present site, purchased from the Abbey of Reading and incorporating the Parish Church of St. John. His intention was to provide means of maintenance for poor students, and their education for the service of Church and State, and he drew up careful and exact rules for the governance of his College. He banned all Monastic influence; no monk or friar was to be admitted on his foundation, but the secular clergy only.

Of the first buildings of Merton College, little now remains. Some of the carving over the College gateway, the great north door of the hall, and perhaps the treasury and part of the sacristy. The noble chapel, the hall, and the incomparable library, as well as the charming inner quadrangle known as Mob Quad., are all of later date. The choir of the chapel dates from the end of the thirteenth century, the transepts begun apparently in that century or early in the fourteenth, but were not completed till the fifteenth, while the fine tower was finished in 1451. The chapel seems to have been planned as a cruciform church, with nave, transepts and choir, but the nave was never built, perhaps in imitation of the plan of the Chapel of New College, which, though begun much later, was finished earlier.

Merton College, albeit possessed of extraordinary charm and beauty, is not a typical college, as we understand that term, in general plan or arrangement. Its planning is irregular and not deliberately evolved.

Its nearest contemporary, or immediate successor in date of foundation, Balliol College, founded in 1266, possesses no buildings coeval with the earliest of Merton, and was upon a smaller scale; it still possesses its old hall and library and a very beautiful oriel window all of the fifteenth century, but beyond the plan of its front quadrangle and entrance, which is of the accepted college type of the fifteenth century, it has been so much rebuilt and modernised that it neither conveys the effect of its antiquity, nor its original disposition.

As a nobly conceived and nobly executed group of college buildings, finely planned and finely built, the New College of St. Mary de Winton, commonly called New College, founded in 1379 by William of Wykeham, Bishop of Winchester, presents, as I think, the most perfect type of the mediæval college and one of the most remarkable instances of adroit and supremely dignified use of an irregular and somewhat difficult site to be found in, or out of, this country. I speak of the original buildings of the founder. The beautiful

front quadrangle was badly marred in the seventeenth century by the clumsy addition of a storey to the long, low fourteenth century buildings, and the high northern range of chapel and hall have suffered in consequence by the alteration of scale thus occasioned. But they are noble buildings in themselves, albeit somewhat mauled in recent times. The very perfect little cloister, with its chestnut timbered roof, its garth intended as a cemetery for the Society, the admirably proportioned bell tower, on the rampart line, the warden's lodgings, the simple and dignified College gateway, and the bold and charming device of the arched wing of the lodgings, carried over the lane to increase building space, and form a bridge for the warden to his garden, and to the noble tithe barn, which faces the long stable buildings on this northern side of the lane, are all intact, or so little touched that the sense of the fourteenth century seems still to linger about the grey old walls.

In the antechapel you have the contrast of the fine traditional craftsmanship of the fifteenth century glass, with the graceful and accomplished sentimentalism—divorced from craftsmanship—of the late eighteenth.

Intended by its founder as a senior college or secondary school to his College at Winchester for younger scholars, Wykeham achieved at once two great educational ideals. He founded together a model college and a model public school, both housed in noble buildings. He was a most remarkable man, astute, practical, a great man of affairs, and with a sure instinct for architecture, fostered no doubt by his early contact with the crafts, and some early practice in business by his juvenile experiences. Born the son of a carpenter at Wykeham, he was educated at a grammar school, and subsequently in a notary's office. He was sometime supervisor of the King's works at Windsor, where, it may be presumed, he learned architecture. Oxford owes him much, his college became a model in many respects, architectural and other. His conjunction of public school and college was copied by Henry VI., in his linking of Eton with King's College, Cambridge, and later by Sir Thomas White in linking his College of St. John with Merchant Taylors' School, while his architectural conception of a college was largely imitated at Oxford. This is conspicuously the case in respect to the chapel plan, adopted by so many of the subsequent chapels, of the long collegiate or monastic choir, screened from a short nave arranged for four altars, but large enough to form an antechapel, capable of being used, as before the Reformation it frequently was used, for lectures and disputations. His placing of hall and chapel in one continuous range, as the side of a quadrangle, you will find in several other colleges. It is observable that at New College the high range of chapel and hall is placed upon the

north side of the quadrangle, the best position, as, while shutting no sunshine off the quadrangle, it receives full sunshine itself on its southern flank.

Time and your patience I fear will not permit me to describe or even to mention more than a very few of the other fine colleges of Oxford, all of which are interesting in their degree and most of which have interest and beauty of a very high order. I must, however, and on every account, say something of Magdalen, where the adroit use of an unusually beautiful site, the happy adaptation of the existing buildings of the Hospital of St. John, the fine proportions and beautiful detail of its mediæval buildings, and the very dignified range of the early eighteenth century known as the New Buildings, form a college group which with its deer park, great trees, wide garden and river walks amid the windings of the Cherwell, make of Magdalen a collegiate pleasaunce unlike anything else in the world.

Like New College, it had a great, energetic and rich founder in William of Waynflete, Bishop of Winchester, and first Provost of Eton, who founded the College of St. Mary Magdalen about 1448. The long southern front, aligning the roadway between the site of the old East Gate, and the Bridge, stands upon and incorporates parts of the buildings of the Hospital of St. John, and contains, in a blocked doorway still in evidence, the dole-gate where doles or food were handed out to pilgrims, or the poor students trudging to their homes and provided with the chancellor's licence to beg.

The fine bell tower, whose proportions give it a greater apparent height than it possesses—it is only about 120 feet high to the top of the parapet, and 110 feet to that of the pinnacles, was begun about 1492, and took 11 years to complete. The design appears to be so perfect as it stands, that it greatly surprised me, when entrusted with its repair some dozen years ago, to find that the very effective octagonal angle buttresses were not originally intended, the quoins of plainly finished angles existing behind them. This shows that the whole design of the noble crown of pierced parapet, angle and intermediate pinnacles, could not have been part of the designer's first intentions.

The most remarkable cloisters, with their buttresses, symbolic figures and grotesques, were evidently built on the mediæval model but without intention of the mediæval use as a place for exercise and meditation in the open air, but rather as a convenient covered passage of connection, around the new fashion of quadrangle, between the various parts of the college, the chapel, the hall and its offices, the President's lodgings, the library, and the various chambers and dwellings of the college, which form the main body of the college, the intended entrance being by the door in

the superb Founders Tower, the old irregular quadrangle of St. John remaining as a sort of forecourt.

The delightful Grammar Hall on the west side of St. John's Quadrangle is a relic of the former foundation, and the most effective and proportionate buildings between Tower and river though thoroughly Gothic in type were not added until later.

The "New Buildings," across the wide garden to the north of the Cloisters, were put up in or about 1733.

The latest addition of St. Swithun's Quadrangle was built in 1882, from the designs of Messrs. G. F. Bodley, R.A., and Thos. Garner. The Quadrangle, however, has never been fully completed.

It will be observed that the New College plans of forming one side of the quadrangle, by placing the chapel and hall end to end, under one roof, was copied here, and that the short nave or antechapel of which that college had set the fashion, was here observed.

Magdalen has always maintained a strong connection with Winchester, whose bishop is the visitor of the College, and with Eton through its founder, but it has three Schools for boys of its own, one at its gates, one at Brackley, and one at Waynflete.

I can only briefly mention one other college, of a later date, and of conspicuous interest and beauty, the College of St. John, in the broad street known as St. Giles, and, like Magdalen, outside the city walls.

Again, like Magdalen, this college was built upon the site, and incorporated part of the buildings of an older foundation, the suppressed College of St. Bernard, founded in 1437 by Archbishop Cichele for the Cistercian monks of Rewly Abbey, dissolved by Henry VIII.

The College of St. John Baptist, was founded in 1555, by Sir Thomas White, Merchant Taylor, and twice Lord Mayor of London, and preserves in the range which forms the west front, with its Tower Gateway, a portion of St. Bernard's College, together with the interesting forecourt enclosed by low stone walls, with a heavy weathered coping. St. John's being the only college to retain its external forecourt intact, though Balliol, upon the evidence of eighteenth century prints, retained one until far into that century, and Wadham retains the form, but fenced with

modern railings. St. John's presents, in plan, no unusual features. It accepted the admitted type, but, in proportion, charm of design and of detail, as well as in the beauty of its garden it has its own extreme distinction. Its Hall and its Chapel, 1502-30, are placed wisely on the north side of its first quadrangle, like those of New College. In the inner or Canterbury Quadrangle, which was completed about 1636, it has semi-classical colonnades, and a magnificent central "frontispiece," with admirable bronze statues of Charles I and Henrietta Maria.

The colonnades, as a convenient college adjunct, may have been suggested by the arcades of Magdalen cloisters. The college is, of course, indelibly associated with the memory of Archbishop Laud, President of the College, and sometime Chancellor, whose distinction of taste, scholarship and conspicuous loyalty are reflected in the beauty of the Canterbury Quadrangle, whose name commemorates his Archbishopric, in the rich and handsome library, in the royal statues, and in the extreme beauty of the east or garden front of this remarkable college. There are many other colleges of great interest—historical and architectural, with which I must not attempt to deal, within my space.

I wish in the presence of architects to pay a passing tribute to the talents of an amateur architect, Dean Aldrich, who designed the existing Church of All Saints, and Peckwater Quadrangle at Christ Church.

I cannot trespass further upon your time and patience, but I am sure that those of my audience who have already seen something of Oxford, and you will all, indeed, be of that number by this time to-morrow, will admit the impossibility of conveying anything further than the merest suggestion of its architecture, as illustrating its history, and of its history as explaining its architecture, within the limits of even a longer paper than mine, and I fear, indeed, that it may have been, with all its omissions and abstentions, barely within the limits of your patience.

May I end by expressing the hope that those of you who are here for the first time may carry away the happiest impressions of your visit, that those others to whom Oxford was already known may find, as I have always found, that her charm ever increases and her interest never fails.

Town Planning in a City like Oxford*

BY RAYMOND UNWIN [F.]

THE historical sketch of Oxford which we have had the advantage of hearing from Mr. Edward Warren to-day has relieved me of any necessity to say much as to what "like" of city Oxford has been in the past. In view, however, of its bearing on the town planning of such a city, I may perhaps refer to the extent that its history has been influenced by its dual life. This has sometimes given rise to conflict of interest and divergence of purpose; at other times there has been a realisation of the interdependence of the University and the town, and an appreciation of the necessity for an accommodation of the interests of these two important sections of the community and mutual respect for their needs. For some four centuries probably, perhaps for much longer, before it was known as a seat of learning, Oxford developed as an important commercial centre, taking rank among the first half-dozen English cities of the period. In those days it owed nothing of its influence or its importance to a University: it owed much, however, to its geographical situation, on the natural highway of commerce afforded by the River Thames, and to the fertile regions of inland country around it. We have been familiar with the mythical association of the University with Alfred the Great. Whatever truth there may be in that tradition, authorities, so far as I know them, seem generally agreed that Oxford was an important city, at any rate by the end of the ninth century; while it was not until the end of the twelfth or beginning of the thirteenth century that the gathering of teachers and scholars, that developed into the University, assumed such importance as to exert an effective influence on the life of the city, or to become a rival authority to that of the municipal government. From that period however, the University seems to have grown rapidly in power and authority. Gradually, not without fierce and sometimes bloody conflict, aided by the King and the Church, it established so complete a control that the commercial development of the city on independent lines was arrested, and the town of Oxford gradually became more and more occupied in the housing, feeding, clothing, and supplying the other material wants of the Ecclesiastical Orders, the students, and their teachers, who made up the University. Only in comparatively modern times, and in some respects within the memory of many of us here, has the city of Oxford recovered complete municipal autonomy, and there are fields of jurisdiction which are still shared with the Vice-Chancellor and Proctors.

These two distinct and fully developed branches of life, the University and the Commercial Town, are still

the most notable characteristics. Their different needs and the extent of their mutual dependence constitute some of the most fundamental considerations affecting the town planning of the city.

There have been many changes here during the last half century since the days when as a boy I first learnt to love the place and its buildings, shared its rich opportunities, heard something of beauty from Ruskin and of civic duty from the liberal-minded rector of Carfax Church, long ago removed. At that time the City Fathers still attended the church in their robes of office, marching in procession from the Town Hall every Sunday morning. Though there is much that one misses with regret, I am glad to believe that there has been a great growth of mutual understanding and respect on the part of the City and the University. Ardently as anyone familiar with Oxford in the seventies must wish that it had been possible then to obtain the protection and guidance of a town planning scheme, I am not sure that at that time it might not have been difficult to secure the degree of understanding between Town and Gown, and the harmony of aims in regard to the city, which are essential to the working out of a good plan for its future development. To-day there is every reason to hope for hearty co-operation in this work. The harmony thus secured, and the promise it affords for the future, are no small compensation for the losses in buildings and spots of beauty, some of which might perhaps have been preserved had we as a people earlier waked up to the need for planning and guidance in the development of our cities.

Oxford is not alone in that its town planning problems are peculiar. Every city has its own special conditions and needs. One may say of each great city that it has a character, almost a personality, of its own, which the town planner should seek to preserve and develop. But of few cities are the special circumstances so important, and the character so unique, as in the case of Oxford; consequently they should be a dominating influence in the planning of the city. There are university cities in which the town is so large and important that the University exerts little appreciable influence on its development; there are others in which the town is so small that its chief function is, and is likely to remain, that of ministering to the material needs of the University. Oxford is in a very different position. Here the city is the older partner: it has a long and honourable history. On many occasions it has been chosen as the seat or refuge of the English Parliament. Before the University was constituted the town had intimate connection, almost on a footing of equality, with the City of London. The City Fathers have been brought into relations of

* A Paper read at the Conference on 10 July.

special loyalty with several of the Kings and Queens of England. The town has, indeed, a life history and a personality of its own. At the same time, its relation to the great University, which has an equally glorious past, and an even more world-wide reputation, has been one of the greatest interdependence and intimacy, not always free from strain or jealousy. The ties which unite the two resemble, perhaps, the union and the bonds of matrimony. The problems of their mutual relations and their rights are at least not unlike those of two married people, each of whom has a strong individuality and is inspired by the honourable desire for a personal career. Such a relationship will not be permanently harmonious on the basis of the subordination of either party, but only on that of mutual respect and understanding, on a right appreciation of the importance of the different functions which each has to perform, and a due acceptance of the limitations which their relationship and their dependence on one another must impose on both alike.

When we consider that this dual life of such exceptional interest and value is housed in and about an ancient city, which, as a mere collection of buildings of interest and beauty, constitutes one of the greatest and most highly prized treasures of the world, we shall begin to realise something of the difficulty, and something too of the fascination, which the preparation of a town plan for Oxford and the surrounding lands will present. In the joint working out of this plan, we may confidently hope for a further advance of that mutual appreciation between the University and the City which has already made so much progress, since the time when T. H. Green, of Balliol, made the encouragement of good understanding between these two bodies one of the aims of his life.

In few other towns do the young citizens have such opportunities for the enjoyment of culture or the acquisition of knowledge. For such advantages it would not be an excessive price if the citizens were to be asked to stand a little aside from the great rush towards industrial and commercial pre-eminence which absorbs the life of many other less fortunate towns. On the other hand, perhaps in no other University have the students quite so good an opportunity of establishing contact with the forms of English municipal government and the traditions of civic independence upon which so much of our national life and liberty depend. In few other places has such a complete and characteristic University life been preserved; in some sense it is a life apart; nevertheless there is here this unique opportunity to maintain, during those impressionable years spent on the academic course, a contact with a very living city, which, if taken advantage of, will add enormously to the value of the knowledge and experience acquired at this great seat of learning. For such advantages the University may well concede

all the scope and opportunities for civic life and development which can be provided without actual detriment to the purpose it exists to serve.

We may confidently expect that in making their plans University and Municipality alike will cheerfully recognise the duty which they owe to mankind to preserve from injury the unique beauty of the city which they have jointly inherited. Sharing the respect and affection for their common home, they may be relied on the more willingly to put up with such comparative inconvenience as may be necessary to conserve its character. As it becomes urgent to solve the problems which progress brings up—problems of congested traffic, of expanding commerce, of modern requirements in sanitation, and the like, before adopting any solution dangerous to the existing beauty they will search diligently for alternative methods, seeking each time to find the way out of or round their difficulties which will best harmonise with the *genius loci* so highly treasured.

The right of the present generation to a reasonable enjoyment of the advantages which present knowledge makes possible must not be ignored; nevertheless it will be realised that in Oxford there are offered other special opportunities and enjoyments not available elsewhere. It may well be the privilege of her present inhabitants to forgo some degree of realisation of the new opportunities which are so common in other places, that there may be preserved in greater perfection those older and more unique treasures which here alone are to be found. While, no doubt, we shall vary in our views as to the price which we should be willing to pay in personal deprivation or inconvenience to preserve the spirit and character of Oxford, perhaps I may assume agreement as to the outstanding importance in this city of such preservation, and pass on to suggest the bearing which this agreed attitude will have upon one or two matters connected with the practical problem of preparing a town planning scheme for the district. First let me heartily congratulate the City Corporation and their officials on the steps already taken. Instead of being content with a small scheme for the unbuilt-on area within the city boundaries, they have taken a more adequate view of the area which is intimately bound up with Oxford, and have realised that the built-up centre of the city is vital to the scheme. Authority has now been given by the Minister of Health for a scheme to be prepared for practically all the land within a radius of three miles from Carfax. At no distant date a preliminary statement of the proposals will be called for. It will be realised that town planning on this scale is no mere scheme for developing a few housing sites, as some seem to think. On the other hand, it is no scheme for stereotyping in detail the planning of all the sites within that vast area.

Nor is a town planning scheme a preliminary measure

to the enlargement of the borough boundary ; on the contrary, while it secures co-operation in planning, it leaves full autonomy to surrounding authorities in administration. Town planning is, in fact, the application of imagination, skill and foresight to direct and guide the future development of the area, instead of leaving it entirely to the mercy of the haphazard play of individual interest or caprice. It consists in looking ahead, studying the growing requirements of the district, foreseeing the dangers which threaten, and making a general plan of the main lines of development which will best provide for the growing needs, and avoid danger to the existing city.

Increasing traffic I imagine to be one of the most threatening dangers. You share this difficulty with all modern cities, but whereas most of them are still obsessed with the importance of providing more and more facilities for an ever-growing volume of movement, you, I hope, will first seek to discover how far it may be practicable to abate the swollen stream which already threatens to flood your central area. You will inquire whether some of it may be directed into new channels, and so carried harmlessly round the threatened district. Even more important, you will study how needless movement to and fro may be reduced by a better location of the people and the places to which they chiefly resort.

For this purpose you will investigate the various causes of traffic congestion and the way in which they may be controlled. The increasing multiplication of motor vehicles of all kinds is one of these causes, of which we in this country have not yet experienced the full force. It is well to realise that already in America there are cities in which the multitude of motor-cars in use afford seats for the whole population, who could thus empty the city and all go riding at once if their roads would accommodate them.

Must we anticipate such a condition in Oxford ? I trust not ; but long before we approach that state, which means one motor-car for every four or five persons, or even approach the general American average of one car for each ten people, it will become essential to decide whether Oxford must be sacrificed completely to a passing craze for incessant movement. It may well need to be considered, and that soon, whether complete freedom to race about the city in a car is so important a privilege for all the undergraduates that much of the unique character of Oxford streets should be sacrificed to render such form of amusement reasonably safe for the public. Several alternatives are conceivable. The University may well find it desirable within its precincts to restrain this tendency to perpetual movement, in the interests of academic pursuits. (See note at end.)

Even such a drastic measure as the re-erection of the City Gates on the four main highways, to protect the

town against this new invasion, might become justified as an alternative to such vandalism as a widening scheme for The High !

The point to be realised is that already traffic conditions exist in many towns for which an adequate provision here would be inconsistent with the maintenance of this city as we know it ; such dangerous conditions must be avoided if possible. The exercise of reasonable restraint in the use of private motor-cars, especially within the city, is one of the ways in which both the citizens and the members of the University may contribute to the preservation of Oxford.

Apart, however, from any such changes as we have been considering in the character of vehicles, or in their number in proportion to population, there are other causes contributing to the congestion of traffic, such as the arrangement of highways, centralisation of trade, commerce or amusements, density and height of building, and the distribution of population, which are more immediately amenable to modification by means of a town planning scheme.

As regards the main highways, their position was largely fixed by the conditions of the site. The shape of the gravel plateau on which the city was built, its relation to the two adjacent rivers, to their fording places and later their bridges, determined that the two main streams of traffic would cross at or near the centre of the town at Carfax, and that the two highways thus formed would be the chief traffic routes. Indeed until recent times they have been the only important routes.

We do not know to whose early architectural instinct the rectangular crossing at Carfax is due. Some have seen in it a Roman relic ; but the Romans had no monopoly of the right angle. It seems likely, however, that we owe the extraordinary beauty of the curved High Street to the necessity of accommodating the line of this eastern arm of the cross roads, so that the fording place, and subsequently the bridge which passes the low-lying river valley at its narrowest point, might be approached from a direction normal to the line of crossing. A somewhat similar, though much slighter, change of direction in the southern arm gives the fine view of Christ Church and Tom Tower from Carfax itself.

The very acute angle at which the Woodstock and Banbury roads approached the Northern Gate, where the old St. Michael's Tower still stands, gave to the city its unusually spacious St. Giles, one of the earliest parts outside the wall to be built upon. It is to the protecting moat or ditch outside the North Wall, and the wide space there kept free, that the modern city owes its Broad Street. Unfortunately the continuation of this along Holywell and Long Wall Streets was carried out to a less generous width. Consequently this street is not so adequate as might be

wished to serve as a by-pass road from St. Giles to Magdalene Bridge, though it serves this purpose to some extent. In view of the necessity of limiting the volume of traffic in the central area, the question of diverting as much as possible along by-pass roads is of special importance when planning any new roads here. It is important, for example, that through traffic from the north, as well as that between the northern suburbs of the town and those east of Magdalene Bridge, should be enticed from passing through the centre of the town by the provision of alternative routes. Equally important is it to improve communication between that part of the town which lies north of Broad Street and the railway stations, or the towns and villages which lie beyond them. Such traffic should be discouraged from coming further into the town than Beaumont Street. This is fortunately a fairly wide thoroughfare, and it may be practicable to improve the present route from its western end to the stations. I am glad to see this question of by-pass roads has already received attention and that roads further out are projected, with a view to diverting both through traffic, and that between the outer suburbs of Oxford, which might otherwise have to pass through the centre.

Owing to the position of the rivers, parks, and other features obstructive to road-making, the planning of these highways is not without considerable difficulty; but if Oxford continues to grow their advantage will be increasingly realised, and I am confident that you are justified in making great efforts to preserve the best possible routes for these roads. Do not be too much deterred by the fear of costly bridges; we are apt in modern times to forget or to despise the humble ferry, which is still so effective a substitute on many a wider river. Where on your projected roads the cost of a bridge may not be justified, a ferry may prove a very serviceable substitute for many a year.

Apart, however, from planning or making new roads, there are other means which you can take to check the growth of centralised traffic. In this country we have not yet general town planning powers applicable to the built-up areas of our towns; but you in Oxford have such a unique collection of special buildings, of historical interest and of beauty, that practically the whole of your central area has been deemed to come within the clause passed to meet such exceptional cases in the Housing and Town Planning Act of 1923. While the powers conferred by this clause may not enable you to do all that may ultimately be found to be desirable, they do carry you a long way, and include among other things the regulation of the height and character of buildings. I would ask you to consider carefully how far you may be able to use these powers to prevent an increased density of building in the central areas; to check the increased occupancy of sites for business or other purposes which will

stimulate traffic in the centre; and to limit the heights of buildings on sites already occupied for business purposes. It has not been sufficiently realised how greatly the increase in height of buildings adds to the volume of traffic in the adjacent streets. This is brought home to one very forcibly in studying American conditions, where one may find the population of a small town occupying one lofty building and owning among them over 1,000 private motor-cars. I do not, of course, anticipate such extreme conditions in Oxford; but increase is relative, and if shops or business premises are increased in height from two to four storeys, this will inevitably result in doubling the amount of traffic which they cause. More people will be employed, more goods will be sold, and more customers will frequent these central stores if their volume is increased. May we not ask those who are fortunate enough to have business premises in the central area of Oxford that they shall accept reasonable restrictions in regard to any further increase in the size or height of their buildings? This, I am convinced, is one of the most important of all the precautions which can be taken to avoid increasing congestion in this city.

That, however, is only one side of the question. Obviously, if the population increases, the volume of trade and business must increase also. If it is not practicable to bring the increasing population to the existing shops, the alternative is to take the shops to the people. The development of new shopping centres conveniently placed to serve suburban areas, where a market of sufficient size can spring up, is a perfectly practicable alternative to continued concentration. Such business centres may consist of branches from the existing city stores or of independent shops, and can be encouraged by proper provision and planning of areas for the purpose. By serving all the ordinary daily needs of the residents, they will greatly relieve the pressure on the centre.

Traffic in the central area can be further diminished by localising as far as possible in the different suburbs all the functions of daily life except those few which depend on opportunities or conveniences which are only to be had in the city. You have here more than the usual share of such opportunities; and that the proper enjoyment of them may be open to all, you will naturally wish to provide the necessary traffic facilities. But in order that all the people of your expanding town may have the opportunity to enjoy these special privileges it must be realised that, as a necessary corollary, the use of the central area for those other purposes which can be provided for locally in the suburbs must be discouraged. If the tendency for the expansion of business and trade in the central area is encouraged, or even permitted without some attempt to counteract it, I fear that the opportunities and the amenities which constitute the Oxford which

we all love will ultimately be so overlaid and congested as to lose their value. This is not inevitable; and the most effective way of checking it is to make provision, by careful forethought and planning, for the proper distribution of the increasing population in self-contained suburbs outside the town, and to equip them as completely as possible for all the activities of life, for industry, business, trade, education, and recreation. To the full extent that it may prove possible, all these functions should be localised with the people to whom they minister.

This is a field of development affording ample scope for the town planner and the architect. Make your suburbs so attractive, so well equipped with modern conveniences, so convenient of access, so economical of cost and labour to live in, that the people will be enticed there and the undue pressure which threatens central Oxford will be relieved. We cannot do much by compelling people; a little by regulation to level up the general standard and guide progress on lines fairly well established perhaps; but we can attract people, make the path we want them to follow easy and pleasant, and they will readily tread therein. In too many of our towns, I am sorry to say, we are glad to encourage our architects and builders to remodel and rebuild; here in Oxford our colleagues of former days have builded so well and left us such a store of beauty that we can only beg the citizens to hold their building zeal in check, spare as long as possible these prized relics of the past, and preserve for us fair opportunities to see them.

This is one of the architectural aspects of the town plan which I hope will receive special attention. One of the most characteristic and admired beauties of Oxford has been the vision of the city with its clustered towers, spires, domes, and pinnacles rising in generous profusion above the long low lines of the college buildings and presenting a variety of charming and impressive groupings to the approaching visitor. How many a young scholar, tramping in poverty or, later, speeding on the stage coach to this long-dreamed-of Mecca of his ambitions, has felt his heart beat faster as that vision of the city came first within his view, from one of the many hills which surround us here.

Not less moving has the vision proved to those revisiting the haunts of their youth, perchance at the close of a career, to initiate some loved member of the next generation. Well, gentlemen, it depends on how this town planning scheme is handled, whether that vision of beauty can still be saved. I miss many of those views, which were still open and unspoiled in my youth. Careless building has obscured them, ignoble building has created a foreground in presence of which noble thoughts are liable to give place to curses; and the only emotions which can live are

those of regret and disgust. This site was chosen for the city largely because it was protected by the Isis and the Cherwell, and by the green girdle of low-lying meadows along their banks: meadows which in addition to affording ideal playing fields for the English games, and luscious feeding for the cattle and geese of the Freeman of the city, served for generations as a foreground and frame to the vision of Oxford. It has been reserved, I am ashamed to say, to my generation largely to obliterate that foreground and vulgarise that frame. I urge that what remains of Oxford's green meadow girdle should be strictly reserved. It is the least healthy part of your area to build upon; it is the most difficult and costly for drainage; I suspect that the more it is built on the greater will be the danger of sudden floods. These are sound practical reasons for preserving the low-lying land from further building. But if there were no such reasons, I should still urge with equal emphasis that Oxford is worthy of its setting, that the picture is fine enough to deserve the most appropriate frame.

What is true of the vision of the city, as a whole, is true also of many charming vistas within the city. Much may be done to preserve these and to protect their setting. It is not enough in this respect to have regard only to the buildings of outstanding merit—the colleges, churches and the like. These may be preserved in themselves and yet be largely destroyed by replacing the harmonious background of simple but charming buildings, which were so common here fifty years ago, by blatant or merely incongruous examples of the modern lack of taste.

New views and vistas may also be created. But this is a pursuit to be followed only with great care and caution. Many a Continental city which has cleared away old buildings, thought to obscure the view of something specially fine, has bitterly regretted the clearance, and even in some cases tried to replace that which had been demolished.

There are other dangers, too. Here in Oxford a project has been discussed for opening out an attractive view into a highway, where it would be of great value. Some, however, fear that such an opening would make the mouths water of the restless devotees of traffic; that where their eyes were allowed to stray, they would want their cars to follow! It may be that powers or conditions sufficient to prevent this risk exist, or can be created. Both aspects of such proposals must and will be carefully weighed. The tempting prospect must not be allowed to create a serious risk of damage; nor must a purely imaginary danger stand in the way of needed or attractive improvements. The weighing up of such considerations, the right appreciation of the practical advantages and the æsthetic values, form part of the responsible duties of those in whose hands rests the making of the new plans. Some projects, which

now seem daring, were made by an Italian architect in 1730, in a sketch plan which I believe is in the Bodleian Library. I am not sure that the renaissance enthusiasts of that day had quite enough appreciation of the work of their forerunners to have been safely trusted to replan Oxford, much as there is of beauty with which they have graced her.

We are here to-day as a gathering of architects. It is the peculiar function of the architect to unite the useful with the beautiful, to study scientific construction, to consider the practical requirements, and to satisfy them in beautiful form. If he is a true architect, his thought has been trained to work along both lines and to seek for the synthesis between their demands. His imagination has by long use acquired the faculty of seeing and realising both at the same time; so that if he is moved to do *this* for the sake of its beauty, he will see the inconvenience which it might cause; or if to do *that* for its utility, he will see the danger of marring the beauty he is aiming to create and will modify and modify again until both demands are satisfied. I know of few activities in

which this specially trained imagination is more needed than in town planning and city building. And we shall be agreed that there are few cities in which this need can be stronger than here in Oxford. I am glad to think that this is well understood by the Corporation and their able officials, who have already made so auspicious a beginning of the town planning scheme. There is, of course, equal need for the experience and knowledge of the engineer and surveyor and for the student of the economics of land development. Each has scope and work of importance enough to satisfy their greatest ambition in such an opportunity as this city affords. From what I know of the councillors and of the city engineer I shall be surprised if they do not amply recognise the need, and cordially welcome the help which can be given by the experienced architect in forming a complete scheme. With such co-operation, while preserving the old and cherished heart of the city, it should be possible to lay out and design new quarters for the expanding population, their business and their play, which will be as attractive as convenient.*

The Banquet in Christ Church Hall

FRIDAY, 11 JULY 1924, THE PRESIDENT (MR. J. ALFRED GOTCH) PRESIDING.

THE usual loyal toasts having been drunk with enthusiasm, the President next proposed "The University and City of Oxford," and said they were that evening approaching the close of the Conference, one of a series which the Institute had held, but never in a more fascinating centre. At those yearly conferences their aim had been not so much to discuss matters of high importance as to confer among themselves as friends, to draw closer the bonds of amity which united them, and which, he was glad to say, would now, owing to recent events, be drawn closer than ever before. The mention of the University must, he was sure, strike in their breasts chords which vibrated deeply and continuously. As they grew older, men were apt to look back upon their past as a sort of Golden Age in which the world "fleeted the time carelessly." He did not know whether, in the presence of distinguished guests from the University, one ought to suggest that even in the present day time might be fleeted carelessly by those who came to study in the University; but here, if anywhere, in a place like Oxford, with its immemorial traditions, one would imagine that Time would hold his swift foot back, would stay his hand and linger somewhat in using it to whet his scythe for further deeds of destruction. Although the face of Oxford remained on the whole much as it had been for centuries, yet he fancied that among his audience were some who had done a little to alter its appearance; but even in those ancient buildings where their interference was not visible there still seemed, when one visited them after a lapse of years, a sort of change, a

subtle alteration which might arise from the buildings themselves or possibly from the eyes with which they were viewed. They heard on every hand how places, and Oxford among the rest, were becoming always more busy and more thronged. Every age regarded itself as being in a greater state of whirl than those which preceded it; compared with the past its own times were always "these most brisk and giddy-paced times." But however hurried the life of Oxford might become, whatever new problems might face the civic authorities, they, that evening, felt confident that those authorities would regard the great heritage which had come down to them with infinite respect and care. It was his privilege in connection with the toast to convey the thanks of the Royal Institute of British Architects to the University for so kindly receiving them and the College authorities for making them welcome. Especially would he mention Wadham, Queen's, Magdalen and Christ Church. He would also like to thank the Corporation for their kind welcome, and the Berks, Bucks and Oxon Association of Architects, particularly its President, Mr. Edward Warren, and Mr. Rogers, for organising the Conference so ably.

The Rev. L. R. Phelps, M.A., Provost of Oriel College, responding, said to do so was a great responsibility, but it was much more so when he was asked to fill the place, and in a sense represent the Vice-Chancellor. The Provost had created some amusement by alluding to the University as something of an abstraction. When, for instance, a visitor came to call upon him one of his first

*The College notice boards show that the Vice-Chancellor has already made regulations as to the use of motor-cars by undergraduates.

requests was, "Show me the University." What was he to do? Would they be surprised if he said that he turned at once to architecture to help him with his answer. Architecture came to their rescue, and something of the same was true of those light-hearted undergraduates who had passed three or four years of their lives in Oxford. What did they recollect of the University? He felt that the most careless undergraduate, although he had not perhaps thought upon the subject, although he had not thought of the streamlike winding of that glorious street, High Street, although he had been deaf and blind to all the charm of Oxford, yet carried away a vision of its architectural beauties. Thanks to the gentlemen represented there that night and their noble profession, Oxford left most abiding memories. When they came to consider its buildings there was something of the same mystery, something of the same lack of certainty that there was with regard to the University. Who could tell who was responsible for many of Oxford's finest buildings? Take his own college. They would forgive, he was sure, his patriotic spirit if he said the front quadrangle of Oriel College formed one of the beauties of the place. Who was responsible for it? There was no architect's name connected with it, the college accounts did not show that anyone carried it through, it was thought out, he took it, by the craftsmen who executed it with their own hands; and what was true of that was true of many buildings. He thought those who were comparative strangers had not noticed the extent to which Oxford drew from all four quarters of the globe. They looked for something which would unite the diverse elements which came together from all quarters of the Empire, and they found nothing more calculated to do so than the stone walls which made the City of Oxford, its colleges and its buildings. It was to them and those who had gone before that they owed what was in the present and would be still more in the future one of the strongest bonds which united the members of the different parts of the Empire who came to Oxford. There was a great deal which they had done, and which they would do, in uniting districts far apart, but even more difficult work was to unite the present with the past. They who lived in Oxford realised as few did the difference between the two. They saw every October new life coming into the place, bringing with it new ideals with scant sympathy for those of a preceding generation. They saw a race of young Josephs who did not recognise the venerable Pharaohs upon the throne. They asked themselves what was the work which was to connect the present with the past. Of all other links that could make appeal to the senses there was none which could equal Oxford's architecture. The architect had a great work before him, for he had to unite the aims, the ideals of the present with the aims and ideals of bygone generations. That was his task above all in Oxford. It would not be gracious to ask how far the present generation had succeeded in discharging that task. Oxford had suffered through the amateur architect, but let him add that they owed to architects no small debt in the past. That debt was ever increasing, and when he expressed the gratitude of Oxford for their work, their gratitude was at the expense of favours expected.

The Mayor of Oxford also responded.

Sir Herbert Warren, K.C.V.O., M.A., President of Magdalen College, in proposing the "Royal Institute of British Architects and its Allied Societies," said some of them would perhaps remember what were Dr. Johnson's feelings about dining in Christ Church. He considered it was a sort of crowning incident of his career that he should be invited to dine in that noble hall, which he always considered to be the most splendid chamber in Christendom. He thought they must all feel it that night, and especially those present who were bound to understand the underlying secrets of architectural beauty. There was, he believed, doubt in some quarters as to the founder. He did not know whether his friend the Provost of Oriel, who was almost as regular an attendant at the University sermon as he was, knew, in regard to the Bidding prayer, some used to give thanks for the benefactor, "such as Cardinal Wolsey." They belonged rather to the higher branch of the Church, and some, on the other hand, said with great boldness, "such as King Henry VIII, the founder of Christ Church," while some, more cautious, said "such as" was the founder of Christ Church. He had no doubt that a Magdalen man, Cardinal Wolsey, was the founder of Christ Church, and he thought the Mayor would agree with him that he was a great man and a great architect. They had heard much of the great architects of the past from the great architects of the present. They had heard of Wren, of Inigo Jones and of others, but he did not know they had heard much about Wolsey, but he claimed that he was an architect. He sprang from almost the same origin as Shakespeare. He thought it singular that that should be so, but he was also the architect of the greatness of the country. He made England, for the first time, a great power, and raised it to a position from which it had never turned in all the centuries which had since elapsed. He had sometimes compared him to that great figure nearer their own time, Prince Bismarck. Wolsey was also the architect of Magdalen Tower; certainly of that splendid hall in which they were met, the kitchens which he hoped they had inspected, and also of Hampton Court. They could claim that he was one of the great architects of England. What constituted an architect, what was the function of the architect? The great architect must be a man whose art must cover the whole gamut of human interest—cathedral, palace, hospital, law court, the university college, the laboratory, the library, and, above all, the home. He had to give it a perfect, or as nearly possible a perfect, form and make it suitable to all the needs of life. It was a great task and a great calling, and so they welcomed their distinguished company and those with whom they felt they had so much understanding, so much appreciation, who inspired them and from whom they could learn so much. It was his privilege to couple the toast with two names, but he would like first of all to couple it with the name of the President, because that name was one endeared to them, to himself particularly, not only by what he had done and what he represented that night, but by his personal connection with one of their best and most valuable pioneers of science, their late Waynflete Professor of Physiology, Frank Gotch. It so happened that the name was known to him in earlier days,

as he had had the privilege of knowing many of the family, and it gave him especial pleasure to welcome such an illustrious member of it to Oxford. The other two names had also been known to him for many years. He had recollections of the advent of a distinguished representative of his own family, his own brother, but let him first deal with Mr. Paul Waterhouse. They welcomed in the second generation a brilliant and most useful representative of that name, with which he became familiar in his younger days. But to come to a more delicate task, he had to couple with the toast the name of his beloved brother. When he found he had to propose his brother's health—he hoped they would not think him irreverent—the first thing that occurred to him was a well-known advertisement which read, "Alas! my poor brother." He could not say that his brother displayed early architectural ability because he could not remember him playing with bricks, but he did display an extraordinary gift for drawing, and that, they would agree, was one of the most brilliant gifts an architect could possess or could develop. He had certainly done much for Oxford; when he recalled the list of colleges to which he had contributed he hoped they would not think it was due to any powerful family influence. He had worked for Magdalen, St. John's, Balliol, Worcester, Oriel, for All Souls, and for that great and famous house, Christ Church, to whom he gave, as Christ Church men would say, most useful advice with regard to their splendid library. He had also done good work for Cambridge, and what he would especially dwell upon was the way in which he had associated himself with Oxford and with neighbouring counties. He did not know what was their feeling about the division of the diocese, but whatever might happen he hoped the three great counties would remain in close association and anything which was done by that Society would be of the greatest benefit.

Mr. Paul Waterhouse, Past President R.I.B.A., who responded, said if he had got to give a message to Oxford let him say as a man in the street, to the people who said Oxford must bring itself up to date, don't take those things to heart. If Oxford went out of business as an old-fashioned place of business let others take on the job; don't let them try to emulate the universities of the North, don't try to emulate Cambridge, don't let them even become as Bletchley!

Mr. E. P. Warren, President of the Berks, Bucks and Oxon Architectural Association, said there was no Society more loyal to the Institute than the one he had the honour to preside over, and he felt that as it represented three counties, each of which contained a conspicuous establishment, it had some distinction. Berks claimed the castle of Windsor, Bucks at Eton one of the most beautiful and renowned public schools, while Oxon claimed the beautiful City of Oxford and its great University. The speaker paid a tribute to the presidency of Mr. Gotch, and, speaking of the work of the Institute, said wherever the British flag flew the Royal Institute of British Architects was in greater or minor degree represented by architects. So far as that Conference was concerned, it was impossible for them to leave Oxford without acknowledging in the fullest and warmest manner the debt which they owed the University and City for the courtesies and hospitalities they had

been shown. The Conference had been characterised by that sense of good comradeship, by that attrition or rubbing of shoulders, which was such a good thing in every assembly of men closely bound to the same objects, and especially when gathered under the almost overwhelming influence of the concentrated and beautiful architecture of the most beautiful city in England. That Conference had not been carried out without a good deal of work, and might he be permitted to ask for consideration of the efforts made by the Executive Committee and by the Chairman of the Oxford Society of Architects (Mr. Rogers), and the hon. secretary (Mr. Rayson), both of whom had been responsible for the arrangements locally, and, further, by that prop and mainstay of the Royal Institute of British Architects, Mr. Ian MacAlister, the secretary. Oxford was always inspiring to architects, but he was sure every architect who had attended the Conference hoped that the University would, in the erection of new buildings, consider its dignity and the expression of that dignity as it had done in the past, and that it would most carefully watch the preservation of its beauty, and would not allow the mere consideration of rapidity of travel and the like to injure its amenities, and that the City would not consider any form of advertisement, for Oxford, like good wine, needed no bush.

LIST OF GUESTS AT THE BANQUET.

Mr. T. Bowman, M.A. (Warden of Merton College), the Bursar of Magdalen College, the Bursar of Queen's College, the Bursar of Wadham College, Professor Albert C. Clark, M.A., Mr. G. N. Clark, Dr. A. E. Cowley, M.A. (Bodley's Librarian), Professor G. Dreyer, M.A., Mr. H. S. Goodhart-Rendel (President, The Architectural Association), Miss Lynda Grier (Principal, Lady Margaret Hall), Mr. D. G. Hogarth, C.M.G., M.A., Mr. G. J. Howling, (Editor, "The Architects' Journal"), Mr. K. K. M. Leys, M.A. (University College), Mrs. Leys, Professor A. D. Lindsay (Master of Balliol), Mr. F. J. Lys, M.A. (Provost of Worcester College), Mr. Ian MacAlister (Secretary R.I.B.A.), Mrs. MacAlister, the Mayor of Oxford (Councillor W. H. Perkins), Mr. J. A. R. Munro, M.A. (Rector of Lincoln College), Professor J. L. Myres, M.A., Mr. Edmund H. New (Hon. A.R.I.B.A.), Sir Charles Oman, M.A., M.P., Mr. E. J. Partridge (President, Society of Architects), Mr. F. W. Pember, M.A., D.C.L. (Warden of All Souls), Miss E. Penrose, O.B.E., M.A. (Principal of Somerville College), Rev. L. R. Phelps, M.A. (Provost of Oriel College), Mr. W. T. Plume (Hon. A.R.I.B.A.) Sir Michael Sadler, K.C.S.I., M.A. (Master of University College), Mr. C. H. Sampson, M.A. (Principal of Brasenose College), Major A. K. Slessor (Steward of Christ Church), Rev. W. A. Spooner, D.D. (Warden of New College), Mr. J. F. Stenning, C.B., M.A. (Senior Tutor, Wadham College), Rev. J. M. Thompson, M.A. (Home Bursar, Magdalen College), the Town Clerk of Oxford (Mr. Arthur Holt), Capt. B. S. Townroe (Editor, "The Building News"), the Treasurer, Oriel College, Sir Herbert Warren, K.C.V.O., M.A., Hon. D.C.L. (President of Magdalen College), Mr. H. W. Wills (Editor, "The Architect"), Mr. E. M. Wrong, M.A., and representatives of the Press.

The following members of the Conference were also present at the banquet:—Mr. P. H. Adams, Mr. and Mrs. W. H. Ansell, Mr. C. E. Bateman, Mr. and Mrs. E. A. Bates, Mr. F. J. Barnish, Mr. and Mrs. W. A. Baynes, Mr. Walter H. Brierley, Mr. and Mrs. Herbert T. Buckland and Miss Buckland, Professor Lionel B. Budden, Mr. A. E. Bullock, Miss Irene Burrows, Rt. Hon. Viscount Bury, Mr. and Mrs. A. D. Bryce, Mr. F. G. Baker, Lt.-Col. H. P. Cart de Lafontaine, Mr. W. H. D. Caple, Mr. H. F. D. Caple, Mr. A. Lorne Campbell,

Mr. Walter Cook, Mr. Herbert A. Cox, Mrs. G. N. Clark, Major Hubert C. Corlette, Mr. and Mrs. T. Talfourd Cumming, Mr. Philip H. Cundall, Mr. T. Lawrence Dale, Mrs. M. J. Dawson, Mr. and Mrs. W. Glen Dobie, Mr. R. F. Dodd, Mr. F. E. Pearce Edwards, Mr. Arthur G. Edwards, Mr. G. H. Farley, Mr. and Mrs. Harold J. Fogg, Mr. Allen Foxley, Mr. G. T. Gardner, Mr. and Mrs. John P. Grant, Mr. and Mrs. G. Hastwell Grayson, Mr. H. B. S. Gibbs, Mr. J. Alfred Gotch (President R.I.B.A.), Mr. and Mrs. W. J. Hale, Mr. J. Wilson Hays, Mr. and Mrs. Stanley Hamp, Mr. R. G. Hammond, Mr. F. Hammond, Mr. and Mrs. N. W. Harrison, Mr. F. Milton Harvey, Mr. A. W. Hennings, Mr. and Mrs. E. Percy Hinde, Mr. Francis Hooper, Mr. and Mrs. Arthur J. Hope, Mr. and Mrs. Harry Hutt, Mr. and Mrs. Ivor P. Jones, Mr. J. Herbert Jones, Mr. W. T. Jones, Mr. Herbert Jeans, Mr. and Mrs. Gilbert H. Jenkins, Mr. and Mrs. Stewart Kaye, Mr. and Mrs. Arthur Keen, Mr. John Keppie, Mr. Henry F. Kerr and Miss Dorothy Kerr, Mr. William King, Mr. E. Bertram Kirby,

Mr. P. H. Lawson, Mr. G. C. Lawrence, Mr. F. J. Lenton, Mr. James Lochhead, Sir Robert and Lady Lorimer, Mr. C. Lorimer, Mr. and Mrs. P. R. McLaren, Mr. and Mrs. T. R. Milburn and Miss Milburn, Mr. J. Inch Morrison, Mr. W. G. Newton, Mr. G. H. Oatley, Mr. and Mrs. Alexander N. Paterson, Mr. T. Rayson, Mr. and Mrs. T. Taliesin Rees, Mr. H. Whiteman Rising, Mr. Harold S. Rogers, Colonel and Mrs. Alfred Spain, Mr. John Swarbrick, Mr. W. S. Skinner, Mr. and Mrs. J. Llewellyn Smith, Mr. Geo. Simpson, Mr. and Mrs. C. G. Soutar, Sir John Sulman, Mr. and Mrs. G. A. Taylor, Mr. H. F. Traylen, Mr. Harry Teather, Mr. J. Amory Teather, Sir A. Brumwell Thomas and Miss Thomas, Mr. and Mrs. Percy Thomas, Mr. and Mrs. Percy B. Tubbs, Miss C. Wallum, Mr. C. F. Ward, Mr. Edmund Ware, Mr. and Mrs. E. P. Warren, Mr. A. P. Warren, Mr. P. J. Waldram, Mr. Paul Waterhouse, Mr. and Mrs. Maurice E. Webb, Mr. J. R. Wigfull, Mr. Norman Wiggell, Mr. C. B. Willcocks, Mr. T. Butler Wilson, Dr. Percy S. Worthington.

The Oxford Conference: A Foot-Note

The Oxford Conference is now a matter of history. It was a success beyond all expectations and almost beyond our utmost hopes. One of the youngest of our Allied Societies has achieved a success which will be very hard to challenge within the lifetime of any of us. The Berks, Bucks and Oxon Architectural Association undertook a big task in inviting the architects of the Empire to Conference. But it possessed the assets of enthusiasm and energy, it commanded the services of a band of devoted workers, and the labours of many months were rewarded by a result that will not be forgotten by the present generation in the profession.

The whole affair was blessed with perfect weather. Only those who have experienced a fine July in Oxford can fully appreciate what that means. From the start everything went well. Our lodging was diversified. We helped to fill half a dozen of the little hotels. Some were accommodated in Undergraduates' lodgings—empty for the "Long Vac."—in "the High," "the Broad," "Long Wall" and other seductive addresses. Perhaps the most fortunate were those who enjoyed the hospitality of the Colleges which so generously placed their rooms at our disposal. Magdalen, Merton, Oriel, Hertford—each had its contingent of grateful guests. Since July 12th our members have been telling me how much they owed to the Bursars, the Fellows in residence, the College Porters and the "Scouts," who made them welcome.

To the authorities of University College, and to Sir Michael Sadler, the Master, in particular, we owe most grateful thanks for giving us the charming rooms at 90, High Street, which served as our Headquarters. Instead of the simple office that we asked for they gave us five quite beautiful rooms which were delightfully fitted and decorated for the occasion by the Master's

kindness. There Mr. Baker supplied the needs of everyone, and Mr. Paintin's encyclopædic knowledge of Oxford was at the disposal of those who wanted information for their private visits and excursions.

To the Vice-Chancellor, the genial Warden of Wadham, we owe more than we can ever hope to repay. He struck the keynote of the Conference with his delightful Reception in the Hall and Gardens of Wadham on our opening evening, when we had the pleasure of meeting so many of the distinguished figures of the University. He received us officially in the Sheldonian Theatre, the use of which we owe also to him, and gave us a most eloquent and interesting address of welcome. His example was followed most graciously by the Colleges. Magdalen and Queen's opened their Halls for our luncheons, and we are told that at Queen's the silver tongue of the Vice-President in command caused even the College Cellar to open.

At the Town Hall we were received by the Deputy Mayor—Mr. Councillor Tom Basson—who gave us a warm civic welcome and produced for our inspection the beautiful old silver plate of the Corporation.

The evening of that day at Magdalen will never pass from the memory of those who were so fortunate as to be present. Received in the beautiful Hall by the President and Council of the Berks, Bucks and Oxon Architectural Association, with a pleasant string band in the Minstrels' Gallery, we passed on into the Quadrangle, charmingly lighted by Chinese lanterns, and the College Gardens, Addison's Walk, the Cherwell, the Deer Park, the Cloisters—everything was open to us and everything was at its best. Cardiff supplied its ever-welcome touch of colour, South Wales its serried band of loyal supporters, Scotland, South Africa, Australia had their representatives. The evening was all too short.

Friday morning was brighter than ever when the two bands set out on their journeys—one by steamer down the river, the other by motor through the unequalled towns and villages of the Upper Thames Valley. We hear that they enjoyed themselves. They were certainly in good spirits when they returned for the Banquet in the Hall of Christ Church, which was the culmination of the Conference. The generous hospitality of the Dean of Christ Church and the authorities of the College, backed by the energetic helpfulness of the Bursar and the Steward, had arranged for us an unforgettable evening. The Hall was wonderful, the dinner was worthy of Christ Church, the speeches were worthy of the occasion. Those who wandered round Tom Quad in the moonlight at eleven o'clock, reluctant to leave, felt that the gods had been good to them. It was a matchless experience.

Many stayed on over the Saturday and Sunday, taking advantage of the additional visits arranged for them, seeing what they had so far missed of the Colleges and Gardens, and exploring the Cherwell and the Thames.

We must end on a note of thanks. First, our hosts. For that is what the University and College authorities really turned out to be. To the Vice-Chancellor above all, to Sir Herbert Warren, the President of Magdalen, to the Dean of Christ Church, to the Wardens of All Souls' and Merton, to the President of Hertford and the Provosts of Queen's and Oriel, to the Master of University College, to the Bursars, Treasurers and Stewards who did so much for us, to the Governor of the Castle and to Bodley's Librarian,

to the Mayor and Corporation of Oxford, to the innumerable College servants who worked for us so kindly that we almost fancied ourselves Undergraduates, to all these we owe a debt that we cannot put into words.

And lastly to our own people, who made all this interest and pleasure possible, we must pay our tribute. As Chairman of the Executive Committee, Mr. Edward Warren worked untiringly for months to ensure the complete success of all the arrangements. Mr. Rogers and Mr. Rayson, the Oxford members of the Committee, had perhaps the heaviest burden of all as they alone were on the spot and upon them naturally fell an infinite amount of careful organisation.

The other members of the Executive Committee all played their part enthusiastically and the Council and members of the Berks, Bucks and Oxon Architectural Association showed themselves worthy rivals of the other Allied Societies which have registered such a remarkable series of successes since these Conferences began. We are indebted to the Guides, Stewards and Party Leaders who saw to it that the machinery worked smoothly, to Mr. Rogers for his beautiful designs for the Conference Badge and the Programme, to Mr. Edmund New for permission to use his wonderful drawing of Christ Church for our Menu, to the Hon. Mrs. Pleydell-Bouverie, who entertained our Motor Party so beautifully at Coleshill, to the Rev. E. B. Lock, the Vicar of Faringdon, and the Rev. A. F. S. Sheffield, who helped us at Faringdon, to the Rev. Canon Jones and to the Rev. J. A. Hultgren, who did the same service at Fairford and Burford.

I. M.

LIST OF MEMBERS ATTENDING THE CONFERENCE.

Among those present attending the Conference were the following:—

Adams, Mr. P. H. [F]; Adkin, Mr. A. G. [Licentiate]; Adkin, Miss A. E.; Adshead, Professor S. D., M.A. [F]; Agutter, Mr. T. C. [F]; Agutter, Miss F. M.; Allen, Miss Olga; Allcorn, Mr. W. J.; Anscombe, Mr. A. E. [A]; Anscombe, Mrs.; Ansell, Mr. W. H., M.C. [F]; Ansell, Mrs.; Baker, Mr. F. G.; Bateman, Mr. C. E. [F]; Battley, Mr. H. S. [A]; Bates, Mr. E. A.; Bates, Mrs.; Barnish, Mr. F. J.; Barnes, Major Harry [F] (Vice-President R.I.B.A.); Baynes, Mr. W. A. [Licentiate]; Baynes, Mrs.; Beckwith, Mr. H. L. [Licentiate]; Brown, Mr. W. Talbot [F]; Broadhead, Mr. C. A. [A]; Broadhead, Mrs.; Brierley, Mr. W. H., F.S.A. [F]; Buck, Mr. W. G. [Licentiate]; Buck, Mrs.; Buckle, Mr. G. J.; Buckland, Mr. H. T. (Vice-President R.I.B.A.); Buckland, Mrs.; Buckland, Miss; Budden, Professor Lionel B. [A], M.A.; Bullock, Mr. A. E. [A]; Burrows Miss Irene; Bury, Viscount; Bryce, Mr. A. D. [A]; Bryce, Mrs.; Cart de Lafontaine, Lt.-Col. H. P. L., O.B.E. [A]; Cave, Mr. R. S.; Caple, Mr. W. H. D. [F]; Campbell, Mr. A. Lorne [F]; Close, Mr. R. M.; Close, Mrs.; Cook, Mr. Walter; Cook, Miss E. M.; Cook, Miss; Collins, Mr. C. R. T.; Corfiato, Mr. H.; Corfiato, Mrs.; Cox, Mr. Herbert A.; Clark, Mrs.

G. N.; Corlette, Major Hubert C., O.B.E., F.S.A. [F]; Cumming, Mr. T. Talfourd [F] (Hon. Treasurer, Berks, Bucks and Oxon A.A.); Cumming, Mrs.; Dale, Mr. T. Lawrence [F]; Dale, Mrs.; Dance, Mr. T. H. W.; Davis, Mr. H. Stratton, M.C. (Hon. Secretary of Wessex Society of Architects); Davis, Mrs.; Davidson, Mr. T. Gerard; Davidson, Mrs.; Dawson, Mr. Matthew [F]; Dawson, Mrs.; Dawber, Mr. E. Guy, F.S.A. [F] (Vice-President R.I.B.A.); Dawber, Mrs.; Dicken, Miss; Ditchfield, Rev. P. H., M.A., F.S.A. (Hon. A.R.I.B.A.); Dobie, Mr. W. Glen [A]; Dobie, Mrs.; Dodd, Mr. R. F. [A]; Eccles, Mr. T. E. [F]; Edwards, Mr. F. E. Pearce [F]; Edwards, Mr. Arthur G.; Emerson, Miss; Farley, Mr. G. H.; Fletcher, Sir Banister [F]; Fletcher, Lady; Fletcher, Mr. H. M., M.A. [F]; Fogg, Mr. Harold J.; Fogg, Mrs.; Forester, Mr. E.; Forester, Mrs.; Foxley, Mr. Allen; Gardner, Mr. G. T.; Grant, Mr. John P. [F]; Grant, Mrs.; Grayson, Mr. G. Hastwell [F]; Grayson, Mrs.; Gibbs, Mr. H. B. S. [A] (Hon. Secretary, Sheffield Society of Architects); Gotch, Mr. J. Alfred, F.S.A. (President R.I.B.A.); Hale, Mr. E.; Hale, Mr. W. J. [F]; Hale, Mrs.; Hays, Mr. J. Wilson [A]; Hamp, Mr. Stanley [F]; Hamp, Mrs.; Hammond, Mr. R. G. [F]; Hammond, Mr. F.; Harris, Mr. Sidney F. [F] (President, Northamptonshire Association of Architects);

Harris, Mrs.; Harrison, Mr. N. W. [F.]; Harrison, Mrs.; Harvey, Mr. F. Milton [A.]; Harvey, Mr. W. A. [F.]; Hennings, Mr. A. W. [F.]; Hinde, Mr. E. Percy [F.]; Hinde, Mrs.; Hitchins, Mr. W. W.; Hirst, Mr. H. C. M. [A.]; Hirst, Mrs.; Hooper, Mr. Francis [F.]; Hope, Mr. Arthur J. [F.] (President, Manchester Society of Architects); Hope, Mrs.; Horne, Mr. David E. A. [Licentiate]; Howling, Mr. G. J. (Editor of the *Architects' Journal*); Howard, Mr. F. E.; Hutt, Mr. Harry [F.] (Hon. Secretary, Berks, Bucks and Oxon A.A.); Hutt, Mrs.; Jones, Mr. Ivor P. [A.] (Hon. Secretary, South Wales Institute of Architects); Jones, Mrs.; Jones, Mr. J. Herbert (Hon. Secretary, Western Area Branch, South Wales Institute of Architects); Jones, Mr. Francis [F.]; Jones, Mrs.; Jones, Mr. W. T., F.S.A. [F.] (President, the Northern Architectural Association); Jeans, Mr. Herbert (Editor of the *British Builder*); Jenkins, Mr. Gilbert H. [F.]; Jenkins, Mrs.; Jerman, Captain R. H., M.C.; Jerman, Mr. James (R.F.); Kaye, Mr. Stewart [A.] (Hon. Secretary, Edinburgh Architectural Association); Kaye, Mrs.; Knapp-Fisher, Mr. A. B. [F.]; Keen, Mr. Arthur [F.] (Hon. Secretary R.I.B.A.); Keen, Mrs.; Keppie, Mr. John, A.R.S.A. [F.] (President of the Incorporation of Architects in Scotland); Kerr, Mr. R. S. [A.]; Kerr, Mr. Henry F. [A.]; Kerr, Miss Dorothy; King, Mr. William [A.]; King, Mrs. E.; Kirby, Mr. E. Bertram, O.B.E. [F.] (President, Liverpool Architectural Society); Lawson, Mr. P. H. [A.]; Lawrence, Mr. G. C., R.W.A. [F.] (President, Wessex Society of Architects); Lenton, Mr. F. J. [F.]; Lochhead, Mr. James [F.]; Lloyd, Mr. T. Alwyn [F.] (Chairman of Central Area Branch, South Wales Institute of Architects); Lloyd, Mrs.; Lorimer, Sir Robert, A.R.A., R.S.A. [F.]; Lorimer, Lady; Lorimer, Mr. C.; MacNicol, Miss; Mader, Mr. E.; Marten, Mr. W. H. H. [Licentiate]; Martin, Mr. E. A. L. [A.]; MacAlister, Mr. Ian, M.A. (Secretary R.I.B.A.); MacAlister, Mrs.; McLaren, Mr. P. R. [Licentiate]; McLaren, Mrs.; Milburn, Mr. T. R. [F.]; Milburn, Mrs.; Milburn, Miss; Milnes, Mr. G. P. (President, Gloucestershire Architectural Association); Moberly, Mr. A. H., M.A. [F.]; Morgan, Mr. E. P. [Licentiate]; Morgan, Mrs.; Morrison, Mr. J. Inch [Licentiate] (President, Edinburgh Architectural Association); New, Mr. Edmund H. [Hon. A.R.I.B.A.]; Newton, Mr. W. G., M.A., M.C. [F.]; Oatley, Mr. G. H. [F.]; Openshaw, Mr. F. E. [A.]; Openshaw, Mrs.; Partridge, Mr. E. J. (President, Society of Architects); Paterson, Mr. Alexander N., M.A., A.R.S.A. [F.]; Paterson, Mrs.; Paterson, Mr. H. L. [F.] (President, Sheffield Society of Architects); Paterson, Mr. E. A.; Paterson, Mr. J. B.; Plume, Mr. W. T. [Hon. A.R.I.B.A.]; Rayson, Mr. T. [A.] (Hon. Secretary, Oxford Society of Architects); Read, Mr. Herbert [F.]; Reavell, Lt.-Col. G.,

O.B.E. [F.]; Reavell, Mrs.; Rees, Mr. T. Taliesin, J.P. [F.]; Rees, Mrs.; Rising, Mr. H. Whiteman [F.] (Chairman, Berks Society of Architects); Richardson, Professor A. E. [F.]; Richardson, Mrs.; Rix, Mr. R. A. [A.]; Rix, Mrs.; Rix, Mr. H. T.; Roberts, Mr. A. B. Llewellyn [A.]; Robertson, Mr. Manning [A.]; Robertson, Mrs.; Robinson, Mr. J. B.; Robinson, Miss; Rogers, Mr. H. S., M.A., F.S.A. (Chairman, Oxford Society of Architects); Rogers, Mrs.; Royce, Mr. Bernard; Royce, Mrs.; Sanville, Mr. Gerald [A.]; Santo, Mr. V. G. [A.]; Saunders, Mr. J. T. [F.]; Saunders, Mrs.; Slater, Mr. J. Alan, M.A. [A.]; Spain, Col. Alfred [F.]; Spain, Mrs.; Swarbrick, Mr. John [F.] (Hon. Secretary, Manchester Society of Architects); Stephens, Mrs. Reynolds; Steiger, Mr. A.; Sciortino, Professor A.; Skinner, Mr. W. S. [F.] (President, Bristol Society of Architects); Smith, Mr. J. Arthur [F.] (Chairman of Council, Hampshire and Isle of Wight Association of Architects); Smith, Mrs.; Smith, Mr. J. Llewellyn, M.B.E. [Licentiate] (Hon. Secretary, Northern Branch of South Wales Institute of Architects); Smith, Mrs.; Smith, Mr. Harry; Simpson, Mr. Geo. [Licentiate]; Soutar, Mr. C. G., F.S.A. (Scot.) [F.]; Soutar, Mrs.; Sulman, Sir John [F.]; Sulman, Lady; Sulman, Miss D.; Stucke, Mr. W. H. [F.] (representing the Association of Transvaal Architects); Taylor, Mr. Arnold S. [A.]; Taylor, Mrs. F. M. (a representative of the Institute of Architects of New South Wales); Taylor, Mr. G. A.; Traylen, Mr. H. F. [F.]; Teather, Mr. Harry [F.]; Teather, Mrs.; Teather, Miss; Teather, Mr. R. H.; Teather, Mr. J. Amory [Licentiate]; Toothill, Mr. J. C. P. [A.]; Townroe, Captain B. S. (Editor of the *Building News*); Thorp, Mr. O. M.; Thorpe, Mr. J. E. [Licentiate]; Thomas, Sir A. Brumwell [F.]; Thomas, Miss; Thomas, Mr. Percy, O.B.E. [F.] (President, South Wales Institute of Architects); Thomas, Mrs.; Tubbs, Mr. Percy B. [F.]; Tubbs, Mrs.; Unwin, Dr. Raymond [F.]; Unwin, Mrs.; Wallum, Miss C.; Ward, Mr. C. F. [F.] (Chairman Eastern Branch of South Wales Institute of Architects); Ware, Mr. Edmund; Warren, Mr. E. P., F.S.A. [F.] (President, the Berks, Bucks and Oxon Architectural Association); Warren, Mrs.; Warren, Mr. A. P.; Waldram, Mr. P. J. [Licentiate]; Waldram, Mrs.; Waterhouse, Mr. Paul, F.S.A. [F.] (Past President, R.I.B.A.); Webb, Mr. Maurice E., D.S.O., M.C. [F.]; Webb, Mrs.; Wickenden, Mr. A. F. [A.]; Wickenden, Mrs.; Wigzell, Mr. Norman [A.]; Wigfull, Mr. J. R. [F.]; Wike, Mr. C. F.; Willcocks, Mr. C. B. [F.] (Hon. Secretary, Berks Society of Architects); Wills, Mr. H. W. [F.] (Editor of the *Architect*); Wilson, Mr. T. Butler [F.]; Wilson, Mr. Horace; Wilson, Miss; Worthington, Mr. Percy S. [F.], M.A., D.Litt.; Yates, Mr. C. W. [A.]; Yates, Mrs.; Yates, Mr. T. C. [A.]; Yeates, Mr. A. B. [F.].

Correspondence

OUR BUILDING TROUBLES.

3 Queen Street, E.C.2, 13 July 1924.

The Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The *Sunday Observer* has given expression to the opinion of Mr. Alfred C. Bossom, the well-known Anglo-American architect. No one is likely to dispute the justice of what is well said by Mr. Bossom; but the chief and weakest spot is not mentioned at all.

The curse of England to-day is the want of confidence in the leaders of industry, and the building trade at the moment is doubly cursed by more than a normal share of the evils besetting all our great industries—*want of confidence and lack of goodwill*.

The first and most important lesson we have to learn is that capital and administrative ability is of little value to-day unless it can secure contented workers.

There is not one man who knows anything about the building trade who pretends to believe that the workers are contented, or at all likely to be under present conditions.

Having been promised by the leaders of all the political parties, that "never again should this country return to the bad old conditions of 1914," but that the winners of the war should return to "Homes fit for Heroes," it is not altogether surprising that not only seeing, but *feeling*, the conditions of 1924, our heroes are not quite contented, and are a little slow to believe in promises.

I was present at the Conference held in May 1919 at the R.I.B.A., and left that Conference in a more hopeful frame of mind than events have justified. The manifesto of the Industrial League and Council, published in August 1922, revived sinking hope, which had been shipwrecked by the breakdown of the Building Trade Parliament.

During the last two years there has not been much to encourage the hopeful; not even a Conference drawn together by goodwill, or a manifesto expressing obvious truths, such as "What the soldier has destroyed only the worker can build up again."

Why did the Builders' Parliament break down? Why has the Industrial League and Council failed to bring about peace in our industrial world?

I have stated many times the opinion that in any trade dispute that side must win which can carry public opinion with it.

It seems to me that the time has come when the Government should appoint an independent committee of enquiry to inform the public with regard to the facts in connection with our industrial disputes, and leave public opinion to force the hands of those who lack public spirit.

If in a sheltered industry like the building trade capital and labour cannot agree, what hope is there of all-round goodwill? Without doubt there are faults on both sides. Who is without fault? But surely it is obvious that the interests of employer and employed are identical in the sheltered trades at least.

There is a limit of cost beyond which no one will go, and to be unreasonable prevents work; but within reasonable limits it is not very material to the employer how much he pays in wages, the important consideration is that he should get full value in return for high wages.

Competition will prevent undue profits, except in very big contracts, which only a few firms could possibly carry out, and these contracts might be safeguarded against spoliation.

I do not think employers would mind going back to war-time wages; if every man employed gave of his best, and would "boycott" the man that would not. On the other hand, I honestly believe that the majority of workers would rather give a fair day's work than play at "ca' canny."

It cannot be denied that for some ten years before the war wages had increased and output decreased, and, because trade on the whole was good, the heavens did not fall; men, therefore, became more and more obsessed by the false economic theory that every year brought a certain amount of work, and by restriction of output all could obtain a share, so long as trades were not allowed to become over-populated.

Cutting wages down to semi-starvation rates will not cure false doctrine, but I am inclined to think the opposite policy of straining to keep them at the highest level would succeed if fairly tried.

The Census of Production Report for 1907, published in 1913, was full of warnings, and another report should be published at the earliest possible moment and its contents broadcasted. For those with eyes to see and ears to hear it will, I am sure, teach some essential facts.

If men want high wages they must earn them; and capital must be content with a fair return.

If this country is to hold its own, goodwill must be established amongst all classes.

If the building trade desires peace it will go back to the spirit of 1919, and it may be that by a further and better consideration of the Foster Commission Interim Report it could find salvation.

It is quite certain that reconstruction of our industrial system must come sooner or later if we are to survive, and surely no industry is better placed to lead the way than the building trade.—Faithfully yours,

JOHN E. YERBURY,

Licentiate R.I.B.A.

A noteworthy and generous gift has recently been made to University College, Cardiff, in the form of nearly 300 volumes from the library of architectural books collected by the late Robert Williams, F.R.I.B.A., who, up to the time of his death in Cairo on 16 October 1918, practised as an architect in Alexandria, Cairo and London. The collection of books, comprising the bequest made by his son and daughter (Mr. Inigo R. Williams and Mrs. M. Travers Symons), is of considerable value. It includes a number of scarce folios of the eighteenth century, monographs on various periods of art, and a catholic selection of works on all aspects of architectural design, history and construction. It is understood that facilities will be afforded by the University College authorities for the students of the School of Architecture in the neighbouring Technical College to have access to so useful a library.

M. S. B.

ARCHITECTURAL LEAGUE OF NEW YORK : TRIBUTE TO SIR CHRISTOPHER WREN.

On 1 August, in a chamber in the south-west tower of St. Paul's Cathedral which contains Sir Christopher Wren's model of the cathedral, a tablet, presented by the Architectural League of New York, was unveiled by Lord Crawford. The tablet bears the inscription :

"In recognition of the inspiration and enduring influence upon American architecture of the work of Sir Christopher Wren this tablet is inscribed by the Architectural League of New York."

The service of dedication was conducted by the Dean of St. Paul's, who was assisted by Canon Alexander and Canon Duckworth.

Lord Crawford formally unveiled the tablet. He said it was a testimony to the strength and vitality of Sir Christopher Wren's influence, and though they well recalled the famous admonition against a memorial to his achievement, and the plea that his work rather than his personality should carry his recollection onwards, they might direct their minds to his memory on this spot, where "thro' the long drawn aisle and fretted vault the pealing anthem swells the note of praise." They stood that day in the heart of the throbbing life of that great city, and in imagination they carried their minds back to that same city in the days of the genius of Wren. He knew the city decimated by plague, shattered by death, devastated by fire, and from the ashes of its despair he raised this giant monument to the hope of immortality. Many generations had passed through the life of the Cathedral, and each had paid its tribute of praise, yet their words were but rippling waves passing over the unfathomable depths of his greatness. Indeed, so great a master was he that one might almost say of him, as was said of the Greatest of all and His followers, "He went before and they were amazed, and as they followed they were afraid." In that dark hour of their history the genius of Wren took wing, hovering like some great spirit over its ashes and desolation, surveying its ruins, and conceiving its massive reconstruction. Creation followed creation, each excelling its neighbour in strength and grandeur, in grace and vitality, and so the city of death became the envy of the world of architecture.

Those present included :—Mr. Alfred C. Bossom (chairman of the Foreign Activities Committee of the Architectural League of New York), Mr. J. Alfred Gotch (president of the Royal Institute of British Architects), Mr. W. Scott (New York), Sir Brumwell Thomas, Sir George Frampton, R.A., Sir Frank Short, Mr. Mervyn Macartney, Mr. Herbert Baker, Sir William Berry, Dame Clara Butt, Lady Maitland, and Lady Frederick Lewis.

THE WREN BICENTENARY VOLUME.

In a recent number of the *New York Times Book Review* there is a review of five columns of the Wren Bicentenary Memorial volume in which Herbert J. Gorman, the reviewer, says: "Eighteen men, numbering among them most of the more important figures in the Royal Institute of British Architects, have combined together to fashion the bicentenary memorial volume into an important as well as an extremely sumptuous book. It is both wise and admirable that Wren should be so honoured, for his place now is a permanent one in

the long gallery of English geniuses. . . . No notice of this bicentenary volume would be complete without due mention of it as a piece of book-making. It is in large format, which gives opportunity for excellent colour engravings as well as a number of important documents in Wren's own hand. The book, as a whole, is a fine and justified tribute to a great intelligence who was more than an architect."

BRITISH PAVILION AT THE INTERNATIONAL EXHIBITION OF MODERN DECORATIVE AND INDUSTRIAL ART IN PARIS, 1925.

MESSRS. EASTON AND ROBERTSON'S SUCCESS.

The Pavilion is to be erected in connection with the International Exhibition to be held in Paris next spring. A feature of the Exhibition is the exclusion of any work which is reproduction of the antique or "pastiche."

The design of the Pavilion was selected in limited competition between six firms of architects. Mr. Goodhart-Rendel was the assessor, and the award was subject to the approval of the Fine Arts Commission.

The site for the British Pavilion is a particularly fine one, on the north side of the Seine adjoining the Pont Alexandre III and the Cours La Reine.

The authors of the selected design are Mr. Howard Robertson, S.A.D.G., F.S.Arc., and Mr. J. Murray Easton, A.R.I.B.A., of Easton and Robertson, 36, Bedford Square, W.C.1. Mr. Robertson is principal of the Architectural Association School of Architecture, and received his architectural training in the Architectural Association School and later in the Ecole des Beaux-Arts, Paris, obtaining his office experience in London, France, and the United States. Mr. Easton was articled in Scotland to George Bennett Mitchell, Past President of the Aberdeen Chapter of the Scottish Incorporation of Architects, and subsequently attended at London University College School of Architecture. He was afterwards in the office of Sir Edwin Lutyens and Messrs. Wimperis and Simpson. The partners have been in practice together since the war, and have carried out work in North Wales, Northamptonshire, and Wiltshire, as well as in London.

ST. BARTHOLOMEW'S HOSPITAL.

Last April Mr. Paul Waterhouse was appointed Honorary Consulting Architect to St. Bartholomew's Hospital. This appointment does not imply either that the Governors of the Hospital are generally in favour of endeavouring to obtain architectural advice free, or that Mr. Waterhouse considers that hospital architecture should go unpaid.

The explanation is a simple one. Mr. Waterhouse was invited earlier in the year to advise as a paid consultant. He considered, however, that the nature of certain advice which he had previously given in the capacity of President of the Royal Institute of British Architects, together with certain considerations in relation to brother architects, would render a paid appointment liable to misunderstanding and possibly to embarrassment. He therefore accepted the suggestion of the Hospital Board that he should join them as a Governor, and under the name of Honorary Consulting Architect take part in the Board's consideration of the work in which professional architectural advisers may in due course be engaged.

Obituary

FREDERICK HOLYOAKE MOORE [A.], J.P.

Mr. F. H. Moore, who died at Warwick on Trinity Sunday, 1924, at the age of 82, was elected an Associate as far back as March, 1866, and must have been the senior practising subscribing Associate of the Institute when he retired in December, 1920. He served his articles with Charles James Richardson (1806-1871), better known as an architectural illustrator, who was himself the favourite pupil of Sir John Soane (1753-1837), so that his professional parentage takes us back many generations.

Mr. Moore succeeded his father as secretary to the Warwickshire Agricultural Society, a post which he held in addition to his practice for 33 years, retiring in 1919.

Though a lover of the best classic, his practice was principally connected with country domestic work, schools, etc. He had a great knowledge of the ancient buildings of Warwick, his native town, and used to protest against the unnecessary destruction of good work of the past. Occasionally he wrote short articles on the old houses of Warwick, and in 1921 presented his drawing of old Warwick College to the Institute; this was founded in 1435 and wantonly pulled down in 1883.

C. M. C. ARMSTRONG [F.].

J. A. HARRISSON [A.].

John Anstice Harrison was born in 1880 and was educated at Caldry Grange Grammar School, West Kirby. He later studied architecture at the Liverpool University and was articled to his father, the late Mr. T. Harnett Harrison [F.], from 1898 to 1903, with whom he was afterwards in partnership. From 1912 to the outbreak of war he was engaged on work in Canada. During hostilities he served with the Canadian Forces both in this country and on the Western Front, and on demobilization he decided to live at Rhosneigr, Anglesey, where he practised his profession. He died on May 25th, after an illness of only a few days.

EDWIN SEWARD [F.].

The death has recently taken place, at Weymouth, of Mr. Edwin Seward, who was well known in South Wales. Born in 1853 at Yeovil, Somerset, where he was articled as an architect and surveyor, Mr. Seward went, in his sixteenth year, to Cardiff, and there remained until his retirement in 1915.

When he went to Cardiff he acted as assistant to the late Mr. George E. Robinson. For some years he was a student and visitor at the original Cardiff Science and Art Schools, and secured various Queen's prizes, medals, etc., for architectural and decorative designs from the central department at South Kensington in national and other competitions. In 1875 he joined Mr. W. P. James (the then surveyor to the county of Monmouth) and Mr. George Thomas, in practice as architects and surveyors.

During his 40 years' professional life he was the architect and designer of a number of public buildings in South Wales and Monmouthshire. These included the Wye Bridge, Monmouth, the Cardiff original municipal buildings, the Cardiff workhouse, and the workhouses at

Ely and Pontypridd, the Central Library and Museum Buildings at Cardiff, the Celtic Corridor at Newport Road, Cardiff, and the Harbour Trust Offices and Council Chamber at Swansea. He was also the architect of various residences, banks, and business premises at Cardiff, Swansea, and elsewhere in South Wales. Of these latter probably the most important is that of the Cardiff Coal and Shipping Exchange.

Mr. Seward allied himself whole-heartedly with the educational and kindred activities of Cardiff, particularly in the encouragement of art and its accessory subjects.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING,

21 JULY 1924.

INSTITUTE OF PUBLIC LIGHTING ENGINEERS AND SUPERINTENDENTS.

Mr. John Keppie [F.] and Mr. James Lochhead [F.] have been appointed to represent the R.I.B.A. at the First Annual Meeting and Conference of the Institute of Public Lighting Engineers and Superintendents.

REINSTATEMENT.

The following have been reinstated:—As Fellow, Mr. C. H. Heathcote; as Associate, Mr. Frank Granger; as Licentiate, Mr. Percy G. Overall.

UNIVERSITY OF LONDON, UNIVERSITY COLLEGE. UNIVERSITY INTELLIGENCE.

The following awards have been made at University College: FACULTY OF ARTS (BARTLETT SCHOOL OF ARCHITECTURE):

Lever Prizes in Architecture.—First Prize (equal): Leonora F. M. Payne, C. H. Short.

Architects' Journal Essay Prize.—J. N. Summerson.

Herbert Batsford Prize.—P. A. Wailes.

Donaldson Silver Medal.—J. R. Alabaster.

Ronald Jones Prizes.—Medieval Architecture: J. N. Summerson; Renaissance Architecture: H. Kendall.

Ronald Jones Travelling Studentship.—C. H. Short.

Certificates in Architecture, under the new regulations (three-year course) have been obtained by:—Penelope G. Carmichael, J. F. L. De Silva, Sylvia C. Gray, R. G. Grice, H. T. B. Griggs, H. A. Johnson, G. F. Kelly, J. T. Lloyd, D. M. Micklethwaite, Z. Panitch, Leonora F. M. Payne, Elizabeth C. C. Philip, S. D. Wheeler.

In the Department of Town-planning:—

Lever Prizes in Town-planning.—First prize: H. W. J. Heck; second prize: L. M. Austin.

Certificates in Town-planning were obtained by: L. M. Austin, H. W. J. Heck, J. P. Blake.

UNIVERSITY OF MANCHESTER, SCHOOL OF ARCHITECTURE.

RESULT OF JUNE EXAMINATION.

B.A. (Honours Architecture).—Final: Kathleen O. Brayshaw; Part I: W. H. McNichol, Ellen Alexander.

Intermediate R.I.B.A. Exemption.—Kathleen O. Brayshaw, Frank Whiteley.

Final R.I.B.A. Exemption.—Elsie Rogers, W. A. Norbury, P. Fairhurst, R. J. Willis, W. Owen.

The following Travelling Scholarships have been awarded: Manchester Institute of Builders' Travelling Scholarships.—£70: Elsie Rogers; £60: R. J. Willis; £50: Kathleen O. Brayshaw.

R.I.B.A. Travelling Scholarship.—£50: G. H. Gatley.

The Heywood Prize.—£10: W. H. McNichol.

Notices

R.I.B.A. KALENDAR, 1924-25.

The Kalendar for the coming Session is now in course of preparation, and changes of address, etc., should be notified to the Secretary R.I.B.A., 9, Conduit Street, London, W.1, as soon as possible.

ELECTION OF MEMBERS, 1 DECEMBER 1924.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 1 December 1924, they should send the necessary nomination forms to the Secretary not later than 4 October.

SURVEYING INSTRUMENTS FOR HIRE.

A Member has most generously placed at the disposal of the R.I.B.A. a very good dumpy level, tripod and staff, and also a good theodolite and tripod.

These instruments being a somewhat expensive part of the equipment of an architect's office, it is felt that many Members may be glad of an opportunity to get them on loan. Members or Licentiates who desire the loan of these instruments should apply to the Secretary R.I.B.A., stating for how long they will be required. A nominal fee to cover the cost of adjustment from time to time will be charged.

Architects are warned that subscriptions are being solicited in London by an unauthorised person for an American architectural publication, and they are advised to make careful enquiries before giving any orders in this way.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. FINAL EXAMINATION.

The Council of the Royal Institute of British Architects have decided that in the case of Fourth and Fifth Year Students of Schools of Architecture exempted from the R.I.B.A. Final Examination six months spent on building works and/or in a builder's office (approved by the School) and otherwise gaining knowledge of the practical side of building shall be recognised as equivalent to six out of the twelve months now required to be spent in an architect's office.

R.I.B.A. EXAMINATIONS, MAY AND JUNE 1924.

The questions set at the Intermediate and Final (or Special) Examinations held in December 1923 have been published and are on sale at the Royal Institute, price 1s. 6d. (exclusive of postage).

THE R.I.B.A. AND THE SOCIETY OF ARCHITECTS.

At a meeting held on 8 August by the Society of Architects the resolution *re* amalgamation with R.I.B.A. was confirmed.

THE R.I.B.A. HENRY JARVIS SCHOLARSHIP AT THE BRITISH SCHOOL AT ROME, 1924.

On the recommendation of the Faculty of Architecture of the British School at Rome, the R.I.B.A. Henry Jarvis Studentship for 1924 has been awarded to Mr. Marshall Arnott Sisson, Student R.I.B.A.

Mr. Sisson is 27 years of age and was born in Gloucester. He served for four years during the war, and in 1919 obtained professional experience in an architect's office. In 1920 he entered the Bartlett School of Architecture, University of London, and in 1923 obtained the B.A. Degree (Honours Architecture, First Class). He was also awarded the second Lever Prize in Design.

The Faculty regret that they are unable to award on this occasion the Rome scholarship offered by the Commissioners of 1851.

Competitions

RECONSTRUCTION OF THE KONINGINNE BRIDGE, ROTTERDAM.

The Municipality of Rotterdam have announced their intention to hold an international prize Competition for plans for the reconstruction of Koninginne Bridge which spans the narrower of the two branches of the Maas River encircling Noordereiland in the city of Rotterdam.

The first prize offered amounts to the sum of 10,000 guilders.

The plans may be drawn up in Dutch, French, English or German, and must be submitted anonymously to the "Directeur der Gemeentewerken te Rotterdam, Haringvliet 4, Rotterdam," before midday on 15th December 1924, marked "Prijsvraag Koninginnebrug."

Members or Licentiates who desire further particulars should apply to the Comptroller-General, Department of Overseas Trade, 35 Old Queen Street, S.W.1, for a loan of the official programme setting out the conditions. These documents are printed in the Dutch language and will be sent on loan in order of application to those desirous of seeing them.

This Competition is not a call for tenders, but is instituted for the purpose of obtaining a plan which could be utilised in the construction of a bridge. Bridge-building firms are apparently not precluded from sending in plans. It is anticipated that the tender eventually submitted by the person or firm whose design is placed first will receive special consideration, although it is expressly stated that the Municipality recognises no obligation in this respect.

While Members and Licentiates of the R.I.B.A. may enter for this Competition if they wish, they are notified that in view of the special nature of the Competition the usual steps with regard to approval or disapproval of the conditions will not in this instance be taken by the Competitions Committee of the R.I.B.A.

BEXHILL TOWN HALL.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

Competitions (contd.)

THE IMPERIAL LONDON HOTELS, LTD.

COMPETITION FOR DESIGNS FOR ROW OF SHOPS WITH HOTEL OVER.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

MASONIC MEMORIAL COMPETITION.

Apply to The Grand Secretary, Freemasons' Hall, Great Queen Street, W.C.2. Last day for applying for conditions, 23 August 1924. Deposit, £1 1s. Closing date for receiving designs, 1 May 1925. Assessors: Sir Edwin Lutyens, R.A. [F.] (appointed by the President); Mr. Walter Cave, [F.], Mr. A. Burnett Brown, F.S.I.

BETHUNE WAR MEMORIAL.

Apply to Secretary, Imperial War Graves Commission, 82 Baker Street, W.1. Closing date: 31 March, 1925. Assessor: Sir Aston Webb, P.R.A.

Members' Column

THE LEEDS SCHOOL OF ART. DEPARTMENT OF ARCHITECTURE.

APPLICATIONS are invited for the post of Instructor in Studio Design.

Candidates should have had an Academic Training, and a sound knowledge of Architectural Construction, as the duties of the successful candidate will be to supervise the constructional side of Studio Design Work, under the general direction of the Head of the Department.

The Instructor will be required to take up his duties at the commencement of next session.

Forms of application, which may be obtained from the undersigned, together with a statement of salary required, should be returned not later than Saturday, 16 August 1924.

JAMES GRAHAM,

Director of Education, Education Department, Calverley Street, Leeds.

APPOINTMENTS VACANT.

ASSISTANTS (two) required by the Government of Ceylon for service in the Architectural Office of the Public Works Department for a period of three years with possible permanency. Salary £500 rising by annual increments of £30 to £560 a year, and then (if appointment is made permanent) to £960 per annum with efficiency bar at £720, payable locally in rupees at the Government rate of exchange of 15 rupees to the £1. Free passages.

Candidates, preferably unmarried, age 26-30, must have passed examination for Associate Membership of the R.I.B.A. or Membership of Society of Architects, and have special experience in the actual design and construction of reinforced concrete buildings and of steel framed buildings. Preferably with war service.

Apply at once by letter, stating age, qualification, and experience to the Crown Agents for the Colonies, 4 Millbank, Westminster, S.W.1, quoting M/12945.

ARCHITECTURAL DRAUGHTSMAN required for Hong-Kong. Age 25, single, and preferably an A.R.I.B.A. Knowledge of steel construction essential; three years' agreement; salary £500-550.—Apply Box 5824, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENTS VACANT.

ASSISTANT ARCHITECT FOR WORKS DEPARTMENT OF THE CHINESE CUSTOMS SERVICE AT SHANGHAI.

CANDIDATES should be Associates of the Royal Institute of British Architects, about 28 years of age, unmarried, and with a good knowledge of reinforced concrete design and construction and with some responsible work to their credit.

The terms offered are: Salary: Hk. Tls 350 a month, increasing by Hk. Tls. 50 a month for every two years' service in China to a maximum of Hk. Tls. 560. (The Hk. Tl. may be considered to be worth normally 3s., but its present value is about 3s. 7d.) House allowance, Hk. Tls. 50 a month; personal allowance, Hk. Tls. 3 a day, when away from headquarters, and free medical attendance. First-class passage paid and £50 travelling expenses.—Reply Secretary R.I.B.A., 9 Conduit Street, W.1.

ROOMS TO LET.

ONE ROOM first floor, 74 Eccleston Square, for Architect. Attendance to callers could be arranged.—Apply by letter only to Harold Bailey, Architect, 74 Eccleston Square, Westminster, S.W.1.

VISITORS to Wembley.—Rooms to let by architect's widow in W.C. district. Clean and comfortable. Bed and breakfast. Electric Light, Bathroom. Well recommended by architects and others.—Reply Box 1425, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENTS WANTED.

LICENTIATE, good all-round experience, desires engagement with view to partnership. Working and detail drawings, specifications, quantities, and surveys. Southern Counties preferred. Small capital available. Highest references.—Box 1924, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

JUNIOR ASSISTANT, Public School, three years articles, three years College, passed R.I.B.A. Intermediate Examination, experience in first-class London office, requires position with good London firm in order to acquire further experience to help in preparation for Final Examination.—Box 1234, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT, Civil Engineer, A.R.I.B.A., M.S.A., M.Struct.I. Age 40. Married. University and Engineering College education. Served articles. Practised on own account 15 years. Active, energetic. Experienced all branches. Desires any post, responsibility, home or abroad.—Reply Box 1428, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE (33) desires responsible position where sound knowledge and 14 years' experience of domestic work would be of service. Advertiser has built houses by direct labour, and is at present in charge of technical department of land development syndicate. A small amount of capital would be invested if required.—Reply Box 1326, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

OPENING wanted in an architect's office for a lad 17. Son of A.R.I.B.A. A knowledge of tracing, and 10 months' general office experience.—Box 7328, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

FURNISHED FLAT TO LET.

MEMBER desires to let, for three months or longer, well-furnished first-floor flat, about 7 minutes' walk from Hampstead Tube Station, and directly adjoining the Heath. Sitting room with beautiful view of the Heath; bedroom with continuous hot water; kitchen, electric light, gas, bath and every convenience.—Write Box 7416, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

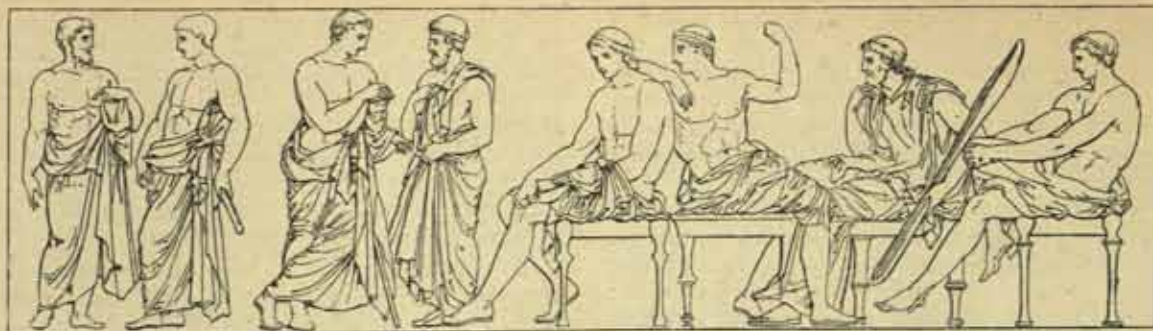
COADJUTOR WANTED.

FELLOW R.I.B.A. (Public School and University) wishes to combine in working arrangement with another, either in own or other's office.—Apply Box 7281, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

COMMENCEMENT OF PRACTICE.

MR. T. E. JONES [A.] has opened a practice at Arvon Buildings, Bangor, and will be pleased to receive manufacturers' catalogues, etc., at that address.—Apply Box 7586, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

MR. LISHMAN, who has recently retired from the post of Consulting Architect to the Government of the United Provinces, India, which he has held since 1912, has now resumed practice in London at 8 Gray's Inn Square, W.C.1.



A Note on Architectural Training in the Past, with Special Reference to England*

BY PAUL WATERHOUSE, M.A., F.S.A., PAST PRESIDENT R.I.B.A., PAST CHAIRMAN OF THE BOARD OF ARCHITECTURAL EDUCATION.

I.

THE WAYS OF THE ANCIENTS

I SUPPOSE that the earliest intimation we have about the education of architects lies in the list which Vitruvius gives of the things an architect ought to know. There is more in that list than we expect from architects to-day, and there is nothing missing except ferro-concrete. Let us suppose that there was such a person as Vitruvius, which I believe, and that his writings date from the Augustan age, which I also believe: how, I ask, was the perfect architect of Vitruvius' imagination to acquire the knowledge which the author calls upon him to show? Presumably not in any one school of architectural training, but by separate courses in academies of letters, draughtsmanship, geometry, history, philosophy, music, medicine, law, astronomy and meteorology.

That schools of all these kinds existed in Rome is probable; but if we are to judge of all classes of education by Quintilian's charming book on the training of young orators, it is likely enough that no Roman boy ever would have got his A.R.I.B.A. while Vitruvius was chairman of the Board of Examiners. We are left to the conclusion that in the first century of our era the problem of architectural education *solvebatur ambulando*, that it was one of those puzzles which, as they said of the affair of Achilles and the tortoise, could only be solved by practical proof on the running track.

Yet not by pedestrianism only, for the architect is midway between the things that walk and the things

that fly. His wings as well as his feet have to be trained, and he is not a perfect Pegasus until by fluttering and stumbling his course is at least partly finished.

I greatly suspect that the architect of the Augustan age (flinching from the full Vitruvian curriculum) learnt his craft on the same lines that have probably prevailed from the year zero to the opening of the present century.

That the process changed I have no doubt whatever, but in the main I feel sure that the one abiding principle in the training of the architect, whether in a guild of masons or in a monastery, whether in mediæval times or in the days of post-Reformation practice, was contact in a subordinate capacity with some man whose independent status as a designer was already won. To call this condition of ripening, pupilage, is unduly to narrow the multifarious forms of the process. It must have been throughout the ages of ever varying character. In some cases the learner may have been one of a crowd of subordinates under one master, in others he may have been a right-hand man under a single teacher; again, he may have gone from one *magister* to another. Sometimes he learnt by precept, oftener by example, and always he must have profited more by his own mistakes than by the successes of his guide. The practical side of architecture, says Vitruvius (in a fairly corrupt passage), is a prolonged and hard-worn contemplation of experience perfected by manual contact with material in relation both to the nature of that material and to its purpose.

Now, since experience (which is success through failure) and head-knowledge (which is a slow process

* A Paper read at the International Congress on Architectural Education on 29 July.

of advance from ignorance) are the necessary elements of architectural equipment, it is obvious that the failures and the ignorance must not be entirely practised at the expense of those who pay for our designs. The ignorance can, it is true, be overcome by book-learning and other teaching, so that, as far as that side of an architect's panoply is concerned, he might in certain favourable circumstances be made the perfect designer before he was exposed to the risks of practice. But the experience—the other department of his training—can only be won in the field of actual performance; and it would appear that there is only one way in which the school of initial experience can be made use of without casting upon the employer the inevitable cost of inevitable but useful blunders. That way is by taking care that the young man's first essays in courage are made under the control of another's responsibility, so that as far as possible the mistakes may be checked before they have matured into costly errors.

There are many reasons why—whatever be the methods of refining education in craft—the ancient system of learning by being a practising junior under a practising senior should never be left out of account.

Systematised academic training in architecture is a product of the last hundred years at most. Its history is very interesting. It has been rapid in growth and successful in results. Those who deal after me with the present and the future will have more to say of it than I can allow myself to say here, and if I seem in this paper to ignore it, my reason is not that I think ill of it. How could I? As one who sat on the Reconstruction Committee of the Architectural Association, as a past chairman of the Board of Education, as an examiner in the early days of the three-grade system, and as a present external examiner of five schools, I can hardly feel myself anything but an ardent promoter of our modern methods. But, with all my enthusiasm for academic schooling, I am surely aware that there is no school but experience that makes a man safe in architecture—and by safe I imply, not merely able to build what will defy gravitation and weather, but sure of being able to produce what he is able to draw.

Experience can only be gained by working as an architect on actual buildings. For these buildings someone must be responsible. Happy and few are the beginners who can shoulder responsibility alone without first practising on a responsibility shared.

II.

THE DAYS OF THE GIANTS

And now to go back in time. How little we know of the training of the great men of even the seventeenth century! The giant Wren is of no use to us as a historical evidence. In architecture, as in other aspects of his remarkable life, he was his own disciple.

Already matured as a man of science, he was invited by those who trusted his almost universal powers to make a trial in practical architecture at both of the great universities. The Chapel of Pembroke College at Cambridge, and the Sheldonian Theatre at Oxford, are, whatever their faults, miraculous "first jobs" for any man to have achieved. They would be more than miraculous if we did not consider the character of Wren and the character of his age.

To the first we owe his marvellous powers in construction. Wren was an all-round scientist, and to such a man the problem of defying gravity by the arrangement of material—which is the simplest definition of building construction—was child's play. As to the second, we must remember that the period of classic study was in full swing. Great as he was in science, Wren was also great in classic lore; and to the politely cultured gentleman of the latter half of the seventeenth century the knowledge of classic art, no less than the knowledge of the classic tongues, was an article of his equipment.

Between Wotton in Elizabeth's time and Dean Aldrich in Anne's, we may imagine a chain of unprofessional *conoscenti* to whom an intelligent interest in classic architecture was even commoner than a smattering of half-forgotten fourth-form Latin is among the country gentlemen of to-day.

With the eighteenth century—and, indeed, with Wren, Gibbs and Inigo Jones—there came in, what is an intensely important factor, the belief that without some study of classic and Renaissance art on Greek, Roman, Italian, or French soil no architect could be completely equipped. In saying this we have to assert that during half the seventeenth and all the eighteenth centuries foreign travel and foreign study were an essential in the training of the polite architect. How could it be otherwise, and how, again, could it fail to be the case that the immense vigour displayed during the nineteenth century in reproducing by engraving, and later by photography, the works of non-Britannic architecture should have enabled men, to whom extensive foreign travel was impossible, to make themselves masters of the work of other countries and of far distant dates?

Inigo Jones, as we know, went to Italy and France for the study of landscape painting; he returned complete with the panoply of a classic architect. Wren, after being plunged almost unexpectedly into the responsibility of architecture, took a well-timed and a well-employed rush to Paris. That Wren was learning all his life is well illustrated by a comparison of his earliest and his executed designs for St. Paul's. Robert Adam, the eldest and best of the celebrated Brethren, though he had an architect as his father, lost him at the age of twenty, and, considering that the young man's education was a general training at the

University of Edinburgh, it is marvellous that at the age of 34 he should be found returning to the British Isles to find himself appointed architect to the King and Queen, having during his absence been elected F.R.S. and F.S.A. Where had he been that, having been born in 1754, he should find himself an Aston Webb in 1762? He had been measuring and drawing the palace of Diocletian at Spalato on the Adriatic, and had also been under the guidance of the French architect, Clérissseau.

Take with me a look at Sir William Chambers, an acknowledged giant. How was he trained? At 16 he, so to speak, ran away to sea, and for two years he lived a rather menial sailor's life, tempered, it is true, by a tendency to sketch Chinese architecture. This tempering and this tendency led him to realise his vocation, and his next outbreak was in the direction of Italy—to study architecture.

Here was a case of a man beginning straight away, so to speak, by the fine process of actual and personal gleaning of the authentic facts of classic lore. There was no "Chambers" for Chambers, much less a Mauch. At 29 he was in what they called in those days an assured position. He, too, while abroad had a touch of Clérissseau.

I suspect Clérissseau of being the spiritual father of the Architectural Association.

If anything in the life of a Scot were ever accidental I should describe the beginning of James Gibbs as singularly blessed by the chances of fortune. After taking his degree at the Marichal College at Aberdeen he lost his parents and sought his fortune abroad. Holland was the country chosen. In Holland naturally he finds a countryman, no less a person than John Erskine, Earl of Mar, who sends him with money and introductions to the great Fontana at Rome. Thus was Gibbs provided with the equipment of which he made such brilliant use.

Sir William Tite, to take an example not essentially gigantesque from among the Presidents of the Royal Institute of British Architects, was, as regards his training, more nearly of the pupilage type. He was articled to D. Laing, the architect of the Custom House. When was his journey to Italy? It came apparently, after being long deferred, when a serious illness at the age of 53 induced him to give up architecture in favour of a career as a member of Parliament, a director of a City bank, and a magistrate in two counties.

Of Sir John Soane as a factor in architectural education I can only speak with the highest respect.

A glance at the very interesting monograph on the subject of his office as a pupil-room, compiled by my friend Mr. Arthur Bolton, shows us to the full how intensive was the training then afforded.

Between the years 1784 and 1837 no less than 55 men passed through his atelier in one capacity or

another. Thirty of these were genuine pupils: the rest were assistants or improvers.

The greatest of them were, I suppose, Basevi, the architect of the Fitzwilliam Museum at Cambridge; Gandy, an assistant, who became A.R.A.; and D. Laing, who, as before mentioned, was Tite's instructor.

Soane himself had no special chances in education. It was as an office boy that he went to Dance the younger, and he subsequently entered, presumably as an assistant, the office of Henry Holland, where he stayed till he was 23. Holland deserves to be better remembered than he is. His Royal Palace, Carlton House, is, of course, destroyed, but he did at least leave us the front of Brooks's in Pall Mall. Soane may have learnt much at Holland's. He probably learnt more in his journey abroad, which came as a sequel to his winning in 1776 the gold medal of the Royal Academy. Soane's connection with the Academy is a great fact in his own educational treatment of his pupils, and, indeed, in the history of architectural education. In 1806 Soane succeeded his old master, Dance, as professor of architecture at the Royal Academy. His very beautiful drawings made to illustrate these lectures were prepared in his own office, and it is not too much to say that the production of these drawings formed a valuable part of the training provided for his pupils. It is interesting that during the 53 years of the height of Soane's practice no less than 357 architectural studies were admitted to the Royal Academy exhibitions from Soane's office staff under their own names.

Soane gave his pupils plenty of practical work, including surveying, measuring, costing and superintendence, as well as the making of working drawings. But he also, it is clear, established a brilliant academy of fine draughtsmanship.

Probably, with about three possible exceptions, no architect since his time has ever provided in his own office—and that a busy office—such a complete or refined education for pupils.

I have mentioned Soane's work as a teacher and lecturer at the Royal Academy; the Royal Academy itself must not be forgotten as a factor in the general movement towards architectural training.

Founded, as we know, in 1768, it had, I suppose, from the first some intention of giving teaching in architecture, but how far there was organised instruction in the earliest years I cannot be sure. That it was giving a gold medal in 1776 we know from Soane's own case. But to what extent was there a school or an instructor? It may be that Soane was the first professor of architecture to take himself and his office seriously, for we know that his predecessor in office, George Dance the younger, though he held the post for several years, never gave a lecture. As Dance was one of the original members of the Academy,

this fact ranks as a rather remarkable instance of early development in sinecure.

III.

THE PRAISE OF OUR FATHERS

What pupilage was in the days of Queen Victoria most of us know by tradition, repute or experience. That it differed enormously between office and office there can be no doubt. That in some cases it was a farce is, I am afraid, true; that in many it was a very glorious discipleship is equally and honourably true. In all cases the amount of learning to be gained from it must have varied not only with the character of the master, but also with the opportunities which the master's clients provided. If a leisured office gave the master the best opportunity of individual teaching, a busy office probably afforded, by the brisk friction of stirring practice, the most animated encouragement.

Be that as it may, we have amongst us at this time survivors of the Victorian training whose work and whose character testify to the force of those training grounds not less clearly than do their spoken reminiscences of the great men of our fathers' time.

If I have not spoken of the establishment of the examination system of our Royal Institute it is not because I ignore its importance, but for the simpler reason that I regard it not so much as a portion of the past but rather as the birth of the present.

What the Institute did at the close of the last century in setting up first the tentative voluntary examination, next the obligatory, and finally the three-fold system was nothing more or less than to force and to foster the hands of the new race of educators.

The parallel growth of the Architectural Association as a teaching body and the gradually increasing efficiency of the classes under professional guidance at University College, King's College, and South Kensington worked together for good in the same direction and became with one other force the irresistible origins of our present system.

That one other force—one easily forgotten but not lightly to be ignored—was the cheerful willingness of the senior architects of those days to hand over to schools and classes the young men who, to speak quite plainly, had been a fruitful source of revenue in premiums and sometimes of most valuable office help occasionally unpaid or underpaid.

In a closing survey let us learn and remember one or two things which are of real importance to the study of this really great subject.

The present system of academic instruction is not really a break with the past.

It seldom happens that a school student finds himself at the end of his course in sole command of an imme-

diat practice. As often as not his career as a graduate in architecture begins or continues in a draughtsman-ship. As an assistant he will experience that happy comradeship with an elder which the abolition of pupilage might have seemed to extinguish.

And here another point. Friendly rivalry among fellow students has been and always will be one of the greatest incentives to progress. This is the reason why a large office full of pupils was in the Victorian days a better training ground than a small one, unless, as sometimes happened, there were enough to make up two good sides at stump cricket or passage football.

The schools provide this rivalry to perfection, and thus give by their very nature what under office pupilage could only come by chance.

Finally, a very interesting consideration. We have seen that in the days of the eighteenth and for half of the nineteenth century foreign travel was an almost invariable prelude to successful cultured practice. How great an enterprise that travel might be I know from the mouth of my own father and from the evidence of his sketch-books.

What was the object of that travel? Sometimes, as in the case of Robert Adam's visit to the Adriatic, it was actual discovery: the digging out for oneself of architectural facts which no book-learning in England could supply. Sometimes it was the mere seeing for oneself of the grandeur which no record, no drawing, no picture can transfer. Always it was that contact with master-pieces which means awe, delight and possession.

To-day the knowledge of every accepted work of art is accessible by means of books, photographic illustrations, and measured drawings. The scope of an architect's study of the past is to-day wider than ever and more rapidly achieved. Our debt to the men who have reduced to black-and-white documents the information which of old had to be sought by travel is immense. But the letter killeth; and it is a happy reflection that no learners of architecture and no teachers can avoid the discovery that actual personal vision of buildings is indispensable to the appreciation of what architecture is and means.

Quite apart from the fact—a most important and pregnant fact—that drawing from a building, if conscientiously done, is the finest and deepest form of study, there remains the wonderful realisation that the presence of perfect architecture has upon the architect a direct, a magic, an inspiring influence which, like that of love, no learning can explain and no logic can deny.

Let us talk, as we must, of the future of architectural teaching, but let us never forget that the greatest teaching force of all is the voice of those who "being dead yet speak."

Aspects of Houses in Relation to Wind, Rainfall and Sunshine

BY NATHANIEL LLOYD, O.B.E.

THE question, "What is the best aspect for a house?" has been asked many times, and invariably answered in accordance with the taste or prejudice of the person replying. Houses have been placed on sites in accordance with the fashion of their times, or with supposed advantages in health and enjoyment, but subject to modifications dictated by the slope of ground or other characteristics of particular sites. The mediæval house almost invariably faced towards the north, seldom due north, but more frequently north-east than north-west.* Those early writers who concerned themselves with such matters were emphatic in denunciation of southerly aspects and in praise of those facing north. That a south aspect breeds sickness we no longer believe, but while a northerly prospect has the advantage of objects being lighted by the sun from behind the observer, and so appearing with greater charm than when viewed under the light, few would now choose that aspect. Except that, in a vague way, choice of aspect is now dictated by desire to secure as much sunshine as possible, quite irrespective of the quality of the sunshine or of the time of day at which it will enter rooms, the choice is made in what can only be called haphazard fashion without either scientific or logical reasons. Due south appears to be the favourite aspect, after that south-west and, less often, south-east. South, however, is reigning favourite, generally without allowance being made for variation in conditions in different parts of the country. It is proposed to consider the influences of wind, rainfall and sunshine as affecting that front of a house which we often style the garden front, in which the architect strives to place as many as possible of his living rooms and bedrooms. It is this elevation and not that by which the house is entered to which I shall refer as the "front." Other matters (such as configuration of ground surface) affecting placing on the site are outside the scope of the present enquiry.

Wind.—There was a time when a site was chosen for a house for the sake of the shelter it afforded and when, except for outlook or strategic reasons, no one placed a house in an exposed position. Now, we prefer an open aspect for the sake of its freshness and for the prospect it affords; consequently the direction from which storms usually

come must be taken into account. Discomforts proceeding from stormy aspects are (1) draughty rooms, which are especially distressing in cold weather, (2) difficulties of ventilation (draughts low down do not necessarily imply effective ventilation of the upper part of a room) by the only means usually available—an open window. This is particularly troublesome in respect of bedrooms. Most of us sleep with open windows and we all know the discomfort of these when exposed to storms, and particularly the unpleasant experience of having to rise in the night to shut a window through which a sudden storm drives heavy rain into the apartment.

Rain.—Another effect of rain driving against windows is utterly to destroy that prospect for which they were designed. Whether only spotted by rain-drops from a shower or fine, misty rain or streaming with wet from a downpour, the occupants of a room are as effectually shut off from seeing outdoors as if in a prison. On the other hand, the view from a sheltered window is a great resource for the storm-bound. No grander scene is provided for us by nature than the passing of the storm, and even the uncompromisingly wet day has its driving clouds, its squalls of rain, its pools, its reflections and all the other features of which the "butterfly" observer is totally unconscious, but which are certainly worthy of consideration when placing the house.

Sunshine.—The instinct to secure ample sunshine is not only natural, but is essentially right. It is not to be obtained, however, by dumping the house down in accordance with the fashion of the moment. There are seasons in this country when rooms and houses may be almost intolerable from excess of sunshine. Even when sun is scantiest, the hour factor or time of day and its occupations should be considered. There is no happier beginning to the day than to rise, dress and breakfast bathed in sunshine, which cannot best be secured by the adoption of the south aspect. Perhaps this is the most important factor in relation to enjoyment of winter sunshine. Few remain in the house after ten o'clock, if sun shines, and such persons would naturally prefer the house to receive the best of the sunshine, whilst they are in it rather than after they leave it. The tables showing expectation of sunshine at each hour for each month should be used with this point in mind, but most of the records indicate more bright sunshine in the morning than in the afternoon. A gardener, from his practical experience, would claim even greater virtue for the morning sun, which he finds more beneficial to his plants than that of the afternoon.

* "Ordre and edify the house so that the pryncipale and chefe prospectes may be east and weest, specially north-east. South-east and south-west for the meryal of al wyndes is the moste worste, for the south wynde doth corrupt and doth mtkke evyll vapours: wherefore, better it is of the two worstes that the wyndowes do open playne north than playne south." Andrew Borde, physician and traveller, 1490?—1549.

The following table shows the percentage of rainfall throughout the year, with each direction of wind at four stations. These are averages of records taken during the ten years 1901-10.*

Wind	Richmond	Falmouth	Aberdeen	Cahirciveen
N.	8	8	8	4
N.E.	7	3	9	3
E.	9	5	10	5
S.E.	7	10	20	20
S.	20	21	17	35
S.W.	22	28	6	15
W.	10	11	6	8
N.W.	6	8	15	5
Calm	11	6	9	5

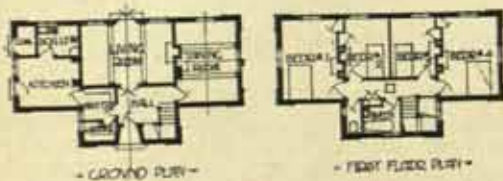
As it will be found that the relation of rainfall to wind varies, not only geographically, but as affected by purely local features, the following notes respecting the above stations are necessary.

Kew Observatory is in the Old Deer Park, Richmond, adjoining Kew Gardens. The site lies low, and Richmond Hill, to the south-west, rises only 150 feet.

Falmouth Observatory is near the harbour entrance, open to the Channel on the east, south-east, and south. To the west and north-west the land rises to 700 feet at nine miles distance.

Aberdeen Observatory is open to the sea to north, east and south. The Don valley runs north-west, the Dee valley south-west from the Observatory. To west and west-south-west the land rises to the summits of the Cairngorms, fifty miles away, which effectually tap the westerly rainclouds. Apart from these, as an East Coast station, south-east would be a rainy quarter.

Valentia is an old-established station moved three miles to Cahirciveen in 1892. It is open to the south and west; to the south-east are hills rising to 1,600 feet; other hills run north-east to south-west, one or two miles east of the Observatory; north-east to south-east are the Macgillicuddy Reeks, rising to 2,000 feet, ten to fourteen miles away; to south-west are isolated hills of 1,000 feet, eight miles away.

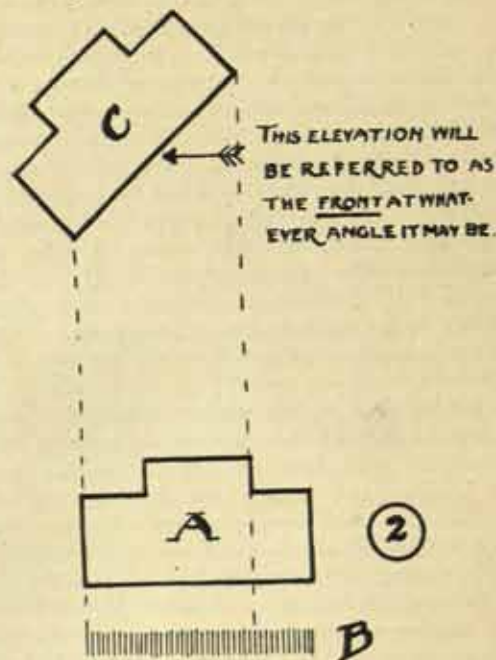


Eskdalemuir (from which sunshine records only are drawn) differs from the other observatories in its situation 800 feet above mean sea level.

In order to compare these records a block plan of a house is shown facing a different aspect in each

* The Relation between Wind Direction and Rainfall, by H. J. Bartlett, from the Quarterly Journal of the Royal Meteorological Society, Vol. XL. No. 172.

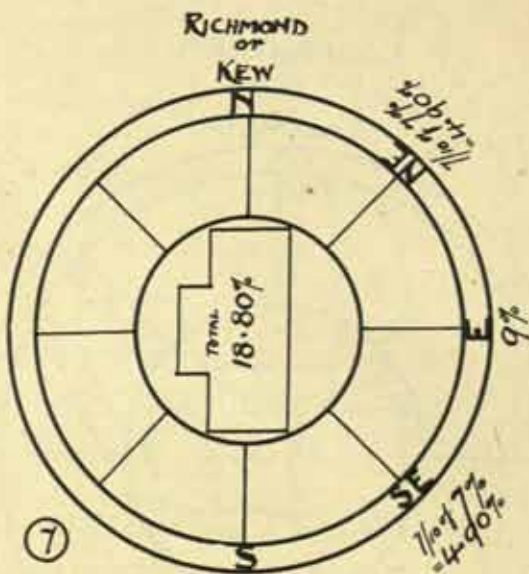
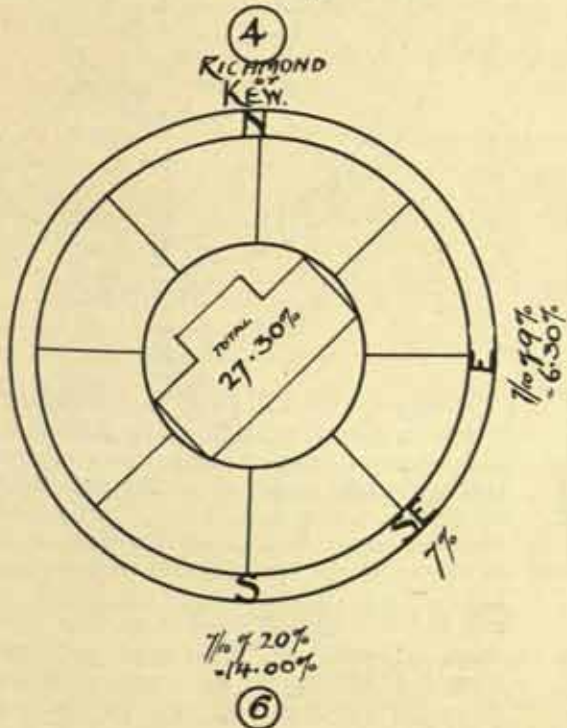
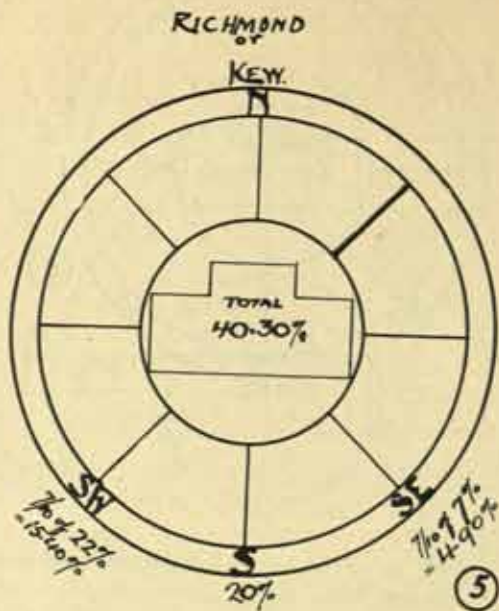
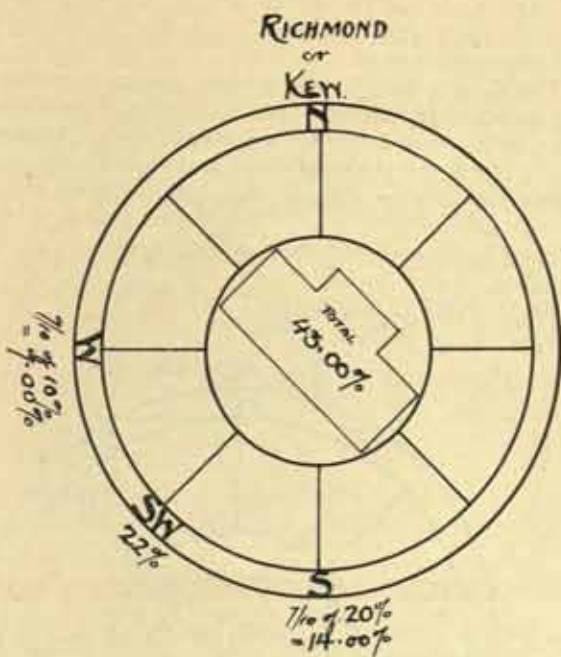
diagram. The house plan this represents is one for a small house by Mr. C. W. F. Dening, F.R.I.B.A., which was awarded the first prize in a competition promoted by *Country Life*. In it the living rooms

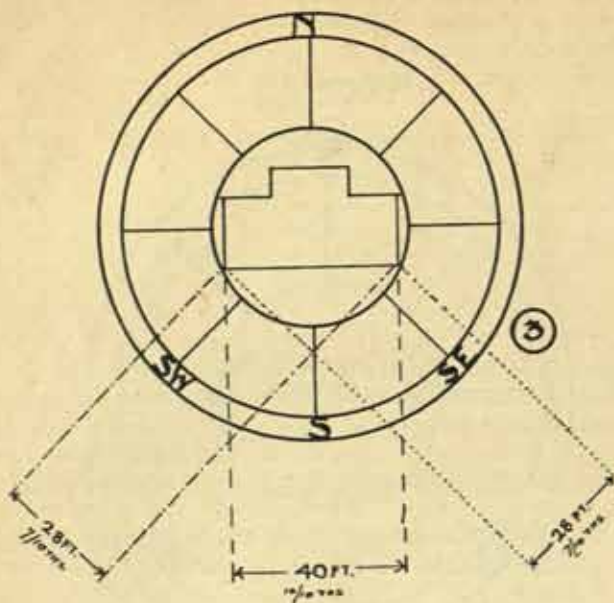


and all the bedrooms face south. The plans of ground and first floors are shown in diagram No. 1.

A little reflection will make it apparent that a house facing south will receive rain driving from south-west and south-east as well as from south, but, as will be seen from diagram No. 2, the whole of similar rainfall from these quarters would not strike the south elevation. If A represents the building with its principal elevation facing south, and B the rain which will strike upon that elevation, it is clear that by turning the elevation 45 degrees to face south-east, a smaller amount of that rain will strike it with a south wind; in fact only 7/10ths. Thus a frontage of 40 feet to a south wind becomes equal to and receives only the rainfall of 28 feet when turned to south-east. The application of this factor is shown in diagram No. 3, where the proportions of rain received from each direction of wind upon the south elevation are indicated.

Applying this method to south-west, south, south-east and east aspects, as in diagrams Nos. 4, 5, 6, and 7, we find the records at Richmond show that the wettest aspect is south-west, with 43 per cent., that south is next with 40.30 per cent., that south-east receives 27.30 per cent., and that east only gets 18.80 per cent., or much less than half the amount of rain received by south-west or south.



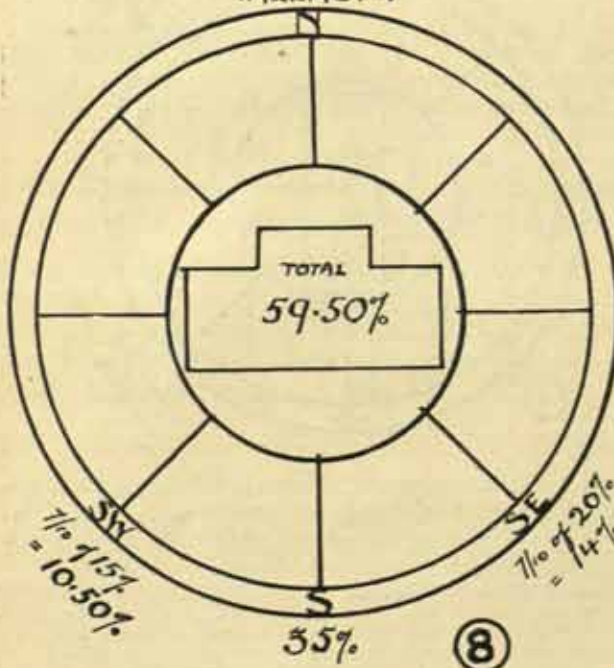


Cahirciveen, as might be expected from its situation, shows excessive rain from the south, for which diagram No. 8 is given below. It may be noted that 70 per cent. of the rainfall received at this station comes from south, south-west and south-east.

CAHIRCIVEEN

late

VALENCIA



Similar figures for other aspects are :—

South-west, 45'10 inches.

South-east, 48'00 inches.

East, 21'10 inches.

The figures for Falmouth show larger percentages for all southerly aspects, and the increased percentage from south-west is particularly significant. Diagram No. 9 shows the effect of these and that a south-west aspect would receive more than half the total rainfall of the station.

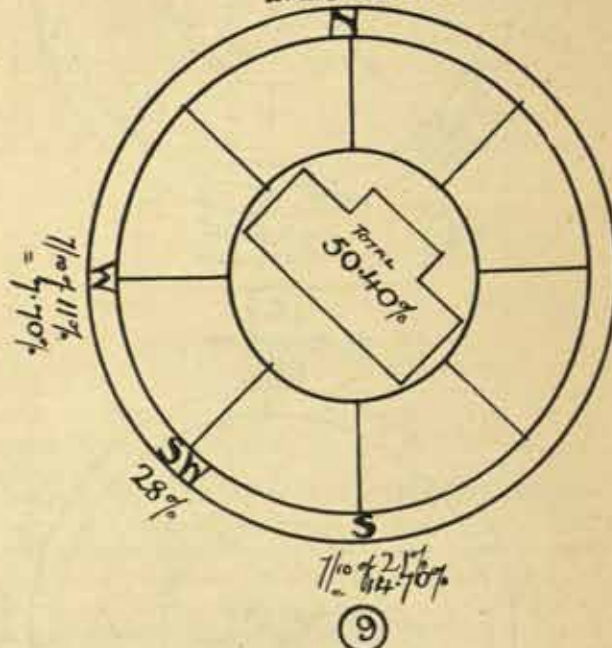
Similar figures for other aspects are :—

South, 49'60 inches.

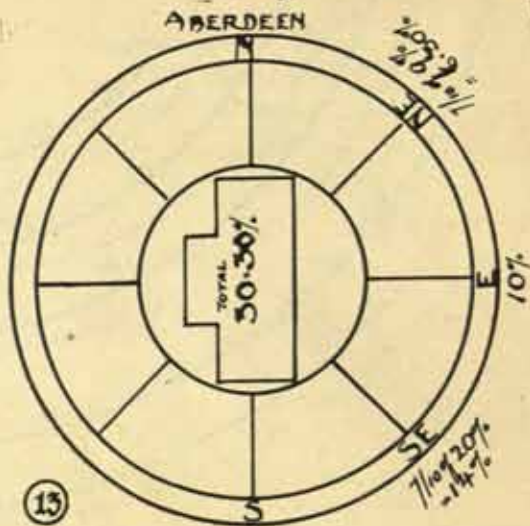
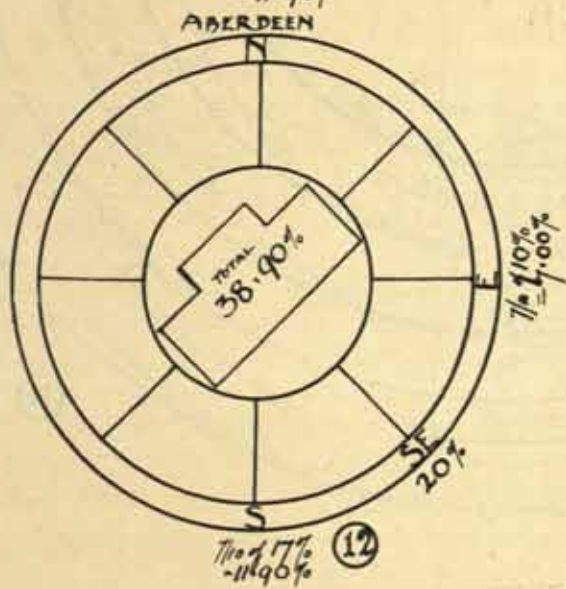
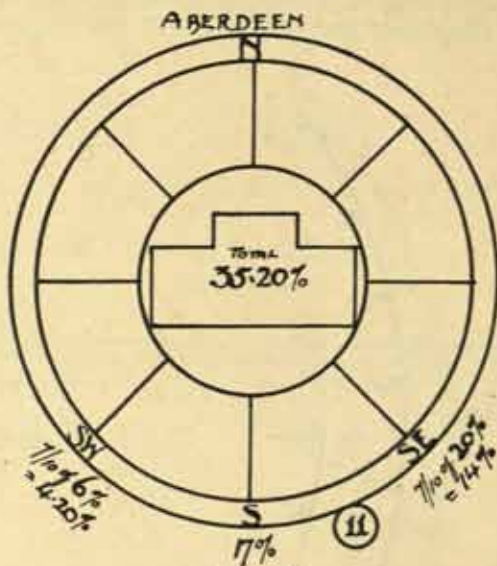
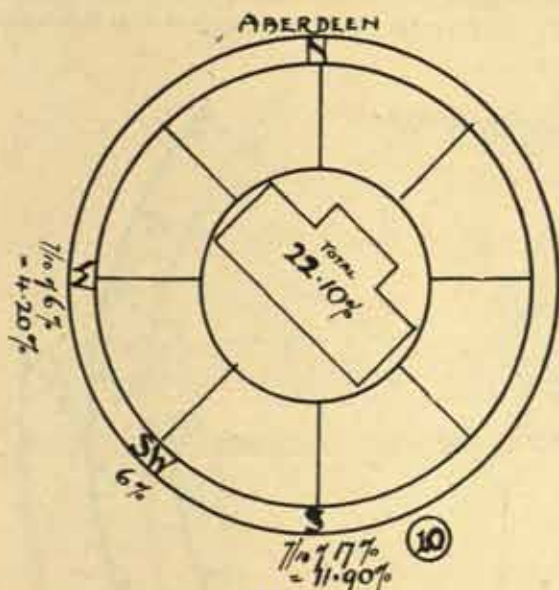
South-east, 28'20 inches.

East, 14'10 inches.

FALMOUTH.

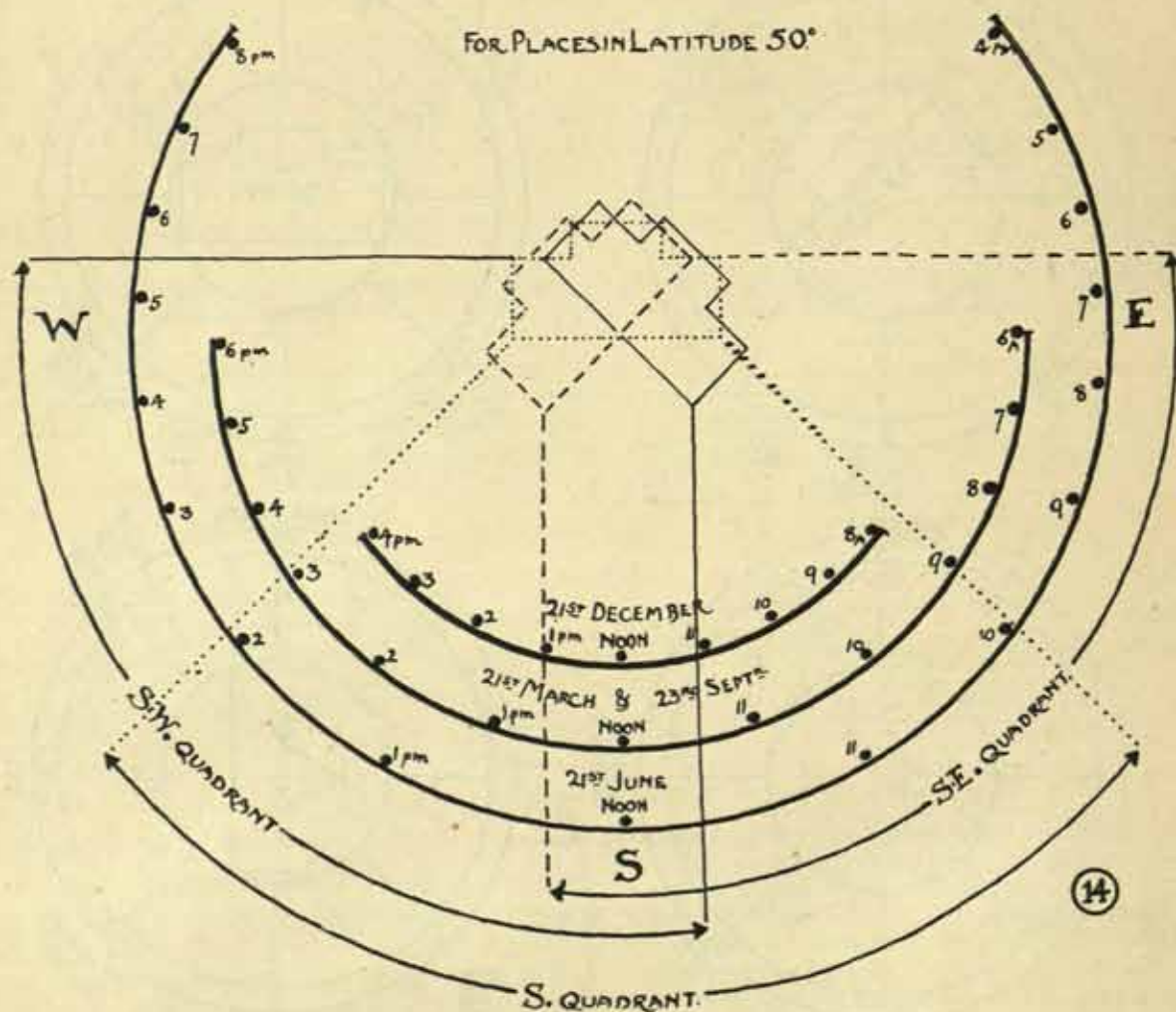


The figures for Falmouth do not differ materially, except in degree, from those for Richmond. There are, however, other stations where records of rain-bearing winds show very different results. One of these is Aberdeen, which, partly owing to its situation on the East Coast and partly to its position in relation to the Dee and Don valleys, receives most rain with south-east wind. Diagrams 10, 11, 12 and 13 show records applied to four aspects. The driest is south-west, with 22'10 per cent. rainfall, compared with 43'00 per cent. at Richmond and 50'40 per cent. at Falmouth for the same aspect. In fact, the driest aspect at Aberdeen is the wettest at the other two stations. Obviously, from the rainfall point of view, aspect should be varied according to locality. Other factors, however, must be considered.



Allusion has been made already to the fact that for the average man, about to build a house in this country, there is perhaps no influence so powerful, no objective so clearly defined and so definitely desirable of attainment, as a sunny aspect. Such reasoning as may be exercised begins and ends with "Face the south and get sun into the rooms all

from very oblique angles is of little importance, a quadrant has been struck for each aspect and only sunshine received at hours coming within such quadrant is assumed worthy of consideration. These diagrams are plotted for three latitudes, embracing the whole of the British Islands. The chief difference between latitudes 50 and 60 deg. is that at Lat. 60 deg.



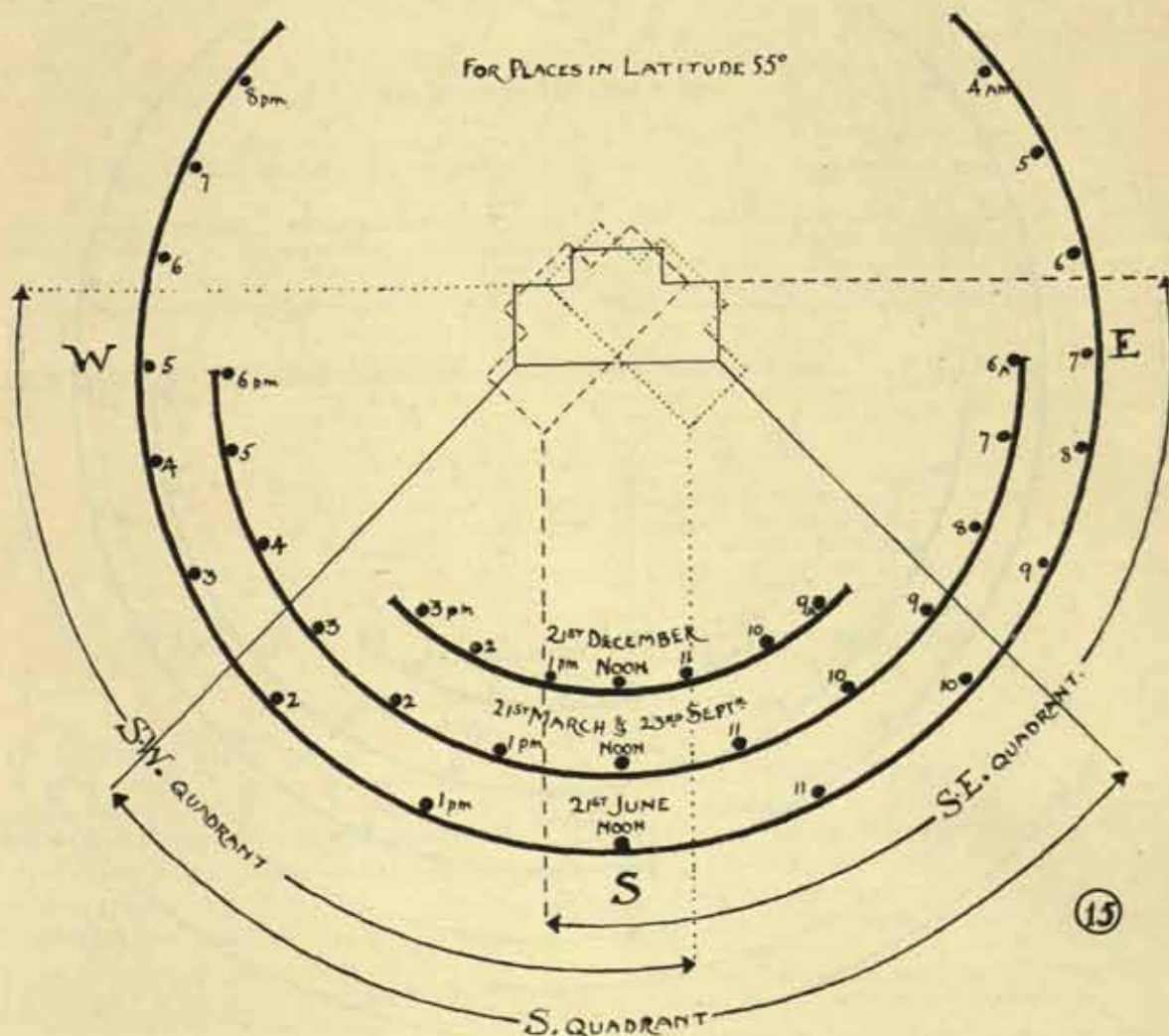
day long." It will be seen from the following diagrams that a south aspect does not secure this, even when the planning is so skilful as Mr. Dening's, where all living rooms and bedrooms face the best aspect.

Diagrams Nos. 14, 15 and 16 have been prepared to show precisely what sunshine is received on fronts facing south-west, south or south-east; and, as sunshine

the days are shorter in winter and longer in summer. In considering the relative merits of aspects as demonstrated in these diagrams, the essential principle kept in view is, not what aspect secures the largest total of sunshine daily (at which one might arrive merely by adding up the sunshine hours given in the tables), but which secures the best of the sunshine and at hours when it will be enjoyed most fully.

In this relation, few will fail to agree that it is most important to secure morning sunshine to the fullest possible extent, and that, so far as is practicable, the fiercest rays of afternoon sun in summer, which make living rooms almost unbearable and render bedrooms stifling and aglow with heat far into the night, should be avoided.

however, suggests that the early and precious morning hours are somewhat obliquely placed, for which the scanty sunshine of mid-winter late afternoon would scarcely compensate. In spring and autumn the sun does not enter its quadrant until nine and in summer until ten o'clock. It also receives too liberal a share of the fierce summer sun.) This is



In diagram No. 14 the elevation facing south-west gets no sun until after eleven o'clock at any season of the year. On the other hand, it is exposed to the full strength of summer heat and can only be regarded as a really bad aspect.

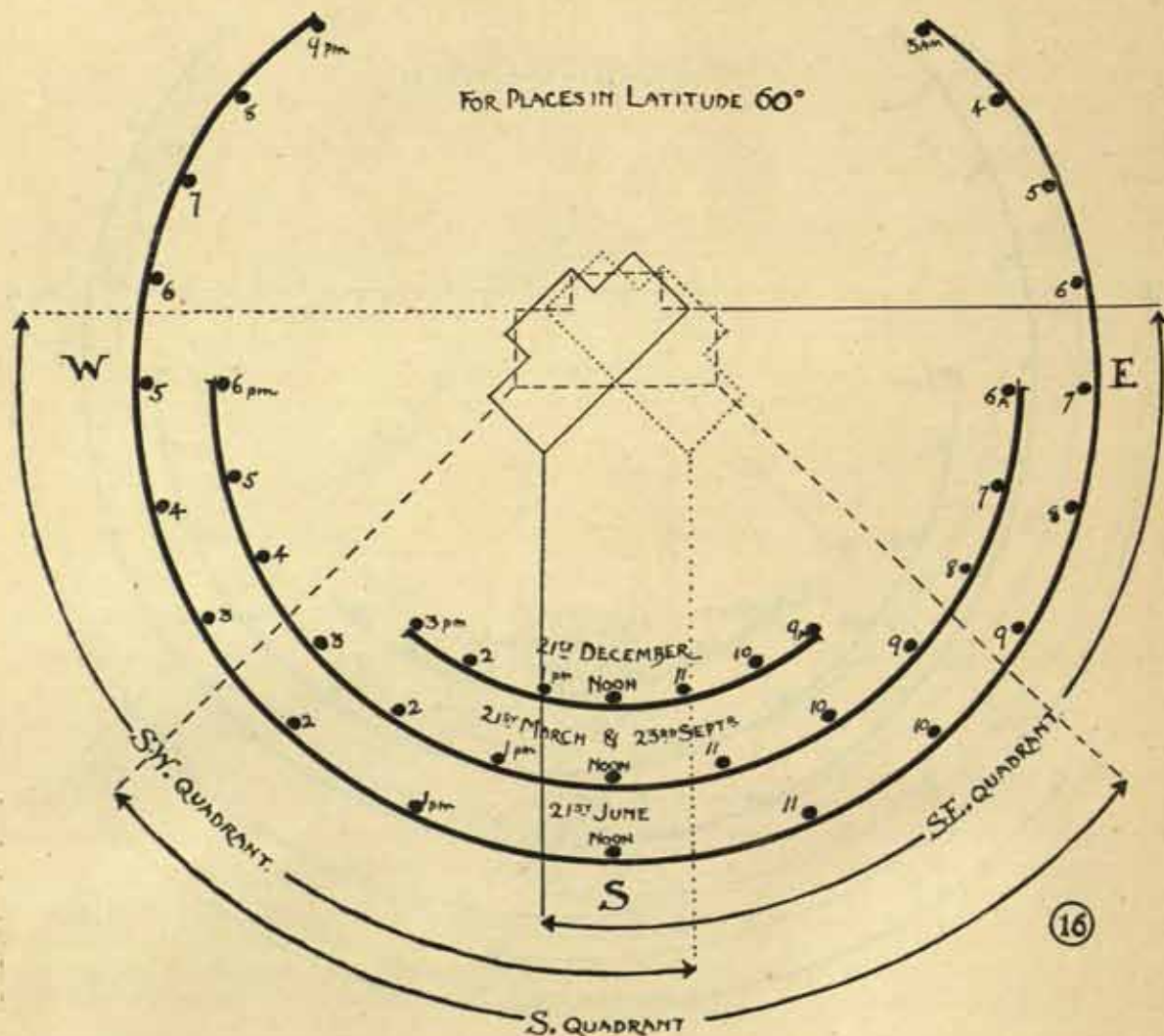
In the same diagram the elevation facing south appears attractive because all the sunshine of a winter day comes within its quadrant. Closer inspection,

a slightly better aspect than south-west, but not a good one.

The elevation facing south-east is free from the foregoing objections. It receives directly the rays of winter morning sun, retaining them up to one o'clock, after which they are of less importance. It enjoys the whole of the morning sun in spring and autumn and from half past six in the morning until

past noon in summer. It is free from the excessive heat of summer, for the sun is out of its quadrant shortly after twelve o'clock and the front is entirely in shade before two o'clock at midsummer. This is the best of all aspects for sunshine and may be varied slightly towards south or east, to meet special requirements, without impairing its many

the south-east. Where south-west or south are the wet winds, they furnish additional argument against south-west and south aspects and often in such localities the south-east aspect is a dry one, as appears in the diagrams of rainfall. Such conditions would clinch any argument in support of the south-east aspect. Where, as at Aberdeen and many East Coast



advantages. Similar consideration of diagrams 15 and 16, with the sunshine tables, furnishes results not differing materially from those applying to No. 14.

Although, as has been indicated already, a large percentage of annual rainfall comes to most places with south-west or south winds, at others this is not so, and many, like Aberdeen, receive most rain from

stations, most storms and rain come from the south-east, and the south-west wind is a dry one; the problem becomes one of the respective importance of aspect in relation to sunshine *versus* aspect in relation to storms and rainfall. A certain nip in the air, associated with the East Coast, may temper the summer sun's heat and so modify the objection taken to a south-west aspect, while desire for shelter from

bleak east winds of winter and spring, which are inseparable from such localities, may bring the scale down further in favour of the south-west aspect, but always at the price of turning away from the cheery morning sun. The choice is as difficult as the choice for other stations was simple. The conventional south aspect might prove a good compromise, but the student may test this himself by preparing a statement of pros and cons from the diagrams and tables provided.

Tables showing average bright sunshine at each hour of the day are given for five stations, from which

Latitude 50 deg.

South Aspect.

Pros.	Cons.
Receives sunshine all day in winter.	More benefit would be received from morning sun if rays were less oblique, even if some afternoon sun were lost.
	In spring and autumn this aspect gets no morning sun until nine o'clock.
	In summer does not receive morning sun until ten o'clock.
	Receives fiercest afternoon sun in summer.
	A very wet and stormy aspect in most localities. At Falmouth it receives 49.60 per cent. and at Richmond 40.30 per cent. of the annual rainfall.

Diagram No. 14 shows approximate positions of the sun at each hour of the day for the extreme south of England, latitude 50 deg., at the summer and winter solstices and at the spring and autumn equinoxes.

The superposed block plans of the house are drawn:—

South-west aspect in line.

South aspect in dotted line.

South-east aspect in broken line.

Only sunshine received by front elevations at hours within their respective quadrants is considered in making comparisons. Rays from outside a quadrant are regarded as too oblique to be taken into account.

Diagram No. 15 shows approximate positions of the sun at each hour of the day for places in latitude 55 deg. (as South Shields and Eskdalemuir) at the summer and winter solstices and at the spring and autumn equinoxes.

The superposed block plans of the house are drawn:—

South-west aspect in dotted line.

some idea may be obtained as to the expectation of sunshine in various parts of the British Isles. With each of these is a summary, showing sunshine received in each month during five periods of the day. These figures are extracted and compiled from the Meteorological Office Year Book for 1916. Unfortunately, inadequate funds prevent this office collating and tabulating similar records, which it possesses, from a large number of stations.

A summary of all conditions affecting an aspect, arranged as pros and cons, would present the matter as follows:—

Latitude 50 deg.

South-East Aspect.

Pros.	Cons.
The fullest benefit is obtained from morning sun in mid-winter, about 8.0 out of 17.17 hours at Richmond, 1.25 out of 1.73 hours at Falmouth. Every day towards autumn or spring this morning advantage increases. It secures the morning sun at these seasons, which the south aspect misses up to 9.0—see diagram No. 14.	The sun leaves this quadrant about 12.30 in mid-winter.
It secures cool living rooms and fresh bedrooms in summer, for sun is out of this quadrant soon after 12.0. It has the smallest rainfall of the southerly aspects, at Falmouth 28.20 per cent. and at Richmond 27.30 per cent.	

South aspect in line.

South-east aspect in broken line.

Only sunshine received by front elevations at hours within their respective quadrants is considered in making comparisons. Rays from outside a quadrant are regarded as too oblique to be taken into account.

Diagram No. 16 shows approximate positions of the sun at each hour of the day for North Britain, latitude 60 deg., at the summer and winter solstices and at the spring and autumn equinoxes.

The superposed block plans of the house are drawn:—

South-west aspect in dotted line.

South aspect in broken line.

South-east aspect in line.

Only sunshine received by front elevations at hours within their respective quadrants is considered in making comparisons. Rays from outside a quadrant are regarded as too oblique to be taken into account.

RICHMOND AVERAGE 1881-1915 (in Old Deer Park, adjoining Kew)
51° 28' N. 0° 19' W.

Hours are measured from 30 minutes before to 30 minutes after each hour of Local Apparent Time.

	4	5	6	7	8	9	10	11	Nov	1	2	3	4	5	6	7	8	DAY
JANUARY									08	18	23	26	25	23	11	01		1 35
FEBRUARY									08	19	27	30	31	38	30	24	10	2 10
MARCH									09	23	33	37	40	40	40	37	35	25 12
APRIL									01	13	31	40	45	48	50	49	46	43 35
MAY									10	34	44	49	51	52	54	52	50	47 44 38 19
JUNE									16	34	44	44	48	50	50	52	51	50 48 45 42 28 03 653
JULY									13	34	42	46	50	52	52	51	52	51 49 47 44 40 25 02 650
AUGUST									02	22	37	47	51	54	54	53	52	50 47 48 32 07 603
SEPTEMBER									02	18	33	43	50	52	52	51	51	44 31 05 484
OCTOBER									03	17	28	35	39	38	39	38	32	21 40 294
NOVEMBER									01	10	21	28	31	30	28	20	10 178	
DECEMBER									05	17	21	22	23	20	09		117	
YEAR									04	12	25	32	37	40	40	40	39	35 28 21 15 07 01 306

SUMMARY SHOWING SUNSHINE RECEIVED DURING EACH OF FIVE PERIODS

	J	F	M	A	M	J	J	A	S	O	N	D
Before 9:30 AM	08	27	65	130	188	185	185	159	96	48	11	05
9:30 TO 12:30 PM	67	88	117	147	158	152	155	161	154	112	80	60
12:30 TO 3:30 PM	59	87	112	144	151	152	152	154	154	109	78	52
3:30 TO 6:30 PM	01	10	42	96	129	135	131	122	80	25	04	
AFTER 6:30 PM.						01	20	31	27	07		

FALMOUTH AVERAGE 1881-1915
50° 9' N. 5° 4' W.

Hours are measured from 30 minutes before to 30 minutes after each hour of Local Apparent Time. This at all Stations.

[illegible]

SUMMARY SHOWING SUNSHINE RECEIVED DURING EACH OF FIVE PERIODS

	J F M A M J J A S O N D											
BEFORE 9.30 AM	2.0	5.0	.97	1.56	2.06	2.02	1.99	1.82	1.25	1.74	.35	.15
9.30 TO 12.30 PM	.90	1.17	1.43	1.64	1.73	1.60	1.65	1.73	1.61	1.34	1.11	.90
12.30 TO 3.30 PM	.70	1.09	1.39	1.65	1.79	1.73	1.70	1.76	1.63	1.25	.95	.67
3.30 TO 6.30 PM	.02	.18	.61	1.15	1.62	1.62	1.59	1.53	.92	.35	.07	.01
AFTER 6.30 PM				.07	.16	.31	.26	.05				

ABERDEEN AVERAGE 1881-1915
57° 10' N. 2° 6' W.

Hours are measured from 30 minutes before to 30 minutes after each hour
of Local Apparent Time.
Bright Sunshine.

	4	5	6	7	8	9	10	11	noon	1	2	3	4	5	6	7	8	DAY					
JANUARY						04	16	23	24	23	18	07						1.15					
FEBRUARY						06	24	34	38	38	35	27	10	01				2.51					
MARCH						09	23	29	33	33	33	31	30	27	23	11	01	2.83					
APRIL						02	12	24	31	35	36	37	37	38	36	35	31	27	13	02			
MAY						01	14	25	29	32	34	24	35	36	36	34	31	26	16	02	4.57		
JUNE						05	18	24	27	30	32	33	35	35	36	34	32	30	28	21	07	4.62	
JULY						03	15	20	25	28	29	29	30	30	29	28	28	25	21	15	04	3.88	
AUGUST						06	17	23	28	30	31	32	33	33	32	31	28	22	15	04	3.64		
SEPTEMBER						03	16	26	30	32	32	32	33	32	31	29	27	18	03				
OCTOBER						02	12	25	29	30	31	31	30	25	15	02							
NOVEMBER						09	20	23	25	25	25	21	11	01									
DECEMBER						01	11	19	21	19	13	02											
YEAR						01	05	08	13	18	24	28	31	31	31	29	24	19	14	09	03	01	2.91

SUMMARY SHOWING SUNSHINE RECEIVED DURING EACH OF FIVE PERIODS

	J	F	M	A	M	J	J	A	S	O	N	D
Before 9.30 AM	04	50	61	114	135	136	120	103	75	39	09	01
9.30 to 12.30 PM	63	110	99	110	105	103	88	96	97	90	68	51
12.30 to 3.30 PM	48	100	88	108	108	105	87	95	92	86	57	34
3.30 to 6.30 PM	11	35	72	91	90	74	65	48	17	01		
After 6.30 PM			02	18	28	19	04					

ESKDALEMUIR AVERAGE 1911-1915
55° 19' N. 3° 12' W.

Hours are measured from 30 minutes before to 30 minutes after each hour
of Local Apparent Time.
Bright Sunshine.

	4	5	6	7	8	9	10	11	noon	1	2	3	4	5	6	7	8	DAY								
JANUARY										01	08	12	16	17	17	09	01	97								
FEBRUARY										01	09	17	21	24	21	24	20	157								
MARCH										12	23	31	34	37	36	37	35	308								
APRIL										02	15	31	37	40	43	42	41	474								
MAY										02	11	22	28	32	42	43	45	524								
JUNE										03	16	24	31	36	37	43	45	545								
JULY										02	12	25	32	32	36	38	39	499								
AUGUST										03	13	26	35	38	36	39	40	431								
SEPTEMBER										01	18	34	40	43	45	45	47	429								
OCTOBER										03	17	28	30	30	31	33	29	248								
NOVEMBER										05	19	28	30	28	28	28	18	186								
DECEMBER										03	10	11	16	13	10	03		66								
YEAR										01	04	08	15	22	28	32	34	34	33	29	23	18	11	05	01	382

SUMMARY SHOWING SUNSHINE RECEIVED DURING EACH OF FIVE PERIODS

	J	F	M	A	M	J	J	A	S	O	N	D
Before 9.30 AM	09	27	66	125	137	147	139	115	93	48	24	03
9.30 to 12.30 PM	44	66	107	126	133	132	116	115	133	91	86	37
12.30 to 3.30 PM	43	57	102	129	125	129	123	114	137	87	74	26
3.30 to 6.30 PM	01	07	33	91	110	110	104	84	66	22	02	
After 6.30 PM			03	19	27	17	03					

British Meteorological and Magnetic Year Book, 1916
Part IV. Md. 227f. Pub. 1919

CAHIRCIVEEN AVERAGE 1881-1915 (3 miles from Valentia)
51° 56' N. 10° 15' W.

Hours are measured from 30 minutes before to 30 minutes after each hour
of Local Apparent Time.

Bright Sunshine.

	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	DAY
JANUARY						01	11	23	27	28	27	23	15	03				158
FEBRUARY						10	25	32	34	34	33	33	27	16	02			246
MARCH						13	32	39	42	45	45	43	42	39	34	19	02	395
APRIL						01	16	35	42	46	48	48	49	49	48	47	43	535
MAY						15	36	42	45	48	50	51	52	53	52	52	50	655
JUNE						02	20	32	39	41	44	46	46	48	50	50	49	626
JULY						01	11	23	28	32	36	39	41	43	43	44	44	517
AUGUST						03	19	29	34	39	42	43	44	46	45	45	42	502
SEPTEMBER						02	18	33	40	45	46	47	47	47	45	40	27	443
OCTOBER						01	20	34	38	41	42	43	40	36	25	06		326
NOVEMBER						02	20	31	35	35	35	31	22	06				217
DECEMBER						06	20	26	26	24	19	10						131
YEAR						04	11	17	24	32	38	40	41	41	36	29	22	396

SUMMARY SHOWING SUNSHINE RECEIVED DURING EACH OF FIVE PERIODS

	J	F	M	A	M	J	J	A	S	O	N	D
BEFORE 9:30 AM	12	35	34	140	186	179	131	124	93	55	22	06
9:30 TO 12:30 PM	78	100	132	145	153	140	123	129	138	121	101	72
12:30 TO 3:30 PM	65	93	124	144	157	149	131	136	139	119	88	53
3:30 TO 6:30 PM	03	18	55	104	136	127	111	106	73	21	06	
AFTER 6:30 PM				02	23	31	21	07				

Regional Architecture of the West of England*

BY C. J. TAIT [F.].

"WHAT, you are stepping westward?" To many, there seems to lie a sort of magic in this challenge. To Wordsworth it presented 'a wildish destiny.' Devon, it is true, has its wild spots, but the West of England, of which Exeter held the key, with Bristol as an outwork, owes its charm and its greatness to the civil eminence it has always enjoyed. Devon was born great. Her fertile soil, her genial climate and extensive coast line were hers at birth. She achieved greatness by the daring of her mariners and the enterprise of her merchants. She had greatness thrust upon her by King William IV, who selected Devonport as a fitting site for a naval base. She is the mother of Grenville, Drake and Raleigh, of the Courtenays, Fortescues, Bullers and Carews, names which may stir you if only by their sound. But such names have also become a matter of history, a history that has necessarily moulded what the authors term the *regional* architecture of the West. The Cathedral and Castle of Exeter still stand to mark the advent of the Norman conquerors, and there is much throughout the county to remind us of the regime of the stannary towns—Ashburton, Tavistock, Plympton and Chagford—when the Parliaments were held upon Crockem Tor and presided over by the Lord Warden of the Stannaries. But the buildings discussed and represented in a series of very fine photographic plates date for the most part from Dutch William, who landed, as we all know, on the shores of Tor Bay, and read his first proclamation from the market cross at Newton Abbot. Dutch influences were introduced in other than a general way by the trade carried on with Holland from the many seaports of the county. Dutch bricks and houses with Dutch features built around courtyards are common in such little towns as Topsham, which could once boast that it shipped more tobacco into the kingdom than did the port of London. The terrace houses of the eighteenth century, such as in the Barnfield and Colleton Crescents, Exeter, are unequalled in the quality of their brickwork, the dignity of the window spacing and the variety of their cast-iron verandah designs.

The Devon and Exeter Institution, said to possess one of the largest libraries in the West of England, belongs to this period. Bristol at the time was second only to London as a literary centre. Southey, Coleridge, Wordsworth, Chas. Lloyd, and Joseph Cottle the publisher figured there. Burke sat for the city.

An interest in literary culture, which travelled westward and was maintained both in Exeter and Plymouth, must receive recognition for the influence it doubtless exerted over civic development.

Neither Devon nor Cornwall can be reckoned as a brick county. Walls of some local stone, stuccoed and colourwashed, provided for the deficiency, and plaster, plain or rusticated, was used with much effect. Many a low-browed house, with extended eaves and coloured surface, nestles picturesquely on the countryside with little else to recommend it. The warm volcanic felspars, too, that crop out, often miles away from their base on Dartmoor, or the New Red Sandstone beds, are a more than satisfactory substitute for a good brick, while the silver-grey of the Cornish slate makes ample amends for the absence of a red tiled roof.

None of such building makes any pretentious claims. We have to seek that in the architecture of some of the larger country houses, such as Saltram, Carclew and Anthony, upon the latter of which Gibbs was employed. Yet modest as the many examples are, they possess a *naïveté* that would seem to belong exclusively to the West. Exactly wherein this peculiar charm lies, it is difficult to say. Possibly it may be attributed to an element of pleasing surprise, centred in some detail or feature, in an otherwise uneventful façade, buoyantly claiming your attention. The portico of the Seven Stars Inn, Totnes, with its loggia over (page 130), the hood above the entrance to the house in Smith Street, Torrington (page 89), and the ensemble of porch and niche at Truro (page 121) strike such a note. Surprise is the soul of romance. The footprint in the sand is the very key-stone of The Strange Surprising Adventures of Robinson Crusoe.

The terms classic and romantic have no sharply defined distinction. Forms which owe a primary debt to Greece or Rome may be quite as romantic in treatment as those of mediæval origin. But following the distinction commonly observed, when we approach the close of the eighteenth century and the early part of the next, and we come upon the work of Daniel Alexander, Sir John Rennie, John Foulston and Charles Fowler, we realise that we are entering upon quite another type of architectural expression. Princetown, where "every prospect pleases and only man is vile," rose upon Dartmoor from the designs of Alexander. Rennie built the Victualling Yard at Stonehouse. Plymouth owes much of its character to Foulston and his partner Wightwick, and is well represented by the Theatre Royal and Athenæum. Fowler—the only locally born architect among the group—built

* *Regional Architecture of the West of England*. By A. E. Richardson, F.R.I.B.A., Professor of Architecture, University College, London, and C. Lovett Gill, F.R.I.B.A. London: Ernest Benn, Ltd. £2 5s. net.

the markets at Exeter, following upon his Leadenhall Market in the City. The Higher Market at Exeter possesses perhaps the most satisfactory façade in the Neo-Greek manner that has been attempted. It must be regretted that the opportunities of appreciating Rennie's fine work at Stonehouse are necessarily so curtailed by the nature of the site, since it is a monumental example of the period.

All that Professor Richardson has to say upon a period concerning which he is a master, is of the highest interest. Sketches from his notebooks are dispersed through the volume which display his vivid manner; and these, with Mr. Gill's plates, have put on record many delightful things that changes cannot be relied upon to spare.

Reviews

AN ARCHITECTURAL PILGRIMAGE IN OLD MEXICO. By Alfred C. Bossom. Fo. New York, 1924 [Scribner's Sons]. £4 4s. net.

For the last few years the thoughts of American architects have increasingly turned in the direction of Spanish Mexican architecture, as a source of inspiration for such buildings as summer dwellings, county clubs and seaside hotels.

The late Bertram Goodhue, most versatile of modern designers, was one of several New York architects who experimented in this direction.

Mr. Alfred Bossom, an English architect who has made good in the New World, and who by his generosity in founding a scholarship for English students has lately shown that his sympathies are still with us, has in his *Architectural Pilgrimage in Old Mexico* given us a delightful and enthusiastic book. "Not to visit Mexico," says Mr. Bossom, "is not to know the Western Hemisphere. The buildings in Mexico, with the slightest adaptation to fit them for twentieth-century requirements, comply with American needs in a manner rarely equalled by any other style of architecture. . . ."

"The great American hotel with its multitudes of windows, its airy foyers and ball-rooms, penthouses, towers and roof gardens, seems instinctively to demand the use of a type of architecture as elastic in treatment as that found in Mexico. The towering office building with its dominating vertical lines, and nothing to relieve its great surfaces except the piercing of innumerable holes to form windows, can be designed after Mexican ideas with a success not easily obtained in forms that must maintain fixed characteristics with a rigid regularity."

Though one may not be able to go the whole way with the author in his enthusiasm for the Mexican Spanish work of the sixteenth century and after, yet

it must be admitted that it not only forms a link between the Old World and the New, but, granting the eclecticism of the New World to be allowable, it provides a suitable basis of design for the type of work that is being erected in the Southern States and on the Pacific slope. The book keeps rigidly to the post-Spanish-conquest period, with one exception, the delightful little Toltec statuettes shown on page 4, which are so modern in feeling that they might be carved by one of our own sculptors.

Explanatory notes are given to many of the illustrations, such as "Delicate balconies and graceful waterspouts are an easy method of adding charm to the plainest buildings" (VII). "If the door is not large enough for the composition add more surrounding features" (LXV). "Irregularity begets interest" (XCII). Rather a dangerous saying this last one, but these little aphorisms may be helpful in giving the lay reader some insight into the theory of architectural design.

The subjects of the illustrations are well chosen, and notwithstanding such difficulties as were encountered in the execution of plate XIV they are excellently photographed by Mr. Bossom himself, who is not only a skilled photographer, but, as he has shown by his own illustrations scattered through the book, is a charming draughtsman.

Says the author at the end of his "Foreword," "If this account, then, of a pilgrimage to shrines of Mexican architecture shall be the means of inducing others to take up their staffs and go, I shall feel that I have done something, however little, in strengthening the affinities of culture and tradition which unite the Anglo-Saxons and the Latins in a better understanding."

ARTHUR BARTLETT [F.].

ENGLISH CHURCH FITTINGS, FURNITURE AND ACCESSORIES. J. Charles Cox, LL.D., F.S.A. B. T. Batsford.

This volume gives an interesting series of illustrations of church furniture, fittings and accessories. Most of them are photographic reproductions. A few only are sketches or diagrams. One, of a lectern, is drawn to scale with figured dimensions. Many of the subjects illustrated, including the one last mentioned, have appeared in other volumes issued by the same publishers. Much that is interesting archæologically is provided in the twenty chapters of the book. Valuable as these illustrations and descriptions may be, the volume would be more useful if practical measured drawings were given. It might be objected that if these were provided old work would be too much imitated by lifeless reproductions. The real value of such drawings would be to show something of the minor dimensions in detail; indicate the scale of the whole fitting or piece of furniture

in relation to the building in which it is seen; and, also, give some real information about the way such things were built up, constructed, or made. All this old work is, as Mr. Aymer Vallance says in his excellent introduction, of immense value to those who wish to study a fine craft tradition. But no student can really study, no craftsman can fully appreciate the value, or let himself feel the influence, of the deft skill by which it was produced, unless he is provided with something more than pictorial photographs, or historical essays, by which to try and understand that skill.

What we need most to-day is more effort to get back again to methods of training and of work that will develop fully the real, if at times latent, ability of modern craftsmen designers.

H. C. C.

SPECIFICATION FOR ARCHITECTS, SURVEYORS, ENGINEERS AND ALL INTERESTED IN BUILDING. Edited by Frederick Chatterton, F.R.I.B.A. The Architectural Press, London, S.W.1.

The 1924, which is the 26th, edition of this valuable work has been received. It is no mere reprint of the previous issue, but has been thoroughly revised in every detail. It is fully up to the standard of its predecessors.

The specification is prefaced by several valuable treatises, all new to this issue. The first is by Mr. Stanley Hamp, F.R.I.B.A., on "Hotels and their Equipment." A thorough description of all requirements is given, also a number of illustrations of notable examples. Mr. Hamp is, of course, a leading authority on the question of hotel planning. He advocates the American system of relying entirely on artificial light and ventilation for the bathroom attached to a bedroom. It certainly conduces to compact planning, but English opinion has not, as yet, been educated up to that arrangement.

Mr. Edwin Gunn, A.R.I.B.A., writes on "Half Timber Construction," and illustrates his instructive article with many old and modern examples. Among the latter is Messrs. Liberty's building by the late Mr. Edwin T. Hall, F.R.I.B.A., and Mr. Stanley Hall, F.R.I.B.A. It may give an impetus to this type of construction and, it is to be hoped, picturesque design generally. Some are getting somewhat sick of the bald and barracky designs that are seen at times.

Mr. Ewart A. Ashton has an article on "Inexpensive Timber Roofs." Examples are given of a number of extremely light roofs, constructed on the laminated principle during the war. They stood perfectly well. This seems to prove that, frequently, timbers are used of an unnecessarily large and wasteful size.

The fourth article is by Mr. Herbert Kenchington, A.R.I.B.A., on "The Submission of Plans to Public Authorities."

The last article is a valuable one by the editor, Mr. Frederick Chatterton, F.R.I.B.A., on the burning question of "Housing," in which full particulars are given of the 1923 Act.

One of the new features of this issue is some carefully drawn examples of various standard constructive details by Mr. W. R. Jaggard, F.R.I.B.A.

In the actual specification every operation of every trade is completely and fully described by specialist writers in their respective branches. There is a reinforced concrete section, which includes the Institute report and the standard specification of the Institution of Structural Engineers.

There are very few items that call for anything in the nature of criticism. On page 8, paragraph 8, cement mortar, when great strength is required, is specified to be 1 to 1. Mr. D. B. Butler, M.I.Struct.E., etc., in his Paper read before the Institution of Structural Engineers last year, showed that Portland cement, as now manufactured, is very much stronger than the requirements of the British Standard Specification. Considering this, 1 to 2 or 3 would suffice in many cases. Also the exposure to air for 14 days, mentioned on page 131, paragraph 4, is unnecessary with finely ground cement. It may lead to hydration. The clause mentioning that timber should be Petrograd or Archangel was written in intelligent anticipation of the re-opening of the Russian timber trade, which has now actually begun.

Every trade is prefaced by general notes that give valuable information. One is reminded of a lecture on "Specifications" given by the late Ewan Christian before the Architectural Association many years since, in which he completely held the attention of a large audience for over two hours! It really was a most instructive address on the art of construction.

W. J. H. LEVERTON, *Licentiate R.I.B.A.*

The Library

L'ART ROMAN EN ITALIE. L'architecture et la décoration deuxième série par Camille Enlart fo. Paris [1924]. £3 3s. [Éditions Albert Morancé].

A volume forming the continuation of the work of M. Martin published before the War. The illustrative matter was selected by him, and the text and comments on the examples are by M. Enlart, Curator of the Museum of Comparative Sculpture, Paris. The large and excellent plates are from photographs of the Churches and Cathedrals of the principal cities of Northern Italy, Lucca, Como, Pavia, Bologna, Florence, Pisa, Pistoia, and Verona.

THE DUTCH COLONIAL HOUSE. By Aymar Embury. 40 New York 1919. £1 1s. [Robert M. McBride and Co.]

Is an American publication containing a good chapter on the genesis of style in which the origin of the Dutch Colonial house is clearly described and the development which is still in progress in modern work. A chapter on materials accounts for certain forms and the treatment of the roof and of the plan is discussed at length. The book is illustrated with a large number of photographs and several plans. The furniture and decoration of these small houses completes the work.

C. S.

A SHORT HISTORY OF HAMPTON COURT TO THE DEATH OF CHARLES I. By Ernest Law, C.B. 6/- [Bell, London, 1924.]

A handy and fully illustrated volume compiled from the author's larger works, treating the history of the Palace in popular form. Many drawings by Herbert Railton and other artists are included, also numerous portraits and old prints.

M. S. B.

LOAN LIBRARY CATALOGUE.

A new catalogue for the Loan Library has been recently compiled and may be purchased at the Institute. Price 1s. 6d. Postage 3d. extra.

Correspondence

INIGO JONES.

46 Great Russell Street,
London, W.C.1.
21 August 1924.

The Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I read with great interest the President's courteous, I might almost say kindly, criticism of my little monograph on Inigo Jones. He however does not quite do me justice (nor, incidentally, himself either) when he implies that I had merely accepted the traditional view of Jones's authorship of certain works without giving consideration to recent criticism disputing this view.

On the contrary, besides some of the original drawings, I consulted the works of the greatest authority of, what I may perhaps be permitted to call, the anti-Jones school—viz., the writing of Mr. Gotch himself!

I have far too great a respect for the deep and sincere scholarship of our President, and too great a pleasure in the charm of his writing to miss anything from his pen, but far less would I do so when the subject was Inigo Jones.

That I did not refer to Mr. Gotch's views in my essay was due to the fact that it appeared to me to be almost verging on impertinence for a mere member of the rank and file to drag in his President's name for the purpose of disagreeing with him.

I admit at once that I have not a fraction of Mr. Gotch's learning or knowledge of the original documents, but I did to the best of my ability endeavour to arrive at a fair and impartial conclusion. I hesitate even now to put forward my own views, and only do so because Mr. Gotch's article seems to call for some reply from me, however inadequate.

After having read through the whole of Mr. Gotch's articles dealing with Webb and Inigo Jones, not once but many times, I regretfully came to the conclusion that his case, though extremely well put and almost overweighed by the detail of his evidence, was, for me, as the Scotch would say "not proven."

Before dealing with the three buildings Mr. Gotch enumerates as not being the work of Jones, I should like for a short space to give a little consideration as to his evidence as a whole. First, as to the characters and relationship of the two men.

We know that Inigo Jones was a man of dominating personality and, judging from his drawings and what we are told of his life and character, a man of swift and imperious decisions, not at all the type of man one would imagine who would be content to make laborious detailed drawings if he could possibly get anyone else to do them for him.

We also know that Webb acted as his assistant for many years and had what appears to be almost a blind adoration for the genius of his master—just, in fact, the type of man who would be quite content to go on making laborious drawings from, say, a few inspired sketches or even slighter indications.

But surely allowing for even the most self-sacrificing modesty on Webb's part, one can scarcely imagine a modesty so great that he did not lay claim to the authorship of the King Charles Block at Greenwich in so emphatic a manner as to have established a tradition as its architect as strong or even stronger than that of Inigo Jones. Is it not probable that after building the Queen's house there must have been much talk between Jones and his assistant of the possible future development of the Greenwich site, and would it not be still more possible that Jones, in a few brief and fiery lines, would lay down his ideas of such development—possibly destroying the paper immediately he had finished his drawing?

This is, of course, pure assumption, but to upset an established tradition the evidence should not only be convincing but overwhelming, and in examining such evidence one may, perhaps, in the process be permitted to assume some alternative possibilities.

Mr. Bernard Shaw has recently given us a retrial of Joan of Arc, and interesting and impressive though it is one can hardly accept it as more than a slight modification of the traditional verdict of history.

Throughout his writings I feel that Mr. Gotch relies almost too confidently on the evidence of drawings, and surely of all unreliable evidence of authorship of design, an architect's drawing is the worst! Indeed, Mr. Gotch himself says that the true history of Greenwich has to be written, so can he blame "us others" so very much if in the meantime we suspend judgment?

To pass on to the design for Whitehall, I know that the Banqueting Hall was built as a complete entity in place of a similar building destroyed by fire; but is it beyond the realms of possibility that Jones considered his building in relation to a future possible extension? Even some modern architects are known to have done this in working out their schemes!

I am with Mr. Gotch to this extent as to the Whitehall designs that I am quite prepared to admit that the elevations of the future palace might be the work of Webb, but I cannot believe that any brain but that of Inigo's could have laid down the main lines of that amazing and courageous plan.

Now to come to Colleshill, and here I need but linger a moment. Mr. Gotch has himself supplied me with the answer; he says "Inigo Jones was consulted during the operations." I will not spoil it by the addition of a single word!

In conclusion, I may say I think that Mr. Gotch has perhaps a ground of complaint against me in so far as, having admitted that his evidence is strong but not, in my opinion, conclusive, I might perhaps in fairness to him have given some indication of my "suspended judgment" in the monograph.

But it must be remembered that I was writing chiefly for the interested layman and not for the instructed architect, and that to have made any reference however oblique would have necessitated a long setting out of the arguments for and against which would have seriously entrenched on my short allowance of some 5,000 words. I decided, though possibly mistakenly, to take, as Mr. Gotch has it, the traditional view, safe in the assumption that, whatever was the respective share of these two architects in the design of the various buildings under dispute, without Inigo Jones there would have been no John Webb!

Yours faithfully,
STANLEY C. RAMSEY [F.].

The President makes the following comment on Mr. Ramsey's letter:

17 September 1924.

Mr. Ramsey's courteous letter disposes of the idea that he had accepted the traditional position of Inigo Jones without enquiry. Tradition, of course, dies hard, but, being merely hearsay evidence, it must eventually succumb to direct evidence if the latter is sound. That is the whole point—is it sound? I think it is, and in any case it is there for anyone to see and then draw his own conclusions; but the conclusions must be based on a complete survey. The matter is not one of balancing probabilities, but of getting at facts, and if anybody can produce evidence (as distinguished from tradition or conjecture) that Jones had any direct connection with the design of the Whitehall Palace, or King Charles's Block at Greenwich, it will be of the greatest interest, and will necessarily modify the opinions I have so far formed after prolonged investigation.

May I add that since writing to the JOURNAL I have received a paper on the History of Greenwich Palace by Mr. A. D. Sharp, founded on a wide research among original documents, and that the author came independently and from an entirely different point of view to the conclusion that Jones had nothing to do with King Charles's Block. Not only so, but he makes it clear that much of the later work at Greenwich has been inaccurately ascribed.

J. ALFRED GOTCH.

HOUSING FEES.

23 Bedford Row, London, W.C., 11 Sept. 1924.

The Editor, JOURNAL R.I.B.A.,—

SIR,—A local authority appointed several independent architects (not as a panel) under separate retainers

all duly sealed and incorporating General Housing Memorandum No. 4 in respect of a like number of different estates within its administrative area.

I should be glad to hear from any architect who, having been appointed under similar conditions, in due course received payment of his fees at the rates and on the basis of an independent housing scheme, and not on the assumption that the estate for which he had been retained was a part only of some other scheme

Yours faithfully,

J. DOUGLAS SCOTT.

Hon. Sec., Practice Standing Committee.

WORKMEN IN THE BUILDING TRADE.

23, Throgmorton Street, E.C.2.

17 September 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Would it not be possible for the Council of the R.I.B.A. to take some action in this matter, by appointing a Committee, or otherwise? We have thousands of unemployed, abundance of work, and a serious shortage of skilled workmen. Partly trained men abound, but cannot be employed.

The result of the recent strike is that wages have been standardised, but men are unobtainable. With large housing schemes in view, the situation must get worse, and not better.

Surely architects, who know the facts, might help the country out of this distressful situation.—Yours faithfully,

R. LANGTON COLE [F.].

*** The Council have already taken action in this matter. A strong Committee has been at work on the subject for some months, and it is hoped that it will be in a position to lay its views before the Ministry of Health at an early date.—Secretary, R.I.B.A.

ARCHITECTS' BENEVOLENT SOCIETY'S INSURANCE SCHEME.

20 September 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—May I trespass on your columns for a little space in which to call the attention of your readers to a very simple way in which they can help the Architects' Benevolent Society.

If in the next insurance they effect—be it on their life, their house, its contents, or any other thing that is theirs—they will ask their insurance company to put it through the agency of the Architects' Benevolent Society, the commission will be given to the society as a subscription in their name.

Architects are not usually agents for insurance companies, and therefore these agency commissions, which in the aggregate must amount to a very large sum per annum, are dissipated as far as the profession is concerned. The aim of the Benevolent Society is to

collect them and expend them for the good of the profession.

This is one of those simple proposals which, like "Daylight Saving," are so obvious that one wonders why no one thought of it before. The medical profession thought of this one some years ago, and are now, I understand, making a large income for medical charities out of it.

We architects can now do the same without even trouble for ourselves, and with great benefit to our Benevolent Society.—I am, yours faithfully,

MAURICE E. WEBB [F.].

Chairman, A.B.S. Insurance Sub-Committee.

Allied Societies

THE SOUTH WALES INSTITUTE OF ARCHITECTS AND THE CARDIFF CITY COUNCIL.

ENGAGEMENT OF ARCHITECTS FOR CORPORATION BUILDINGS.

On 31 July Mr. T. Alwyn Lloyd [F.], as Chairman of the Cardiff Branch of the South Wales Institute of Architects, introduced to the Cardiff City Council a deputation consisting of Messrs. Ivor P. Jones, A.R.I.B.A. (Hon. Secretary S.W.I.A.), Harry Teather, F.R.I.B.A. (Hon. Treasurer S.W.I.A.), C. F. Jones, A.R.I.B.A., C. H. Kempthorne, J. Williamson, A.R.I.B.A., and J. B. Wride.

In introducing the deputation Mr. Alwyn Lloyd made the following statement:—

Members of the Council may recollect that on several previous occasions our Institute has made requests that the design of buildings under the control of the Council and its various committees, apart of course from buildings connected purely with engineering works, should be entrusted to architects. We communicated with the Council regarding the desirability of instituting a public competition among architects for elementary and secondary schools; and for the extension of the fire station, we suggested that the London architect who designed the original building should be retained for the new building. I name these in case it might be thought that our present attitude is only of recent origin and confined to the Cathays Secondary School, which was the particular occasion for this deputation.

I should like to state at the outset that we much appreciate the courtesy of the City Council in consenting to receive this deputation and in affording us an opportunity of stating our case. In doing so, may I say that we are not approaching this matter in any spirit of opposition to Mr. Peirson Frank, the city engineer, and nothing that will be said is intended to have a personal bearing. We warmly welcome his recent appointment, as we recognise in him one of the most accomplished and capable municipal engineers and surveyors in the country. It is not at all for personal reasons, but rather for reasons of general policy, that we are here to-day.

As representing an honourable profession with long traditions of public service, we feel that it is our duty, not merely as members of that profession, but as citizens and

ratepayers of this great city, to present our views to your Council on these matters. We are only perhaps uttering a truism when we claim that all buildings, even the humblest, and certainly buildings of a public character, should be well planned, well constructed and well designed; we believe that they should have architectural character and distinction, and not be merely repetitions of official type-designs or of plans previously prepared under conditions differing widely from those now prevailing.

In Cardiff we are naturally proud of the high standard of civic design and of forethought which are so well evidenced by the noble buildings of Cathays Park, erected under the direction of your Council. I venture to say that it is these buildings, and similar buildings elsewhere in the city, more than anything else, which have served in recent years to demonstrate the civic spirit and the national and commercial importance of Cardiff. These buildings, justly famed and of universal approbation, it is interesting to note, are all the result of public competition among architects.

As regards the new schools which the Council has decided to build, it seems to us just as important that they should be designed and their erection supervised by architects. We trust that this Council does not share the idea prevailing in some circles that schools are stereotyped buildings the planning of which can be safely left to Government regulation and to what one might call "routine" attention, in the course of many other duties in a public office.

School design is a highly specialised subject in which great advances have recently been made, such advances being almost entirely the result of the efforts of architects engaged in the erection of schools in various parts of the country. Architects, by the nature of their training and professional experience, have devoted many years to the close study of public and private buildings; they are constantly engaged in the solution of intricate problems, having to give these their personal attention and bringing their specialised knowledge to bear on them. In a public office, where the chief is already heavily burdened with other professional and official duties, much of the designing work has of necessity to be left to assistants. However well qualified these assistants may be technically, they have not the experience or the prestige of a principal. Assistants in an office change from time to time, whereas when an architect is in control and in constant touch with all the details of the work there is personality and continuity which invariably result in attractive, well-designed buildings.

May I remind members of the Council that there is in Cardiff a School of Architecture at the Technical College, now widely recognised as one of the best of its kind, which is under the control of this Council. In the interests of the students who are being trained there as well as in those of present practising architects, we feel that the Corporation would be well advised to provide opportunities as they occur for municipal buildings to be designed and carried out by architects.

At the conclusion of the interview the deputation was informed that their representations would receive careful consideration.

NEW METHODS OF HOUSE BUILDING. COMMITTEE OF INQUIRY.

Before Parliament adjourned the Government accepted a motion in the House of Lords for an inquiry into the various alternative methods of house building, and the Minister of Health has accordingly set up a committee with the following terms of reference:—

To inquire and report as to new materials or methods of construction which are, or may be, available for the building of houses for the working classes, and to make recommendations as to the organisation required for securing the adoption and use of approved new materials or methods by local authorities and other bodies or persons providing such houses.

The committee will be constituted as follows:—
Sir Ernest W. Moir, Bt., M.Inst.C.E. (chairman);
Sir Frank Baines, C.B.E., M.V.O.; Sir Charles T. Ruthen, O.B.E., F.R.I.B.A.; Major Harry Barnes, V.P.R.I.B.A., F.S.I.; Mr. John A. Brodie, M.Inst.C.E.; Mr. R. Coppock; Mr. E. R. Forber, C.B., C.B.E.; Mr. G. Hicks; Mr. H. J. C. Johnston; Lieut.-Col. Cecil B. Levita, C.B.E., M.V.O., D.L., J.P., L.C.C.; Mr. W. H. Nicholls; Mr. A. G. White; Mr. C. E. Whyte; Mr. J. Wilson, F.R.I.B.A.

The secretary of the committee will be Mr. T. H. Sheepshanks, of the Ministry of Health, Whitehall, S.W.1, to whom all communications should be addressed.

Sir Ernest Moir is a partner with Lord Cowdray in S. Pearson and Son, Ltd., the contractors for public works.

Obituary

MRS. J. ALFRED GOTCH.

It was with great regret that members of the Institute read the announcement in *The Times* of 23 August of the death of Mrs. Gotch, the wife of the President of the Institute, after a long illness.

F. E. L. HARRIS [A].

Mr. Harris, who died on the 5 July, was born on the 5 May 1864. He was educated at the Merchant Venturers College, Bristol, and the Bristol School of Art, serving his articles with Mr. W. H. Cowlin, of Bristol. Mr. Harris commenced in practice on his own account in 1889 at Chelmsford, and was selected, after a competition, to carry out the Education Offices at Oldham. In 1897 he was appointed as architect to the Co-operative Wholesale Society, Ltd., at their headquarters in Manchester, a post which he held, controlling a large staff, up to the time of his death. He was probably the first English architect to adopt reinforced concrete construction on an extensive scale. Amongst his many works are the central premises, bank, etc., of the Co-operative Wholesale Society, Ltd., Manchester; extensions of branch premises of the Society in London; drapery warehouses at Manchester, London and Newcastle; flour mills at Manchester, London, Avonmouth and Newcastle; depots at Cardiff and Bristol; also weaving sheds, shoe factories, clothing factories and other large manufacturing premises in various towns in the kingdom, as well as the head offices of the Co-operative Union, Ltd., in Manchester, and warehouses in Denmark and Spain.

ARCHITECTS' BENEVOLENT SOCIETY'S INSURANCE SCHEME.

The Council of the Architects' Benevolent Society, having long found the means at their disposal for distribution unequal to the demands made upon them, inaugurated in February, 1923, a scheme of professional insurance by which the Architects' Benevolent Society acts as insurance agents, the commission thus obtained being added to the funds of the Society in the form of donations from the architects who insure. At first the scheme was limited to life assurance, and considerable profit accrued to the Society from this branch alone, but the Council have now extended their activities to include all other forms of insurance, such as fire, burglary, guarantee, employers' liability, motor car, insurance against professional liability claims, etc. One form of insurance by which the architect has a unique opportunity of assisting the Society, and which it is hoped he will use when in a position to do so, is in the insuring of buildings which are in course of erection, his client in this case being credited with the whole amount of commission as a subscription to the Architects' Benevolent Society.

Most men assure their lives and every man insures his worldly possessions: his house, his business, his motor-car. All an architect has to do, whatever form of insurance he may require, is to apply to the Architects' Benevolent Society. The Society is not tied in any way to any insurance company. Each architect who insures is free to choose his own office, but if he has no preference he can leave it to the Society to recommend an office where the class of policy he requires will be quickly and advantageously carried through.

The scheme effects unity. If architects insure through a central agency which is at the same time a Society whose entire income is expended on the less fortunate members of the architectural profession, they have the satisfaction of knowing that the commission which is attached to the transaction, and which is paid to the Architects' Benevolent Society, is returned by the Society to the architectural profession in the form of grants and pensions to "those in necessitous circumstances who have been engaged as architects or architects' assistants and to their widows and children." This is an aspect of the scheme which, it is felt, has only to be realised to appeal to all architects who care for the solidarity of their profession.

Full particulars of the scheme in the form of a booklet are being sent out this week to members of the profession. They can also be obtained on application to the Secretary, A.B.S., 9 Conduit Street, London.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. STATUTORY EXAMINATION.

The R.I.B.A. Statutory Examinations for the offices of District Surveyor under the London Building Acts or Building Surveyor under Local Authorities will be held at the R.I.B.A., London, on the 22, 23 and 24 October, 1924.

Applications for admission to the examinations, accompanied by the fee of £3 3s., must be received at the R.I.B.A. not later than Saturday, 4 October 1924.

Full particulars of the examinations and application forms can be obtained from the Secretary R.I.B.A.

Competitions

RECONSTRUCTION OF THE KONINGINNE BRIDGE, ROTTERDAM.

With reference to the announcement of this competition in the last issue of the JOURNAL, His Majesty's Consul-General at Rotterdam has informed the Department of Overseas Trade that he has received from the Rotterdam municipal authorities a series of 72 questions and answers amplifying and explaining the technical points which arise in connection with the plans.

As a translation would involve considerable time and difficulty His Majesty's Consul-General suggests that any British firm desiring specific information on the subject should communicate with him direct.

THE IMPERIAL LONDON HOTELS, LTD.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

BETHUNE MEMORIAL TO THE MISSING.

The Imperial War Graves Commission desire Members and Licentiates of the Royal Institute to be reminded that applications to take part in the above Competition from persons other than those who had signified their intention of competing on or before 1 January 1924 cannot be considered. Due notice of this regulation was published in the Professional Press on various occasions during August and September, 1923.

MASONIC MEMORIAL COMPETITION.

Apply to The Grand Secretary, Freemasons' Hall, Great Queen Street, W.C.2. Last day for applying for conditions, 23 August 1924. Deposit, £1 1s. Closing date for receiving designs, 1 May 1925. Assessors: Sir Edwin Lutyens, R.A. [F.] (appointed by the President); Mr. Walter Cave, [F.], Mr. A. Burnett Brown, F.S.I.

MANCHESTER ART GALLERY.

Apply to the Town Clerk, Town Hall, Manchester. Closing date for receiving designs, 20 January 1925. Assessors: Mr. Paul Waterhouse, F.S.A. [F.], Professor C. H. Reilly, O.B.E. [F.], Mr. Percy S. Worthington, Litt.D., F.S.A. [F.].

Members' Column

CHANGES OF ADDRESS.

THE Central New York Chapter, American Institute of Architects, have changed their address to No. 39 State Street, Rochester, New York, care of Mr. John F. Strobel, Secretary.

THE Cambridge University School of Architecture has moved from 75 Trumpington Street to 1 Scroope Terrace, Cambridge (a little south of the Fitzwilliam Museum and beside the Engineering Laboratory). Mr. Theodore Fyfe's offices are now at 1 Scroope Terrace. (Telephone, "237 Cambridge," as before.)

ROOMS TO LET.

STUDENTS.—Rooms to let by architect's widow in W.C. district. Clean and comfortable. Bed and breakfast. Electric light. Bathroom. Well recommended by architects and others.—Reply Box 1425, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

COMMENCEMENT OF PRACTICE.

MR. JOSEPH WILSON [A.] has commenced practice at Cockburn Buildings, 141 Bath Street, Glasgow, and will be glad to receive trade catalogues.

MESSRS. MARSHALL WOOD AND HAROLD BURLEIGH have commenced practice at Clock House Chambers, 14 Endwell Road, Bexhill-on-Sea, and at 81 London Road, St. Leonards-on-Sea.

APPOINTMENTS VACANT.

WANTED, a young architect R.I.B.A., good at designs, etc., to assist generally in office in Colombo. Applicants can be seen by arrangement in London. Please apply B.E., c/o R.I.B.A., 9 Conduit Street, W.

WANTED, an experienced architect R.I.B.A., good at designs and planning to superintend a business in the Straits Settlements. Interviews arranged in London. Please apply "Perspective," c/o R.I.B.A., 9 Conduit Street, W.

COUNTRY ARCHITECT wishes to get in touch with trained man who would be willing to undertake tracings and working drawings at short notice at own premises, and also to illustrate articles for architectural and kindred press from time to time. Must be first-rate draughtsmen and fluent sketcher. Reply Box 4533, c/o Secretary R.I.B.A., 9 Conduit Street, W.

THOROUGHLY qualified Architect (member R.I.B.A. preferred) required for South Africa. Must have had experience in general practice and good in design and detail. Able to take responsibility and charge of an office. Must be energetic, healthy, and possess good references. Good prospects and minimum engagement of two years.—Apply Messrs. Bridgman and Bridgman, 1 Palace Avenue, Paignton.

APPOINTMENTS WANTED.

A.R.I.B.A., A.R.C.A. (28), first-class experience in London. At present chief assistant, requires a change of post. Well versed in all branches of work, town-planning, &c. Will do work in own office for any architect who requires help. Apply Box 1024, c/o Secretary R.I.B.A., 9 Conduit Street, W.

LICENTIATE seeks post as architectural assistant. Experienced in designing London banks, offices, factories, &c. Italian style. Special knowledge of steel construction. Qualified as district surveyor. Reply Box 4211, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ASSOCIATE desires appointment in Manchester, experienced in design, detail and working drawings, quantities, specifications, surveying and levelling, or willing to give temporary assistance. Reply Box 3512, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ARCHITECT'S JUNIOR ASSISTANT (Prob. R.I.B.A.) just finished Articles with well-known firm of architects, desires situation Newcastle or Cardiff district preferred. Reply Box 932, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ASSOCIATE R.I.B.A., 31, married, wishes to obtain junior partnership or position with prospects; preferably in London. Has capital, and experience in London and abroad.—Reply Box 1294, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

LICENTIATE, R.A. exhibitor, who was awarded a Diploma of Honour for Architecture by the International Jury of the Franco-British Exhibition and whose designs have been premiated in various competitions, makes a speciality of Domestic work and is open to assist architects at his own office or elsewhere.—Reply Box 4949, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT, age 25, five years' experience in all branches of domestic architecture and surveying, desires post as Assistant. Salary £200 per annum. Would consider paying a premium to a good firm with prospects of a junior partnership.—Reply Box 1396, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

COLLABORATOR WANTED.

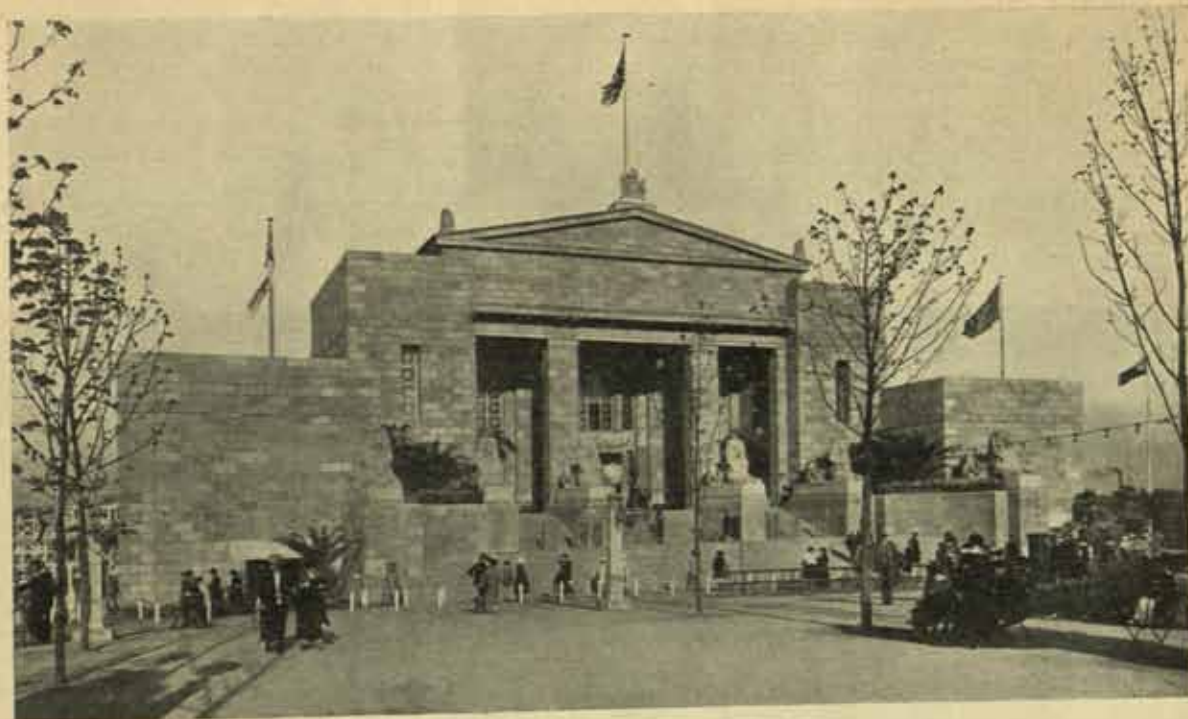
ARCHITECT, A.R.I.B.A., age 45 years, with 24 years' varied experience as assistant, desires to meet another architect with view to collaborating in work. Just completed a Housing Scheme (162 houses) and lay-out for a model village. Highest references. Reply Box 2573, c/o Secretary R.I.B.A., 9 Conduit Street, W.

PARTNERSHIP.

ARCHITECT and Surveyor, established 40 years in London, desirous of slackening off, will be glad to hear from capable and experienced man with capital (stating amount available) with a view to share in and ultimate acquisition of advertiser's practice. Reply Box 1084, c/o Secretary R.I.B.A., 9 Conduit Street, W.

PARTNERSHIP WANTED.

ARCHITECT (Assoc. R.I.B.A.), 20 years' home and colonial experience, seeks partnership or post with view to above. Reply Box 2031, c/o Secretary R.I.B.A., 9 Conduit Street, W.



THE GOVERNMENT BUILDING. *Sir John W. Simpson & Maxwell Ayrton, Architects*

The British Empire Exhibition Buildings

BY HUBERT C. CORLETTE [F.].

SO much has been written already about Wembley and its architecture that I hesitate to add more by accepting an invitation to provide some notes on the same subject. But it seems evident that the Exhibition buildings are creating impressions, causing thought, and acting as an educational influence. They have set a precedent of a kind that can be provided by the British Empire perhaps more easily than by another nation or national group, and for this reason, the reach of the Empire is world-wide. It is in contact with every kind of climate. It has among its exhibitors representatives of so many different races. And all of them have some custom or tradition of building in which they have made, or are making, their own local history. We may say that the Exhibition, in the way its buildings have been designed, is an object-lesson in our attitude towards the political or religious traditions of the various peoples not of European origin who compose the Empire. The Englishman has not yet become a confirmed egotist. He tolerates, almost to excess at times, the convictions and hopes of others, even

though they may aim at his own destruction. Yet this attitude has its advantages. And in the Exhibition some of these are seen in his generous sympathy and liking for various phases of endeavour in architecture not solely of his own invention. Some may ask, how do we trace this in the Exhibition buildings? It is obvious to all architects. It is becoming evident to some of the general public; for they are being educated in architecture, quite rapidly in recent years compared with the rate of their advance not very long ago.

I went to Wembley recently to look at the buildings, avoiding the indoor exhibits and trying to discover what impression they made on me and might be making on others. A passer-by, one who was clearly of those who are called the general public, supplied me with a hint. It was just an ordinary remark in reply to some question or observation which I did not hear. But the response I did hear was, "Well, you see, all these buildings are built in the style of architecture of the different places." I heard no more. Standing as I was then between Canada and

Burma, I looked round and saw the reason for the remark. India, Burmah, West and East Africa, and, at the end of a long approach, the Dutch tradition in the South Africa building—each of these supplied a reason. And they are fine examples, all of them, of good reasons for what had been said. They each have the form and much of the texture and some of the colour that make them belong to those "different places." And though they are not permanent buildings, built in the durable, or partially durable,

well thought out generally and carefully devised in detail. There are large avenues and long views, with generous gardens and prospects across the water of a lake, planned on a scale which responds to the bigness of thought in the scheme. And there are smaller gardens which show how much, or how little, can or may be done with modest plots of ground so as to make the most of the surroundings of a small house or a cottage. It is only too evident that some parts of the larger architectural conception of the

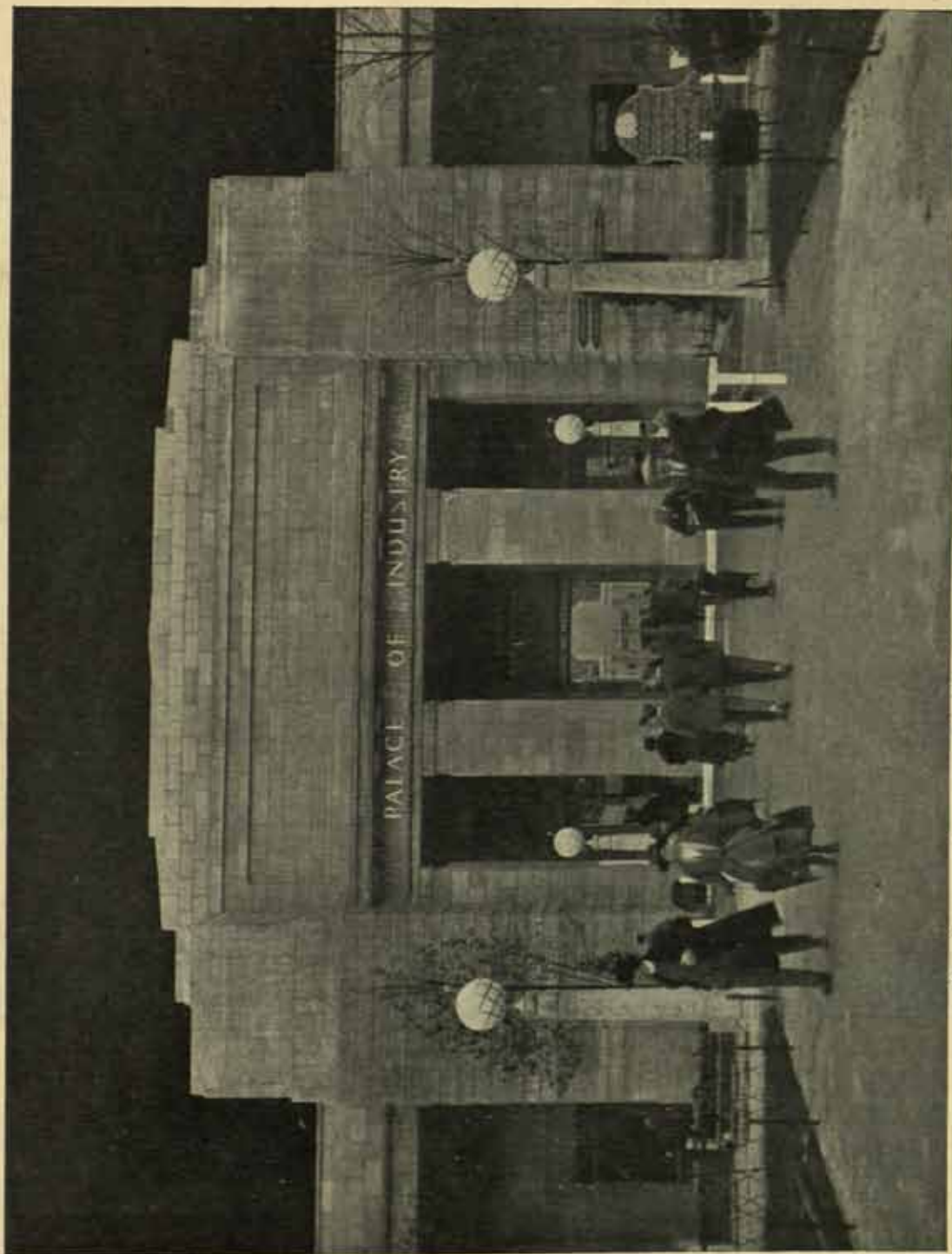


THE PALACE OF ARTS. *Sir John W. Simpson & Maxwell Ayrton, Architects*

materials of those places, they are so well representative of a definite character in building that, without a costly journey round the world, they provide much for an architect to think about as well as the public in general.

If we choose to study roofs, walls, windows, doors and entrances, buildings of a large or small scale, and the relation of their parts to the whole, there is plenty that is well worth observing. We can see much that is interesting in the way various buildings of different design, scale, and colour, are grouped in the general plan or lay-out of the Exhibition site. It is really like a scheme of town planning

general site planning of the total area of the Exhibition grounds have been interfered with by afterthoughts, or excrescences, that have been dropped haphazard from anywhere into the pre-arranged scheme. But these are not, and were not, a part of the thinking that produced the main plan. They seem, most of them, to be the product of advertising and commercial adventurers forcing themselves into unwanted notice with the rather rude effrontery by which a certain kind of notorious success is achieved. Too many are still satisfied to make a community suffer in a search for their trading profits. It may be said that the Exhibition itself is an Imperial adver-



THE PALACE OF INDUSTRY. Sir John W. Simpson & Maxwell Ayrton, Architects

tisement. Let it be so. But it is possible to walk round this vast and wise adventure and see how advertising can be legitimately pursued with a fine sense of decency, a fine art of restraint, and fine endeavour. It is a sound lesson in necessary publicity co-operating with skilled design. The Palace of Industry particularly shows what satisfactory results can be achieved indoors by using the ability of trained minds to provide a decent setting for the manufactured

than the use of them in building? In this way we see the relationship between the raw materials of architecture, the craft ability in detail of the various artificers employed, and the co-ordinating technical skill of the builder providing and assembling these materials where and when they are required at each stage of progress. And we can see, if we will, the advantages of control by design in the directing supervision of trained architectural capacities.



INDIA : COURTYARD. *Designed by White Allom & Co.*

products of industrial enterprise. Manufacturers and architects, painters and modellers, together with the various craftsmen whose capacities must always be exercised where the arts are used, have worked well together with one end in view under the general scheme in this building.

When we turn to look at the architectural values of some of the buildings, externally, what better advertisement could there be for the producers of the materials required in the great building industry

There are buildings with no roofs visible. In these we can see the value of parapets or balustrades of various kinds, or study the use of different methods for finishing the top of a wall. Some rely upon a simple, almost unbroken, straight line as a termination for the walls. Others, as in the West and East Africa and India buildings, vary this line by other methods. In those with the roofs showing we can consider the effect of a visible roof-covering as compared with that where no roof is seen. And it is



WEST INDIES AND BRITISH GUIANA. *Sir John W. Simpson & Maxwell Ayrton, Architects*



MALAYA. *Sir John W. Simpson & Maxwell Ayrton, Architects*

well to note the pitch or slope used with the different materials suitable for it. Ceylon, Hong Kong, London Bridge, the West Indies, South Africa and other buildings show the value of roofs of various materials and the colour and texture given by slates or tiles of different shapes. Even shingles are to be seen, on a little building near the West Indies, as representing an industry carried on in British Guiana. The building for the West Indies and Atlantic group is a practical exposition of the value of using simple common-sense external form and converting the structural or practical need of plan and roofing into terms of architectural expression. If built in the Tropics there would, no doubt, have been more

end by remaining the same. And there are no more of them than the need of the building demands. The roofs are a low tropical slope, for they would have no snow to cast off by the aid of a quick pitch. And so they run out to their natural termination in a pediment shape. For the pediment is only the southern, or tropical, form of the northern gable equivalent. Under such conditions the pediment is a legitimate architectural expedient. Without similar conditions it becomes a plagiarism. And when it is applied in petty profusion to the vertical surfaces of a wall it speaks of little more than a decorator's impotence.

The Canadian building is something of an Italian translation through France into Quebec or Montreal.



CANADA FROM THE LAKE. *J. O. Tuncotte, Architect*

recessing, more depth, in breaking up the larger masses of its plan forms to create cool shadows by making galleries, loggias, verandahs, or stoeps, and any suitable provision for reducing the physical strain of climatic conditions. It is a very suggestive building. It shows how much—and it is a great deal—can be done to make plain building produce good architectural qualities. The walls are not worried with any foolish moulded excrescences, the doors and windows are used as they should be to create interest where these necessary "features" occur. But they are not "features," mere concoctions of a designer. They are the useful elements well seized upon and converted into telling opportunities upon which skill is made to play. They begin as windows and doors and they

It has its own character, even if the details are rather small in scale, particularly for such a climate and quality of atmosphere, light and sunshine as England provides. In this block we can see repeated some of the peculiarities of what is called the Renaissance in the use of Italian reminiscences. The Roman form of a Greek structural member is introduced. But it appears, as it so often does in "revived" Latinisms, as a piece of applied decoration and not always with a functional purpose. Both Australia and New Zealand avoid the mere decorative use of functional members. And in these again the detail, though perhaps sufficiently strong for a southern light, with clearly defined shadows, could perhaps with advantage be increased in scale. All three of these buildings are,



AUSTRALIA. *J. G. Oakshott, Architect*



NEW ZEALAND. *Sir John W. Simpson & Maxwell Ayrton, Architects*

however, quite interesting in the simplicity of their form, their easy general shapes and quiet sky line. They provide a useful contrast to India and Burmah, where we see something of a revel in the play of varied intricacies of detail against the sky and much more desire for a diversity of general form in the masses of the building itself. But we need not decry this play with form. For it is but a means by which some difference of character is allowed to show itself in a building tradition. It is something of a relief to see this desire for variety when a dull, heavy, and sometimes

plan and along the unbroken simple ridge lines of the roof. The coupled columns are not solely decorative additions to a structural form. They are part of the actual building, necessary elements in its construction. And being thus rational and functional, serving a purpose, as well as a sense of design, they satisfy the mind and please the eye. The principle of general unity is well maintained in conjunction with those of symmetry, repetition and contrast. This idea of unity is also carried on in the two shaped gable ends of the wing projections. They balance one

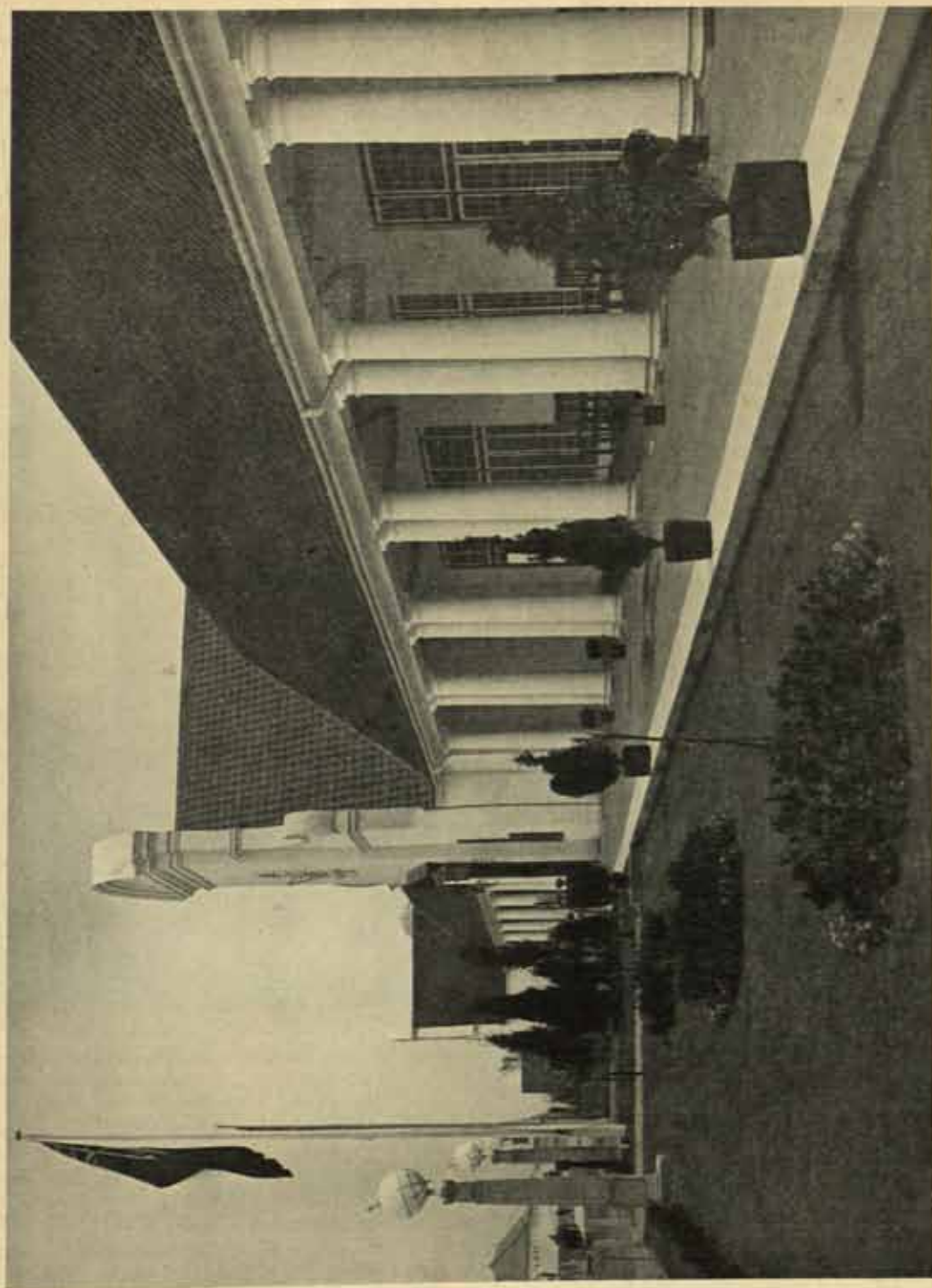


NEWFOUNDLAND. *Sir John W. Simpson & Maxwell Ayrton, Architects*

stern idea of form is gradually suppressing every little fresh gaiety, or decorative surprise, that might find an outlet if the technical skill of good craftsmen could be more encouraged.

The South Africa building is a really fine instance of what the old Dutch Colonial tradition can be made to do by capable handling for modern purposes. It shows what effects can be produced by an easily stated large general form and little or no detail. The broad restful surfaces, a wide and deeply recessed stoep, or verandah, the central and two wing projections, provide in combination a full volume of shadow, a valuable control of modelled shapes on

another, stop the long ridge and eaves lines, and keep the whole length of the extended front within a well-defined boundary. By each of them echoing both the main outline as well as the detail of the other, their relationship to the rest of the façade is clearly emphasised. This building is admirable for the feeling of scale, proportion and reticent dignity it possesses, and for the absence of all undesirable detail. A simple general form is combined with long unbroken lines in a frontage of considerable length compared with the height to the eaves and the ridge. The architectural use of a wide expanse of broadly treated, unbroken roof surfaces is evident. The red pantiles that



SOUTH AFRICA. Sir John W. Simpson & Maxwell Ayrton, Architects

cover these surfaces provide a play of colour and texture, derived from the material, which is a contrast to the white plaster of the walls and the deep grey shadows that fall on these where they form the back of the long verandah. A slight projection only marks the centre of the main front. And there are the two stronger projections at the outer end of each wing, by which all the long running lines of the front are collected, arrested and given a changed direction till they stop against the gabled ends of either wing towards the front. The long range of doubled columns gives an example of a true organic use of supporting posts. The same things always look wrong when they serve no static purpose. Here they do some work. For they support the roof, where it rests on the eaves beam above the capitals, and they are also part of the essential planning of the building, since, by their use, they make the recess and shadowed verandah a studied factor in the whole design. The central projection is lifted higher than those of the wings. Its importance as a focus position is otherwise emphasised by a difference in the form and design of its gable end, by a larger doorway, in which some additional moulded detail is used as a foil to plain surfaces. And high up in this gable a niche is recessed to carry a small well-modelled figure. This is a singularly valuable addition. Its value is both architectural and decorative. For by the elimination of all competing detail it is readable as a definite element of character in the design; and, being so readable, it serves an architectural purpose by suggesting a note of comparison and adding a human touch of sense and scale to the whole composition.

It is interesting to see how the buildings of an early Colonial tradition can be a useful influence in the design of modern buildings. This tradition is valuable wherever we find it; for, whether it is Dutch, French, or English in origin, it always seems to express something of that freedom in outlook that the early settlers overseas took with them from a condition in Europe which, at the time they left home, was not always what they desired or could approve. The architectural story of the Empire does still, in many ways, indicate that desire for freedom in the exercise of craft traditions quite as much as in political and social growth. There was, and is still, a British Colonial tradition within the areas occupied by the early settlers in what is now the United States. And more of it can be traced in Canada, Australia, the Bermudas and the West Indian Islands.

If we now turn to look at the East and the West Africa buildings, we find much that is interesting. Some points already suggested for consideration will apply to these. There seems to be in them an evidence of the same desire to use the top edges

of the walls to create an architectural quality in the completing of a building necessity. The Greeks and Romans finished a vertical wall with a cornice or some form of overhanging eaves. The later Italians used the balustrade; the Gothic men a parapet, solid, pierced, or, as it has been called, battlemented. India and all the East, as well as Africa, made much use of the top edges of walls for the exercise of ingenuity in which a decorative craft skill could be



EAST AFRICA

Sir John W. Simpson & Maxwell Ayrton, Architects

applied. And all the beautiful varieties that we know have developed out of a desire to use a practical, culminating part of the structure as a position in which this skill should be allowed some chance to be at work. These two buildings are at the same time a contrast and a parallel. They both provide an opportunity for the examination of simple external structural unity and a breadth of expression with colour. East Africa is a large field of white with some detail in cool green. West Africa is the colour of a

red earth with little relief in detail. Both are definitely successful from many points of view, whether we look for form, skyline, or a difference in wall textures produced by the material with which their surfaces are completed. West Africa indicates a still existing tribal condition in the simplicity of its elements. East Africa, in some of its detail, shows that to some definite extent the traditions of earlier civilisations have perhaps influenced, and even now control in some small measure, the craftsmen of the desert, or along

in the use of this comparatively new material for modern building purposes. Much that is essentially valuable has been already written about the methods adopted in constructing these buildings. And we are all indebted to the experts concerned for giving so generously to their fellow architects and engineers the results of their experiences. In the *Architectural Review*, British Empire Exhibition Number, of June this year, all this work is technically examined in detail, fully illustrated and well described

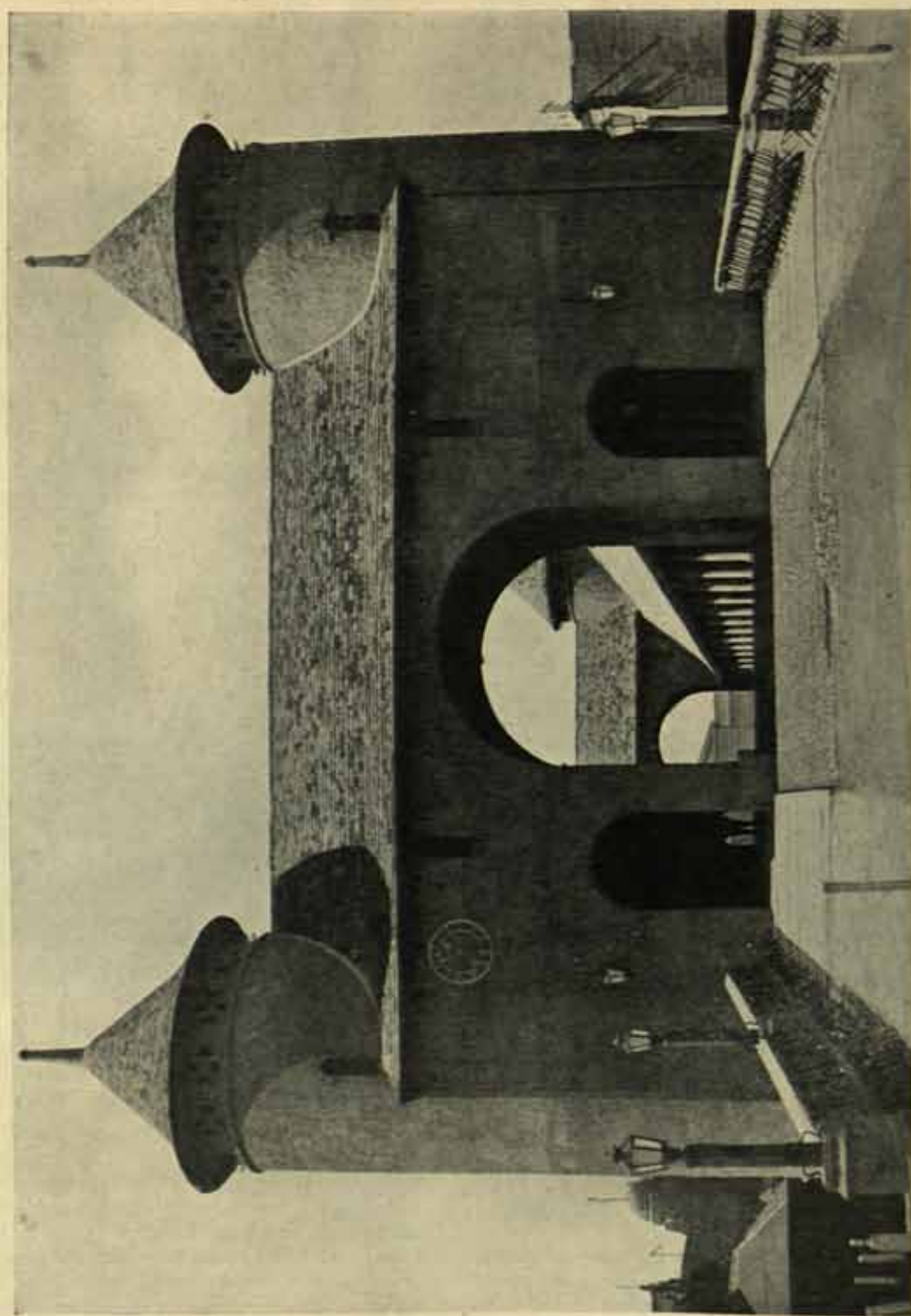


WEST AFRICA. Sir John W. Simpson & Maxwell Ayrton, Architects

the lake shores and river banks, and among the hills and forests of what is still the "dark interior" of these wild regions of the world.

There are many other buildings worth examining, both generally and in detail. Old London Bridge, as it is called, is one of these. But it is obviously necessary in a note of this kind to refer—though perhaps with too much brevity—to the larger reinforced concrete structures that are so marked and definite an achievement carried out by the architects for the Exhibition in collaboration with the consulting engineer. They indicate a very interesting advance

in several able critical articles. The illustrations given with this present note will show, better than words, how successfully concrete and steel can be used for building purposes which have been followed with a clearly considered architectural end in view. There is an easy dignity that is very impressive in all this work. The uses for which the several buildings were required have obviously been allowed to influence their general forms, outline, and plan. And the detail of them is so properly related to the peculiarity of method in building made necessary by the materials used for their construction. Some might be disposed



OLD LONDON BRIDGE. Sir John W. Simpson & Maxwell Ayrton, Architects

to criticise the relationship between bulk and function in the large piers of the colonnades, knowing that a very slender support in a vertical post of steel and concrete will carry weights of a surprising tonnage if required. But a building, if it is to look, and also be, satisfactory and satisfying, should appear as if it can do what it must. In other words, a sense of scale and proportion is to be preserved as between the structural parts of any architectural scheme and the whole building. That sense these piers provide, both by their own bulk and the differing shapes and proportions of the void spaces between them. To find the necessary mean between many extremes is one of the most exacting problems in all questions where design must operate. Bald and barely efficient structure, aiming at nothing but economy, and achieving something merely cheap, which is infinitely worse, can never be finally satisfactory. Architecture must come in to relieve the situation if civilised life is to be fostered or any thought of beauty in building endure. Mate-

rialism, utility and strict economy, alone, breed misers in every branch of thought if nothing is to be allowed for a little if occasional relief in something that can give pleasure as well as serve a hard business purpose. The Stadium could have been built without its impressive and towering front towards the great central axis of the whole lay-out. It might have provided then a saving that would have pleased the barren soul of a Shylock. But those who, like Jessica, prefer that a little pleasure be added to much profit, will always agree to afford a few things that can add dignity to their visible surroundings. The shape, the size, the scale, and the dominating position of the Stadium pull the whole Exhibition grounds together; reduce to some extent the little interfering excrescences dotted about here and there, and provide a quite fitting climax to a great Imperial adventure, an experiment and a success, for which the promoters deserve our thanks and their expert advisers our sincere congratulations.



THE STADIUM. *Sir John W. Simpson & Maxwell Ayrton, Architects*

Thomas Edward Collcutt, Past President, Royal Gold Medallist, R.I.B.A.

BY JAMES S. GIBSON [F.].

On Tuesday, 7 October, Thomas Edward Collcutt died at Southampton. All architects who knew him in life felt the loss of a great personal friend and one whose interest in architecture was vital to the end of his long and successful career, while the younger generation will mourn the passing away of one who was intensely interested in the education and training of competent architects.

who was then engaged on the Law Courts and who practised Gothic architecture as he knew it with something akin to the fervour and fanaticism of religion, and that in those days the energy and enthusiasm of the rival schools of Classic versus Gothic absorbed the interests of all keen architects in a greater measure than at any subsequent period, it is small wonder to us, who have never passed through such an



MR. COLLUTT, FROM A RECENT PHOTOGRAPH

One of the astonishing characteristics of the man was that his mind was so sympathetic to the aims and ambitions of the youngest school of architects, tempered by the long years of experience and wisdom which these had enabled him to bring to bear on new and untried methods of education and training.

When one remembers that he was born on 16 March 1840, that he was trained in the office of G. E. Street,

experience, that Collcutt should look upon the battles of all styles and schools with a detachment and fairness which those strenuous days had impressed on his mind.

The passing of the years, the ripening of the mind, the experience of the futile rivalries of differing phases or periods in the history of architecture, as distinct from the vitality and worthiness of all architecture which expresses any noble sentiment or striving in the

mind of the designer, brought to Collcutt that wisdom of judgment and sympathy with earnest effort which endeared him to all who knew him.

It is over 30 years since the day I entered Mr. Collcutt's office as an assistant and found myself one of a band of enthusiastic young men who were helped by him—who was still more enthusiastic—and encouraged by his sympathy and support. The practical steps he took to assist us in those far-off days were wonderful. Although we were all busily engaged on the various works in the office, he brought an instructor there on two or three mornings every week who expounded to us construction, particularly the designing of steel for buildings, the London Building Act, and such like matters, that were vital to the usefulness of our work and helpful in our careers. It was an entirely novel experience for me to be thus helped during office working hours, and it shows how practical Collcutt was in the manner of his assistance to the younger men. These days were of the happiest nature and were followed by a friendship which lasted till his death.

At that period we were engaged on the Imperial Institute, South Kensington, the Royal English Opera House in Shaftesbury Avenue for Mr. D'Oyly Carte, which is now known as the Palace Theatre, and the City Bank on Ludgate Hill, now the Midland Bank. I think this period may be taken to be the most characteristic of his work as it comprises the delicacy and minuteness of detail and ornament combined with the largeness and simplicity of form which are the outstanding features of his designs.

His personal touch is to be found in these buildings. The amount of the work done by him every day in the office was extraordinary and must have been a legacy from Street, who also insisted on doing practically everything himself. Our business was to set up the various scale and full-size drawings, but it was his hand which altered, improved and finished them, so that the buildings as we know them are the expression of his mind. How far his love of colour and a small unit of building material, such as bricks and terra-cotta, influenced the character of his designs is difficult to determine, but it must have had a considerable bearing as he was always the most practical of constructors.

There were no "tricks" of putting up a skeleton steel structure and then clothing it with some building materials which had no reference to the bones beneath.

At the Imperial Institute, the central tower of which is some 300 feet high, the walls are built solidly of bricks from foundation to top. It is an example of honest construction having an architectural treatment that will be impressive and lasting for many generations.

Bentley at Westminster Cathedral has solved the same problem with similar success, although in a different style of design, and both these great towers are lasting memorials to the genius of two great men.

Of the variety and extent of his practice it is difficult for me to write fully, as the volume of work accomplished must be very large, and I hope that a compre-

hensive list will be published in the JOURNAL as a record of a life well spent.*

Of his early works, the Town Hall at Wakefield is familiar to me. It is a severe and restrained building of Yorkshire stone, now gone very black in colour, and the delicate mouldings, which he was later still further to refine, are now less effective than when cut in freshly quarried stone. This building has finely placed plain wall surfaces and a well designed clock tower, while the interior is full of interesting and beautiful detail.

Among his later buildings, the Savoy Court, that part of the Savoy Hotel fronting the Strand, is to me most interesting because of the use of a glazed terra-cotta which gives a small unit of building and governs the type of design. The fitness of this material for the London atmosphere is being proved successful, for while there cannot be the charm of weathering which comes by age to stone or brick there is in the varied colour of the material itself that quality which the designer must have had in mind when embarking on the work and which by the simplest washing down can always be retained.

The adoption of this material is another example of Collcutt's alertness of mind to practical requirements and his quality of design is a justification of the experiment. He has employed mouldings that are just sufficiently telling without harbouring dust and dirt from the atmosphere, and the enrichments are such as can be easily cleaned and made as effective as when new.

Lloyd's Registry of Shipping offices is a Portland stone building and the material has influenced the design, as the unit employed is larger, the features are broader and bolder in projection, while all the detail is essential to stone construction. There is a great amount of varied work in the interior of this building and, as a rule, the detail and design of the architect's interiors are fascinating.

Some very attractive domestic work has been designed by him, one of the earliest houses being that in red brick in Bloomsbury Square, where he lived and carried on his practice during the first part of his career. This house must be well known to many students and to others who have entered it in the hope of joining his staff.

In my view, his domestic work shows a happy mind engaged in planning a house that shall be comfortable to live in, easy to work, pleasant to look at, and with little accidents of plan and design to interest and delight the architect and the owner. As a rule the type of design is the outcome of the material employed; there is rarely anything imported for effect or foreign to the locality, so that the house pleases by its naturalness and its suitability to its environment.

Covering a field so varied as this in the course of a long practice it would be difficult to say, even if it were wise, how Collcutt compared with his contemporaries, but of this we may be assured, that he produced work so

*. It is hoped to publish a complete list of Mr. Collcutt's works in a subsequent issue of the JOURNAL.

individual and distinguished that it will have a beneficial effect on the work of those who succeed him, especially if the underlying principles of his designs are grasped by those who admire its forms and colour. However successful his practice may have been, I am confident nothing could have given him greater pleasure than the knowledge that his work might help those who follow him to a measure of still greater artistic achievement.

In 1902 the Royal Gold Medal was presented to him at the Institute and on this occasion his friends and admirers expressed how greatly they appreciated his work, which merited that great honour and at the same time shewed him too how truly he was loved for his fine qualities as a man.

He was President of the Institute from 1906 to 1908 and filled that position with dignity and charm. His work for the Institute extended over many years and he always took a lively interest in the things that really mattered to the profession. It will be remembered that in 1921 he read a paper on the subject of "A Plea for a Broader Conception of Architectural Education," which originated a lively debate and helped to stir the minds of architects with regard to the future development of the profession. The fact of his being in a small minority never hindered him from expressing his views if he was convinced that they would be of ultimate benefit to those to whom they were expounded.

He was singularly simple and direct in the statement of his views and when confident that they were right and worthy of expression had no fear in submitting them to criticism, while his nature was too lovable to make him bigoted or unable to see the probability of other points of view.

Among the honours bestowed upon him that of being a corresponding member of the Société des Artistes Français and an honorary member of the Société Centrale d'Architecture de Belgique must have given him the greatest pleasure as an evidence of the feelings with which his fellow artists in these countries so worthily regarded him.

He was awarded a Grand Prix for Architecture at the Paris Exhibition of 1899, and he designed a number of Exhibition buildings in various countries, the principal I remember being for the P. and O. Steamship Company.

Among his works are the fitting up and decorations of large passenger steamers and in these he employed some of the best decorative artists of our time, giving them a wonderful opportunity for the display of their talents and bringing all their work into harmonious schemes.

Of leisure moments I suppose he had few, but he filled up some time by designing furniture, which no doubt interested him and certainly pleased those who were fortunate enough to possess it.

From this rather discursive note it will be seen how extensive and varied was Mr. Collcutt's career, and although his energies were spread over so wide a field, each individual piece of work seems to contain within itself the concentration of his talents.

This concentration of effort on the immediate work in hand is one of the rarest qualities among designers, and explains the charm of most of Collcutt's work. It is only by taking a comprehensive view of the scope and variety of his life's work that one gets an idea of an extraordinary versatility that was combined with concentration.

By ANDREW N. PRENTICE [F.].

Having had the privilege of knowing Mr. Collcutt intimately for over 30 years and having also been a member of his office staff, I venture to add a few lines to Mr. Gibson's appreciation.

I feel sure that the whole profession will join with me in deploring his loss and in according the highest tribute to the memory of an architect of such eminence and outstanding ability.

At a time when architecture in this country was at a transitional stage—the great Gothic revival having spent its effort, more especially with regard to secular buildings, giving birth in turn to a feeling among our architects for a light form of Renaissance—Mr. Collcutt gave a lead and developed a rendering of the movement of the day, characteristic of his own genius. What is noteworthy is, that it was a thoroughly English rendering of the Renaissance. No one can say that the Imperial Institute is an adaption of any building in France, Italy or Spain. This was his most important work, a fine conception, viewed as it is to-day, standing in great dignity, mellowed by the hand of time.

I say Mr. Collcutt gave a lead; other buildings quickly followed, plainly indicating the influence of his early work. I need only mention designs for public and municipal buildings carried out by architects whose names are familiar to us all.

Mr. Collcutt for many years after the building of the Imperial Institute, carried on a large and varied practice, keeping in touch with the thought and requirements of the day, and consequently his later work developed a more severe form of architecture. Fine specimens of his later style are the façade of Lloyd's Registry of Shipping and the Savoy Hotel. Mr. Collcutt carried out many hotel buildings, a most delightful example being the Reina Christina Hotel at Algeciras in the south of Spain.

He was an upright and staunch friend, and his charming personality could not but endear him to everyone with whom he came in contact.

Mr. Collcutt's funeral service took place at Totteridge Church, Hertfordshire, on 11 October. In addition to his relatives and friends present, there were among the members of the Institute:—Arthur Keen, Hon. Secretary R.I.B.A.; H. P. Burke Downing [F.]; Frank Lidman [F.]; Gerald Unsworth [F.]; Andrew N. Prentice [F.]; Norman Evill [F.]; Stanley Hall [F.]; Llewelyn Roberts [A.]; C. H. Norton [F.]; Ian MacAlister, Secretary R.I.B.A. (representing the President R.I.B.A.), and Major H. C. Corlette (representative in Great Britain of the Australian Institute of Architects).

The L.C.C. Survey of London

BY PROFESSOR A. E. RICHARDSON [F.].

This authoritative work is the first volume dealing with any portion of the City of London, and the Committee have rightly decided to start the series with a full account of the church of St. Helen, Bishopsgate. The work will be of unusual interest to architects and antiquaries, for not only does it deal with one of the oldest Parish Foundations of London, but it brings to notice the part played by this opulent Benedictine nunnery associated for three centuries with city life.

The letterpress is divided into ten sections and, in addition, there is a bibliographical note which, together with an index and a hundred and twenty-three plates, completes the survey. Mr. Alfred Clapham has directed the preparation of the material, and the historical account of the Priory has been contributed by Miss Minnie Reddan.

A survey of this nature falls outside the sphere of ordinary bookmaking. Whereas in the past a man of the stature of Stow would have spent the major portion of his life gathering facts, the work is now accomplished with greater accuracy and speed by a band of experts fired by a common purpose. It is true, on the other hand, that the modern antiquary is farther removed from events than the old compilers, but he has the advantage of viewing the tapestry of the past in full and can bring to bear a judgment ripened by acquaintance with buildings and historical records which hitherto were not apprehended at anything akin to their true value.

The volume, like the church it describes, is a record of London life from mediæval times to the present. The old London that is so apparent to the scholar stands forth for all to scan in engraving, sketch, measured drawing and photograph. We read of the jurisdiction of Ralph de Diceto and other deans of St. Paul's, of permits to the "priors" and the nuns, and of agreements made between the latter and certain London merchants to found charities in return for benefits to the church.

Other pages reveal internal dissensions between the nuns, followed by inquiries and visitations, and later, of the mismanagement of the financial affairs of the house; and so the account is carried on to the time of the Reformation. One has only to peruse the detail of payments and outgoings to realise the immense amount of research undertaken to make the work authentic.

London County Council Survey of London. Volume IX. Parish of St. Helen, Bishopsgate, Part I. Issued by the Joint Publishing Committee representing the London County Council and the London Survey Committee. £2 2s. net.

Chapter II. deals with the history of the church during the post-Reformation period. The vestry minutes, we are told, began in 1563, with a serious gap between the years 1578-1676, and it is from these parish records that most information is gathered regarding the fabric.

In Elizabeth's day it is recorded that Sir Thomas Gresham promised to build a steeple, but apparently this was never carried out. Stow, writing at a later date, also mentions some minor alterations. Apart from the mediæval interest, which is varied, architects will be mainly concerned with the extensive repairs undertaken between the years 1632-33, when subscriptions were obtained from the City of London Corporation and various City Companies. Apparently no credence can be attached to the legend that Inigo Jones superintended these repairs. Late in the 17th century it was decided to consult Sir Christopher Wren about repairs, which were completed in 1697. Other repairs, it appears, were carried out in 1710, 1742, 1763, and the unsparing hand of the restorer fell heavily on the interior of the building at various times during the 19th century.

One of the most interesting plates is No. 123, which shows the extent of the buildings from the 12th century to the present time.

When it is realised that any building can hold such a wealth of information regarding the lives and ambitions of those to whom at various periods and under different kings London City was very real, some idea, even the vaguest, will be glimpsed of the vast heritage that has come down to us through the centuries. In such an atmosphere as the church of St. Helen it is possible to commune with the old Londoners, to understand something of the civic spirit that animated life when the great city was bounded by its ancient circumvallations; to dwell on the meaning of it all and to come away refreshed and determined. What a repository is this tangible relic of mediæval thought and aspiration! How the first masons must have revelled in their geometric exercises, and with what delight the statuary fashioned the tomb of Elizabethan citizens—a pleasure handed on through the Civil War, the Restoration, and the Hanoverian Succession, to be enjoyed by a lineage of merchants who willed some portion of their gains to a similar purpose!

No Londoner who has respect for his City can afford to be without the full series of the Survey Volumes on his shelves, and some debt will still be outstanding to Messrs. Batsford, who have given their publishing talent towards the production of this work.

Ciment Fondu and Mixtures of Ciment Fondu and Portland Cement

BY W. NORMAN THOMAS, M.A., D.Phil., M.Sc., A.R.I.B.A., A.M.Inst.C.E.

Introduction.

The experiments here described were carried out recently at the Engineering Laboratory, Oxford.

They may be divided into two groups:—

- (1) Those dealing with *Ciment Fondu.
- (2) Those dealing with mixtures of Ciment Fondu and Portland Cement.

In the former class, the experiments undertaken to investigate the effect of temperature upon the setting properties and upon the strength of neat Ciment Fondu, give results which are at variance with various statements which have appeared recently in the technical Press.

In the latter class, the experiments upon mixtures of Ciment Fondu and Portland Cement give rather surprising results. It is found that by mixing the two cements it is possible to modify the times of setting, within very wide limits—for instance, the time of final set may be reduced, if desired, to within six or seven minutes. This is, of course, too rapid for most practical purposes; the very quick setting mixtures would be useful only for special purposes where small quantities were required at a time, for repair work in difficult or wet situations, for jointing, or as a substitute for lead or other materials for fixing posts, railings, etc.

But any intermediate times between this and the normal setting time may be obtained, and that without the soundness being affected or without any very appreciable loss of strength, particularly if the bulk of the mixture is of Ciment Fondu, rather than of Portland Cement.

The mixtures do not show any falling off in strength up to three months.

It is realised, of course, that, by other means, the setting times of Portland Cement can be modified, and that other quick setting cements can be produced; but the writer is not aware that the information given in the present paper has been published before.

CIMENT FONDU.

(1) The Influence of the Water Content upon the Tensile Strength.

The test briquettes were made in the usual manner and tested in an Avery machine, the cement being aerated for 24 hours, and well mixed with the water before putting into the moulds. The finished blocks were covered with a damp cloth and kept in the air for

* "Ciment Fondu" is the trade name for an aluminous cement prepared by burning at a very high temperature (for instance in an electric furnace) a mixture of lime and bauxite in nearly equal proportions. Its chemical composition is stated by the manufacturers to be roughly: Alumina, 40 per cent.; Lime, 40 per cent.; Silica, 10 per cent.; Oxides of Iron, &c., 10 per cent. It is darker in colour than a Portland Cement and its cost is higher. It is mixed and used exactly as is a Portland Cement, but it has some remarkable properties, as is shown in the present paper.

It seems to have been first used in 1918, by the French Army when it was employed in the construction of heavy gun emplacements requiring to be brought into immediate operation against a retiring enemy.

24 hours, at the end of which time they were immersed in water at the laboratory temperature (15° to 16°) and kept there until tested.

For most mixes, it was found that the top surfaces of the briquettes flaked badly. The briquettes were finished as usual, by drawing the trowel two or three times over the surface to remove surplus material. This action appeared to leave the top layer of a different consistency from the remainder of the briquette. Sometimes the layer flaked off before immersing in the water—at other times it adhered to the block until placed into the water, when a quantity of bubbles was given off from the briquette and the surface dislodged. The surface layer thus displaced was usually quite a thin sheet, but in one case, with only 15 per cent. water, 5 to 10 per cent. of each of the briquettes was lost.

Some briquettes were finished with the fingers and not smoothed off with a trowel: these did not flake to the same extent, though, there were still signs of flaking with a few of them. It was found that flaking could be best prevented by covering the briquettes with a glass plate immediately after mixing, and leaving them thus covered until ready to be placed into water on the second day.

A damp cloth placed over the briquettes during the first 24 hours before they were immersed in water did not prevent the flaking, but a strip of blotting paper kept wet and in contact with the cement during this time was efficacious.

The results of the seven-day tests upon the briquettes mixed with various percentages by weight of water, are shown in Fig. 1. It will be seen that the maximum tensile strength of about 935 lbs. per sq. in., was obtained with 21 per cent. of water, and this proportion of water was therefore adopted for the further tests.

To compare the consistency with that recommended as a standard by the Building Research Board, the cement having been well mixed with water for five minutes, was placed in the brass mould of the Vicat needle apparatus, upon a "flow table." After the mould was removed, the table was repeatedly raised $\frac{1}{2}$ in. and dropped suddenly thirty times in one minute. This treatment caused the cement block to flow outwards and to form a pat of 5.8 in. diameter. The standard consistency recommended by the Building Research Board is such that a 7 in. diameter pat is formed on the flow table.

A consistency curve showing the diameter of the pat formed with various percentages by weight of water is given in Fig. 2. To form a 7 in. diameter pat 23 per cent. of water was required.

As already mentioned, the consistency recommended has not been adopted in these experiments, but that consistency which was found to give the maximum tensile strength on the seven-day test.

(2) The Influence of the Water Content upon the Compressive Strength.

The compression tests were carried out upon cement cylinders of either 1 or 2 square inches sectional area,

as the capacity of the testing machine available was limited to 10 tons. The cylinders were kept in air for 24 hours and then immersed in water until tested.

The results of the tests are shown in Fig. 1. Apparently the water content does not seriously affect the compressive strength provided that the mixture is quite plastic: there is very little variation in strength with mixtures containing from 20 per cent. to 30 per cent. by weight of water.

The compressive strength with 21 per cent. of water was about 3.0 tons per square inch, after seven days.

(3) The Influence of Temperature upon the Tensile Strength at various ages.

Three series of experiments were made; one series at the laboratory temperature, 15° or 16° C.; one series at a low temperature, 0° to 5° C.; and one series at a temperature of about 35° C.

The briquettes for the low temperature series were mixed with water at about 2° C., and kept slightly above the freezing point for 24 hours. They were then immersed in water which was usually a few degrees above zero, but which for a part of the time had a thin film of ice formed on its surface.

The cement for the briquettes of the high temperature series was mixed on a warmed glass plate with 21 per cent. of water at 35° C., put into warmed moulds and kept in an oven at about 35° C. for 24 hours. During this time the briquettes were covered with a damp cloth until on the second day, they were placed into a bath of water at 35° C. The bath was provided with electric heaters and varied very little in temperature. The briquettes of this series were of excellent shape, showing no signs of flaking.

The results of these three series of tests are plotted in Fig. 3, and they show that an increased strength is obtained at the higher temperatures, and a decreased strength at the lower temperatures.

The tensile strengths after seven days at the different temperatures are given below.

Approximate Temperature. Deg. C.	Strength after 7 days. lbs. per square inch.
2	850
15	935
35	1070

Some briquettes were tested after 24 hours in air, and others after six hours in air and 18 hours in water, with the following results:—

Approx. Temperature. Deg. C.	24 hours in air. lbs. per square inch.	6 hours in air. 18 hours in water. lbs. per square inch.
2	405	—
15	565	850
30	678	865

(4) The Influence of Temperature upon the Compressive Strength at various ages.

Compression tests were carried out upon cement cylinders, to correspond with the tensile tests described above, and the results are plotted in Fig. 4. As before, an increased strength was obtained at the higher temperatures, and a decreased strength at the lower temperatures.

The compressive strengths after seven days at the different temperatures were as follows:

Approximate Temperature. Deg. C.	Strength after 7 days. Tons per square inch.
2	2.15
15	3.0
35	3.65

The results of tests made after twenty-four hours are as follow:

Approximate Temperature Deg. C.	24 Hours in Air. Tons per square inch.	6 Hours in Air, 18 Hours in Water. Tons per square inch.
2	2.48	—
15	2.59	3.12
35	1.90	3.29

(5) The Influence of Temperature upon the Times of Initial and Final Set.

The setting times of Ciment Fondu were determined with the Vicat needle apparatus as described in the British Standard Specification for Portland Cement, but at various temperatures from 3° or 4° C. to 50° C. The amount of water used was 21 per cent. by weight in each case.

The results, which are plotted in Fig. 5, show very clearly that the times of setting are retarded by low temperatures and hastened by high temperatures.

The following figures illustrate this:

Temperature. Deg. C.	Initial Set Hours. Min.	Final Set. Hours. Min.
4	3 20	8 15
15	2 25	5 15
35	1 25	2 35
50	1 0	1 55

These results do not agree with views that have been expressed recently respecting the action of frost on Ciment Fondu.

One account,* for instance, states that concrete made with Ciment Fondu was considered to have set quicker and harder during frosty weather than under normal conditions. The present experiments do not uphold this view, for though the action of frost upon concrete in bulk might be much less marked than upon small neat cement samples, yet the action is unlikely to be reversed, and the present experiments show both a retardation of the setting times and a lowering of the strength.

MIXTURES OF CIMENT FONDU AND PORTLAND CEMENT.

(1) Setting Times of Various Mixtures.

For the Portland Cement used in these tests, at laboratory temperature the time of initial set was 3 hours 50 minutes, and that of final set was 5 hours 40 minutes.

For the neat Ciment Fondu, the time of initial set was 2 hours 40 minutes, and that of final set was nearly 6 hours.

For mixtures of these two cements, the curves in Fig. 6 show that the setting times were hastened in an extraordinary manner. Thus it will be seen that

- (1) The final setting time of Ciment Fondu was reduced from nearly 6 hours to less than 15 minutes by the addition of about 20 per cent. of Portland Cement, the time of initial set being reduced from 2 hours 40 minutes to about 7 minutes.

* Journal of the Institution of Municipal and County Engineers, 12th February 1924, p. 758. Vide also "The Action of Frost on Ciment Fondu," *Engineering*, 28th March 1924.

- (2) The times of setting could be reduced to any intermediate values by modifying the percentage of Portland Cement as within these limits (0 to 20 per cent. of Portland Cement) the reduction in the setting times was approximately proportional to the amount of Portland Cement.
- (3) The effect of adding a small percentage of Ciment Fondu to the Portland Cement was even more marked; thus with the particular cements experimented upon, the final setting time was reduced from 5 hours 40 minutes to 2 hours by the addition of only 2½ per cent. of Ciment Fondu to the Portland Cement.
- (4) For mixtures containing more than 20 per cent. and less than 80 per cent. of either Portland Cement or Ciment Fondu, the initial and the final setting times were both below 15 minutes, and for about equal quantities of the two cements, the setting times were practically simultaneous at 6½ minutes. For these rapid setting cements it was not practicable to mix for a full five minutes the usual quantity and place it in the Vicat mould before setting had commenced. The time of mixing was, therefore, cut down to two minutes, and use was made of a smaller mould of the same depth as the standard apparatus with a smaller quantity of cement.

The results were very consistent as will be seen from the experimental points that are plotted in Fig. 6.

(2) Tensile Strengths of Various Mixtures.

Briquettes made in the usual manner with 21 or 22 per cent. of water were kept one day in air, and the remainder of the time until tested, in water.

For the quick-setting mixtures only sufficient material for one briquette was mixed at one time.

The briquettes were tested at different ages, and the results are plotted in Figs. 7 and 8.

The curves show the tensile strength of neat Ciment Fondu, of neat Portland Cement, and of various mixtures of the two cements after various intervals of time.

The following facts may be deduced:—

- (1) The strength of the Ciment Fondu developed very rapidly—e.g.,
After 1 day the tensile strength was 560 lb. per sq. in.
" 3 " " " 830 " "
" 7 " " " 935 " "
" 28 " " " 1,010 " "
Portland Cement does not usually develop its strength so quickly, though with this particular sample, the figures obtained were:
After 1 day the tensile strength was 250 lb. per sq. in.
" 3 " " " 630 " "
" 7 " " " 800 " "
" 28 " " " 920 " "
- (2) The addition of a small percentage of Ciment Fondu to the Portland Cement lowers its strength very considerably—as will be seen from the following figures:
- | | 100 per cent. Portland Cement | 10 per cent. Ciment Fondu, 90 per cent. Portland Cement |
|----------|-------------------------------|---|
| 3 days | 630 | 350 |
| 7 " | 800 | 560 |
| 28 " | 920 | 720 |
| 3 months | 925 | 830 |
- (3) The addition of a small percentage of Portland Cement to Ciment Fondu, on the other hand, does

not so seriously affect the strength as will be seen from the following figures taken from the curves.

	100 per cent. Ciment Fondu.	10 per cent. Portland Cement, 90 per cent. Ciment Fondu.
1 day	560	560
3 days	830	810
7 "	935	900
28 "	1,010	965
3 months	—	1,035

- (4) In each case the strength of the mixture continues to increase with age, though the rate of increase for the 50 per cent. mixture is very little from the 7 days to the 28 days.

Fig. 9 shows the manner in which the strength of the 50 per cent. mixture increases during the first 24 hours in air. The strength was approximately the same after 24 hours when the briquettes had been kept in water either for the whole or for a part of this time.

(3) Compression Strengths of Various Mixtures.

In Figs. 10 and 11 are shown the results of compression tests made upon neat Ciment Fondu, neat Portland Cement, and various mixtures of the two cements after various times.

The curves have the same general shapes as those for the tensile strength, as may be seen most clearly by comparing Figs. 7 and 10.

The effect of adding a small percentage of Ciment Fondu to the Portland Cement is again very marked, as the following figures indicate.

	100 per cent. Portland Cement tons/square inch	10 per cent. Ciment Fondu, 90 per cent. Portland Cement tons/square inch.
3 days	2.00	1.10
7 "	3.20	1.90
28 "	4.55	3.20

The addition of a small percentage of Portland Cement to Ciment Fondu has, however, very little effect—in fact, on the 3 days and 7 days tests, there is an increase of strength even with 30 per cent. or more of Portland Cement, and on the 28 days test the drop in strength is very little.

	100 per cent. Ciment Fondu tons/square inch.	30 per cent. Portland Cement, 70 per cent. Ciment Fondu, tons/square inch.
3 days	2.40	2.85
7 "	3.00	3.45
28 "	4.20	3.75

The curves, like those for the tensile strength, show a general increase of strength with age for all the mixtures.

(4) Soundness of Various Mixtures.

Soundness tests of the two neat cements and of several mixtures were made with "Le Chatelier" test apparatus, and in each case the amount of expansion or contraction was negligible.

In conclusion, it may be pointed out that if practical use is to be made of the special properties of these mixtures of Ciment Fondu and Portland Cement, the mixing must be done very thoroughly on account of the sensitive manner in which the setting times may alter with a small change in the relative proportions of the two cements. If the mixing were done in a haphazard manner, the setting might be inconveniently irregular throughout the mass.

* These figures are from the mean curves; the actual test results were rather higher.

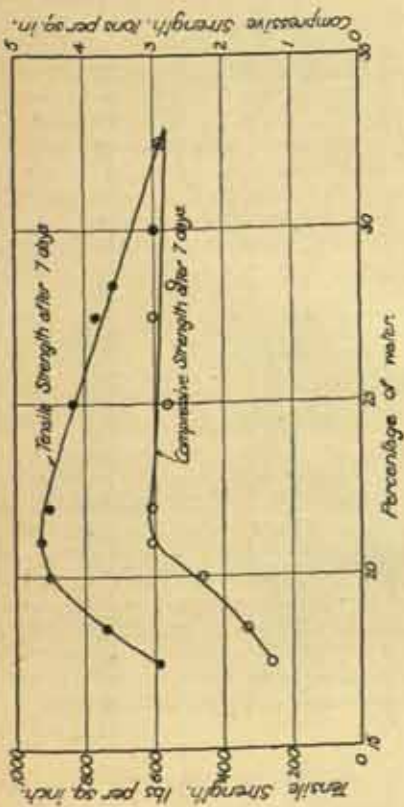


Fig. 1. Influence of Water Content upon the Strength of Neat Cement Fondu.

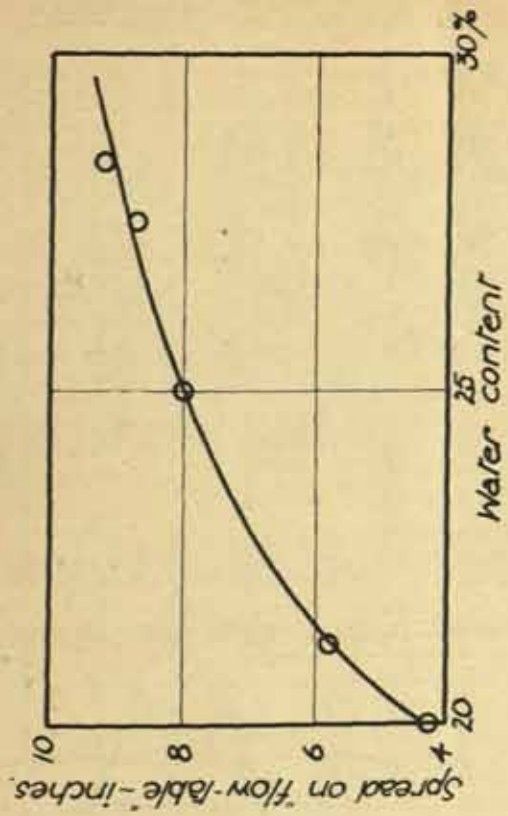


Fig. 2. Consistency Curve.

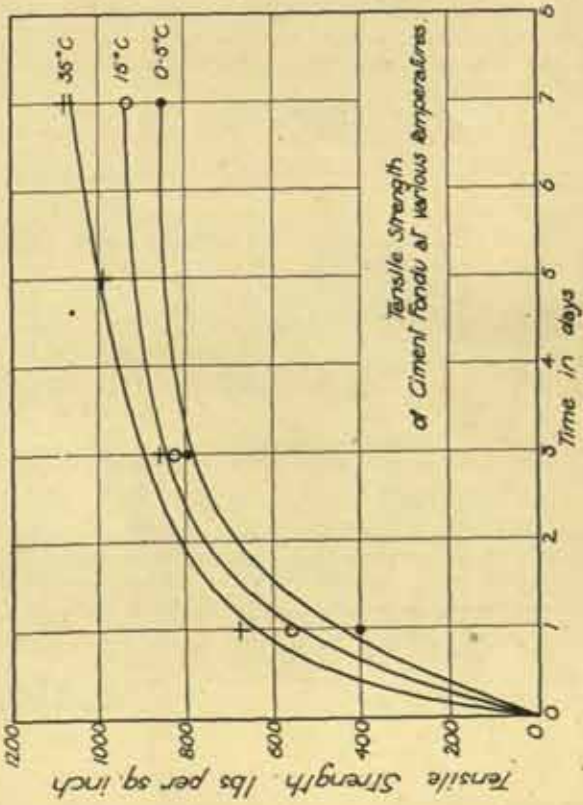


Fig. 3. Tensile Strength of Cement Fondu at various temperatures.

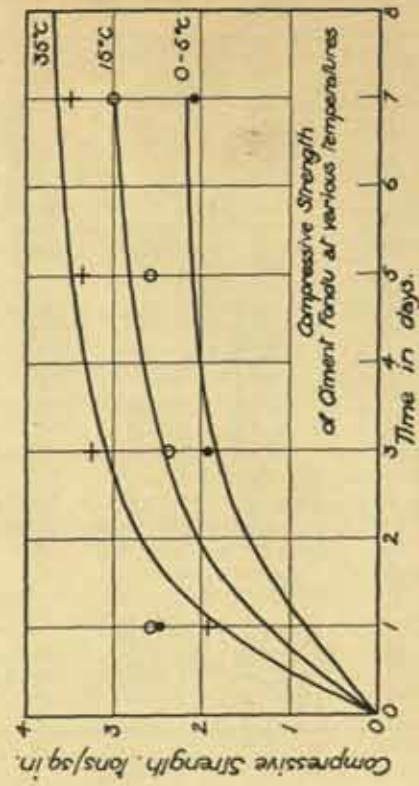


Fig. 4. Compressive Strength of Cement Fondu at various temperatures.

Fig. 3. Setting Times of Cement Mortar at various temperatures.

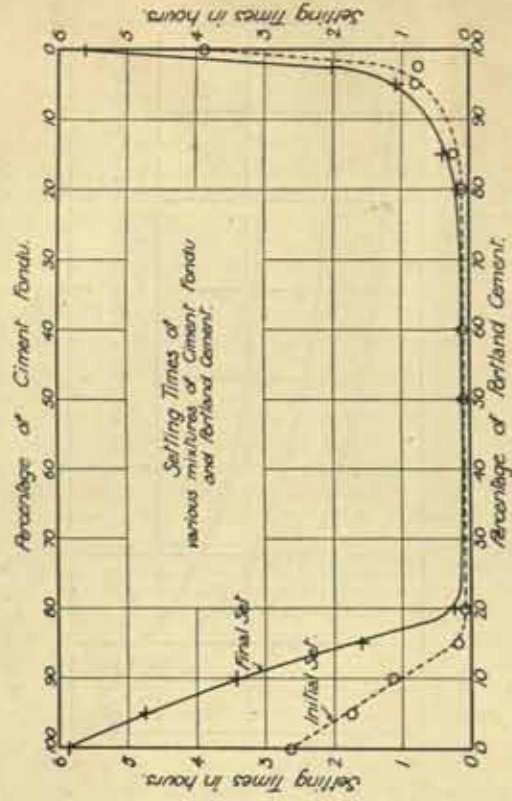
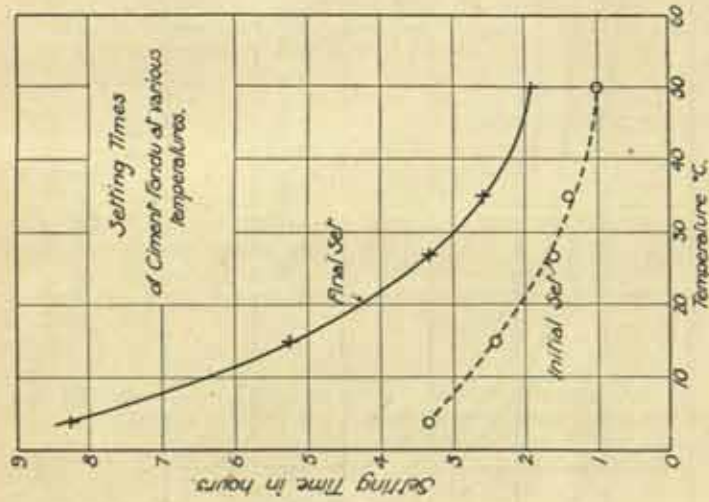


Fig. 6. Setting Times of various mixtures of Cement Mortar and Portland Cement.

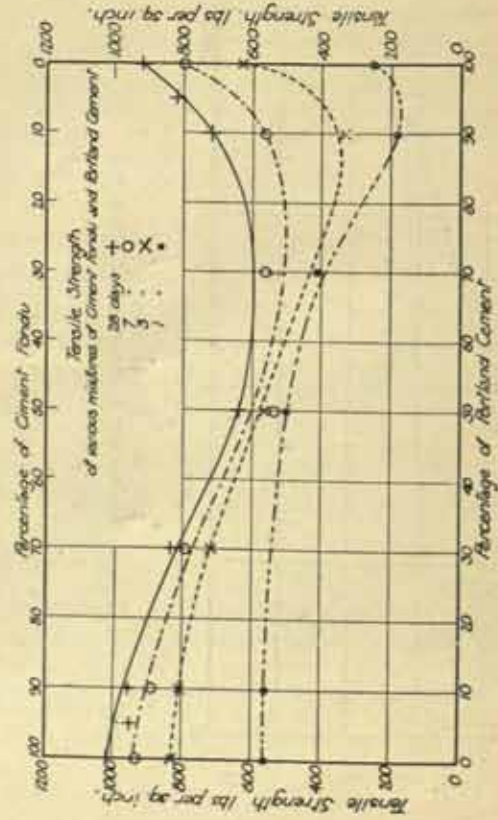


Fig. 7. Tensile Strength of various mixtures of Cement Mortar and Portland Cement.

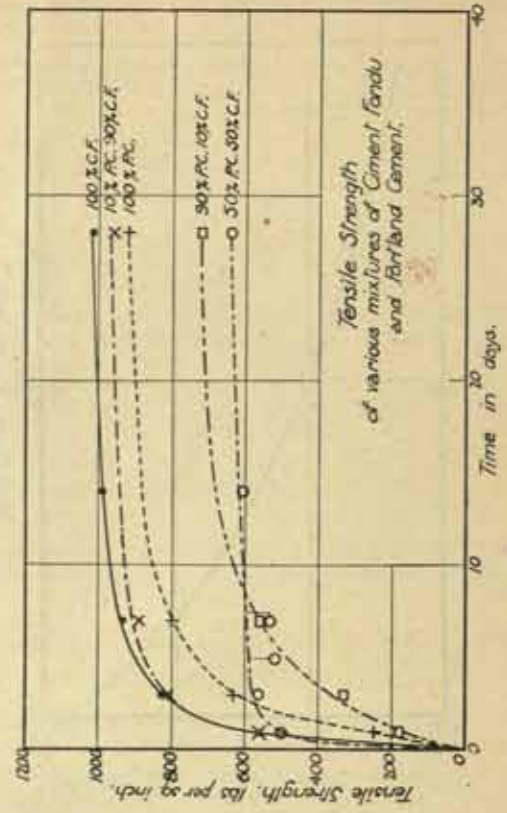


Fig. 8. Tensile Strength of various mixtures of Cement Mortar and Portland Cement.

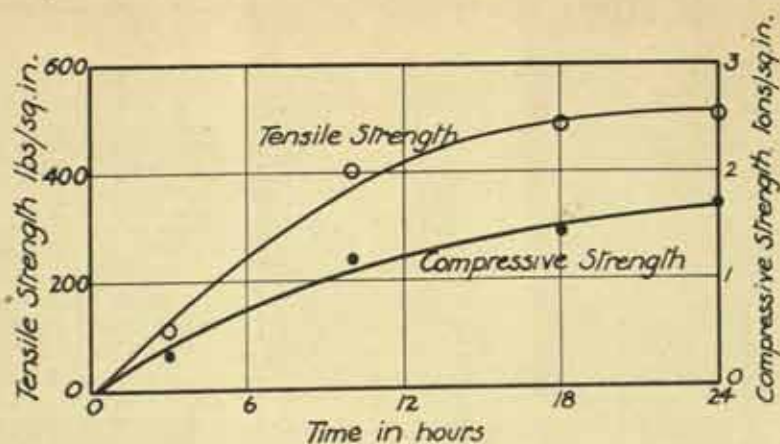


Fig. 9. Tensile and Compressive strengths of 50% mixture.

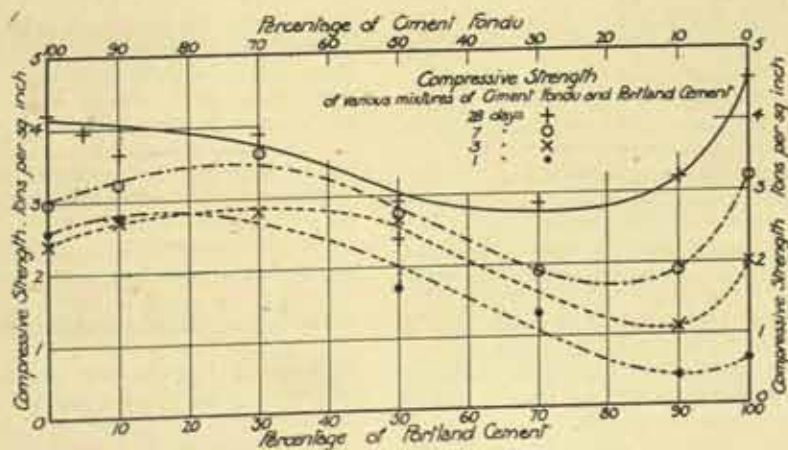


Fig. 10. Compressive Strength of various mixtures of Cement Fondu and Portland Cement.

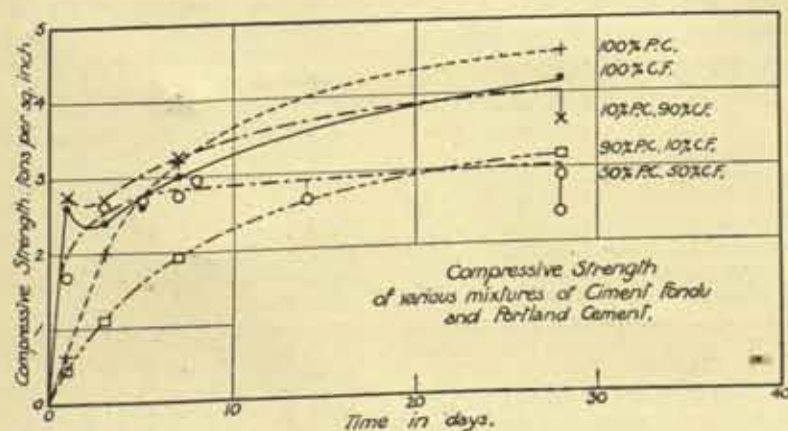


Fig. 11. Compressive Strength of various mixtures of Cement Fondu and Portland Cement.

INTERNATIONAL ART EXHIBITIONS.

Mr. Hesketh Hubbard in *The Times* of 9 October, laments the absence of foreign, American and Colonial Art Exhibitions (and Mr. Hubbard's use of the term "art" applies apparently only to paintings) in London, and the equal absence of the knowledge of English work in other countries, and outlines a scheme by which this state of things might be remedied. Mr. Arthur Keen, in a letter which was published in *The Times* on 13 October, shows that at any rate with regard to architecture a considerable advance has been made in the direction of Mr. Hubbard's aspirations. Mr. Keen wrote as follows:

"Mr. Hesketh Hubbard's scheme for international exhibitions is a very sound one and probably quite practical."

"The Royal Institute of British Architects has held many exhibitions of foreign and Colonial architecture and in every instance the cordiality of the response to the invitation has justified the belief that exhibitions in the other arts would be a great success. In the case of an exhibition of Swedish architecture held recently the Swedish Ambassador himself gave material assistance and a collection, not only of drawings and photographs, but also of models possessing extraordinary interest and value, was obtained. Previous to this a collection of Dutch work was shown, and a well-known Dutch architect came here to lecture on the modern work in Holland. The American architects sent us a year or two ago perhaps the most remarkable collection of photographs of buildings ever seen, and the buildings illustrated were a good representative group of the best architecture throughout the States. This exhibition resulted in a corresponding collection of British work being sent to the States, and it has been shown in a great many centres. In addition to these general exhibitions it happens every two or three years that the Royal Gold Medal goes to a foreign architect and this results in a London exhibition of that particular man's work."

"The help of honorary corresponding members abroad in such matters as these is very great, but I am confident that with careful organisation and the help of foreign societies Mr. Hubbard's proposal might be carried out quite successfully."

Allied Societies

THE BUCKS SOCIETY OF ARCHITECTS.
INFORMAL MEETINGS.

54 Upton Road, Slough,
9 October 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—A novel series of informal meetings open to the public is included in the winter programme of the above society.

The details will prove of interest to my colleagues of the Allied Societies, who may be seeking fresh ideas for the advancement of our objects. A means of maintaining the attention of our members and encouraging the promotion of the study of architecture and the building crafts is here indicated.

Our meetings are divided into two sections; the first section of three entitled "Architecture and Architects" from the view-points of a layman, a builder and an artist.

The second section deals with brickwork, masonry, carpentry and plumbing, prefaced by an evening devoted to estimates and estimating. Local men engaged in the

trades will give their experiences of difficulties met with in practice, and how they were overcome—rather than any attempts at mere text-book compilation.

Questions and discussion will follow each address, and every endeavour will be made to secure practical and useful results.

The first of the series will be held at Oakley House, Slough, on October 23, at 7.30 p.m.

I shall be pleased to forward further information to any of my colleagues of the Allied Societies who may wish to consider our programme for use of the proposals therein conveyed.

Yours faithfully,

E. J. DIXON [A.],

Chairman, Bucks Society of Architects.

ARCHITECTS' BENEVOLENT SOCIETY.

THE INSURANCE SCHEME.

Members of the architectural profession who received three weeks ago the booklet issued by the Architects' Benevolent Society, in which was explained the Society's scheme of insurance, which covers all classes of insurance, will be interested to know that the immediate result promises well, and that the Council consider there is every prospect of the scheme meeting with the sympathy and co-operation of the architectural profession as a whole. So far ninety-seven enquiries have been received, most of them with regard to several policies under the Scheme. Six architects immediately transferred their household insurances through the agency of the Architects' Benevolent Society, and two others have insured houses for their clients against the risk of fire. In all seventeen policies have already been carried through and seven are definitely in negotiation. The rest of the enquiries are being followed up, and will, it is hoped, result satisfactorily and with benefit to the Society.

From the letters which have been received it would seem that the Scheme has aroused much interest among architects, and that when they find themselves in a position to do so, they will be glad to give it their active support. One member writes: "I have read your booklet with interest and feel that any new policies taken out should certainly be negotiated through your agency." Another: "My life is already insured, but I will do all in my power to bring the Scheme to the notice of persons wishing to insure." And a third: "The desire to assist the efforts of the Society will be instinctive amongst architects and is shared by me, but in cases such as my own in which insurances are already placed there must be delay before the Scheme can reach anything like full effectiveness. My own purpose is to keep the matter constantly in mind and to neglect no opportunity either for the early transference of existing insurances or for the placing with the Society of such new insurances as may be at my disposal. The difficulty with existing insurances is that in most cases they have been effected through the agency of old acquaintances whose feelings one is loath to wound."

Architects are reminded that it is not necessary for those wishing to insure through the Society to transfer their insurances from the offices where they are already placed, but only to inform the Secretary A.B.S. that they wish to transfer the agency to the Society. As several post cards have been received without signatures it is hoped that in any instances where replies have not been received the Secretary A.B.S. will be notified.

Obituary

WILLIAM PYWELL [F.], J.P.

Mr. Pywell died in May of this year at an Ealing nursing home. Mr. Pywell was 65, a native of Stamford, Lincolnshire, and was educated at Uppingham School, and practised as an architect at Hanwell and Stamford.

Among his works were the following:—*Churches*—Chancel and vestries, Parish Church, Hanwell; St. Thomas's Church, Hanwell; St. James's Church and Parish Hall, Ealing. *Schools*—Alterations to Stamford Grammar Schools; reconstruction of St. Mark's Schools, Oakland Road Schools, St. Anne's Schools, all of Hanwell; Church Institute, Clay Hill, Enfield.

Mr. Pywell was a medallist of the Architectural Association; he was also a contributor to Rivington's Building Construction in the revised edition, 1915.

Towards the end of his professional career, Mr. Pywell took up many public offices. He was chairman of the Hanwell District Council for five terms of office, and was also a member of the Middlesex County Council for Greenford and Hanwell, Justice of the Peace for Middlesex.

As a Freemason he was P.P.G.S. of Works, Middlesex, and was past Worshipful Master of the Horsa-Dun Lodge and also the Ealing Lodge. Mr. Pywell was elected an Associate in 1889 and a Fellow in 1905.

CAPTAIN F. A. BREWERTON [A.].

Captain F. A. Brewerton, M.C. [A.], F.S.I., who died on 24 July 1924, aged 36 years, was educated at the Hulme Grammar School, Manchester, the School of Technology, and the School of Architecture, Manchester, and received his early professional training in the office of Messrs. Banks, Fairclough & Stephen, civil engineers and architects, of Leigh and Manchester.

On the outbreak of war he joined the Royal Engineers (T.) and saw considerable service in France. He was severely wounded during the March offensive of 1918, and was awarded the Military Cross for "conspicuous gallantry and devotion to duty when in charge of two sections of Sappers in the defence of a position. By his splendid courage and example he was instrumental in considerably delaying the enemy's advance and inflicting heavy casualties on them. He held the position throughout the day, and only withdrew when ordered under cover of darkness."

On demobilisation Captain Brewerton entered into private practice as an architect and surveyor, being engaged for some time on the design and lay-out of a portion of the Manchester Housing Scheme and various housing schemes in the district.

His professional engagements included architectural design and practice in many commercial and industrial undertakings throughout South Lancashire and Yorkshire.

THOMAS JAMES PETERS [A.].

Mr. Peters was 35 years of age and died on the 24th September. He served with the Royal Construction Engineers in France with the British Expeditionary Force during the war. At the date of his death he was an architectural assistant in the Building Surveyor's Department,

Newcastle-upon-Tyne Education Committee, and was principally interested in matters relating to school design. He was elected an Associate in 1921.

W. D. T. MUNFORD [Licentiate].

Mr. Munford was a native of Torquay and served his articles with the late Mr. William Watson of that town. Going north in 1880, he became assistant to the late Mr. William Owen, of Warrington, and was engaged on the Port Sunlight soap works and estate buildings. Ten years later he started practice at Preston, where he remained until his retirement in 1922.

The following is a list of some of the buildings designed and carried out by him:—Central stores, etc., for Preston Co-operative Society; central stores and branches for the Winnington and Northwich Co-operative Society, Ltd.; central stores and branches for the Runcorn and Widnes Co-operative Society, Ltd., at both places; central stores for Winsford Society; cricket pavilion and club house with large hall for Messrs. Brunner Mond & Co. at Winnington; several mill extensions about Preston; branch bank in Fishergate, Preston, for the Union Bank of Manchester, Ltd.; many residences and other property in Preston, etc.

W. WINDER LEE [Licentiate].

Mr. Lee commenced practice in Darlington as partner in the firm of Kitching & Lee in 1905. Among his prominent work may be mentioned new offices of the Cargo Fleet Iron Co., erected during the war, and the rebuilding of Barton Hall, Yorkshire.

In 1922 the partnership was dissolved, and in partnership with his son he continued in practice at Darlington and Redcar, Yorks, as W. Winder Lee & Son until his death this year.

The practice is being carried on by his son, Mr. Norman Winder Lee, at Darlington.

J. W. LOCKHART [Licentiate].

Mr. J. W. Lockhart served his apprenticeship with Mr. James A. Morris, A.R.S.A. [F.], Ayr, afterwards with Messrs. Salmon & Son Glasgow, for a number of years. Commenced practice in Ayr in 1909 and joined the late Mr. John Murdoch, I.A., in partnership. Has carried out a number of public and domestic works. Mr. Lockhart was elected a Licentiate in 1911.

ROYAL ACADEMY LECTURES.

Professor A. P. Laurie, D.Sc., Professor of Chemistry at the Royal Academy, will give a lecture on 19 November at the Royal Academy on "Some English Cathedrals and Stone Decay." Professor Laurie has made a careful inspection of some of the English cathedrals during the summer months, especially with regard to stone decay. Admission to the lecture, which is at 4 p.m., is free, and cards of admission can be obtained on application to the Secretary of the Royal Academy, Burlington House, W.

LOAN LIBRARY CATALOGUE.

A new catalogue for the Loan Library has been recently compiled and may be purchased at the Institute. Price 1s. 6d. Postage 3d. extra.

ARCHITECTS AND INCOME TAX.

A Member has written to me as follows :—

"Up to the present I have returned each year the actual cash received, less the office expenses for the same period; *i.e.*, the average net income for the previous three years has been returned and I have been assessed at this amount.

"The Inspector is now, however, making a demand that not only the actual cash received shall be returned, but also a statement as to the value of work done during the previous year but not yet paid for.

"In a provincial practice where the jobs are numerous and comparatively small, I find a great difficulty in estimating the value of the work in progress, as many of the jobs hang about three or four years; and until a building contract is signed you will readily understand it is impossible to say what payment will be actually received for the preliminary work. As you know, clients do not willingly pay for preliminary work and it is generally inexpedient to bring an action for the recovery of such charges.

"I have, therefore, been requested to ascertain, if possible, what is the custom among architects in making their Income Tax returns, and I shall be greatly obliged if you can give me any information on this subject based upon the actual experience (if possible) of some of your Members."

If any Members are prepared to give me, in confidence, information as to their experience in this matter I shall be indebted to them.

IAN MACALISTER,
Secretary R.I.B.A.

NEW YORK MEDAL FOR THE BEST BUILDING FOR 1923.

The Downtown League of New York City has awarded the first prize for the best downtown building erected in 1923 to the New York Cotton Exchange Building, of which Mr. Donn Barber, F.A.I.A. (Honorary Corresponding Member R.I.B.A.) is the architect.

THE UR EXHIBITS AT THE BRITISH MUSEUM.

Mr. R. Langton Cole [F.] writes expressing the hope that members will make a point of seeing the Ur exhibits at the British Museum (Assyrian Basement) before they are removed. As examples of building construction methods they are remarkably interesting.

PHOTOGRAPHS OF LIVERPOOL CATHEDRAL.

Mr. Stewart Bale, of 33 Lord Street, Liverpool, writes that in the article by Mr. E. Bertram Kirby on Liverpool Cathedral published in the R.I.B.A. JOURNAL of 12 July it was not indicated that he supplied the excellent photographs which, as official photographer, he took of the cathedral, and which provided illustrations for the article. We gladly make the acknowledgment now.

BOARD OF ARCHITECTURAL EDUCATION.

EXHIBITION OF DESIGNS OF STUDENTS EXEMPTED FROM THE R.I.B.A. FINAL EXAMINATION.

The designs submitted by students exempted from the Final Examination (with the exception of the subject of professional practice) will be on exhibition from Monday, 20 October to Thursday, 30 October 1924, inclusive, in the Galleries of the Royal Institute of British Architects, 9 Conduit Street, W.1. The exhibition will be open daily between the hours of 10 a.m. and 5 p.m.

The R.I.B.A. Board of Architectural Education Silver Medal for Recognised Schools is awarded for the best set of designs submitted at this exhibition.

This year the following schools, which have courses of five or more years' duration recognised by the Royal Institute for the purpose of exemption from the Final Examination, have sent exhibits:

The Architectural Association (London).
School of Architecture, the University of Liverpool.
School of Architecture, the University of London.
School of Architecture, the University of Manchester.
Glasgow School of Architecture.
Robert Gordon's Colleges, Aberdeen.
School of Architecture, McGill University, Montreal.

R.I.B.A. INTERMEDIATE EXAMINATION.
NOVEMBER, 1924.

The centres for this Examination will be London and Leeds. At both centres the Examination will be held on 21, 24 and 25 November.

At the London centre the Oral Examination will be held on 27 November, and at the Leeds centre on 26 November.

SIR JOHN SOANE'S MUSEUM, 13 LINCOLN'S INN FIELDS, W.C.2.

This interesting house and art collection is open free on Thursdays and Fridays in October, 10.30-5, and in November, 10.30-4.

Notices

THE OPENING GENERAL MEETING.

The First General Meeting (Ordinary) of the Session 1924-25 will be held on Monday, 3 November 1924, at 8.30 p.m., for the following purposes:—

To read the Minutes of the Fifteenth General Meeting of the Session 1923-24 held on 2 June 1924; formally to admit members attending for the first time since their election.

To read the names of candidates nominated for election on 1 December 1924.

Mr. J. Alfred Gotch, Hon. M.A. Oxon, F.S.A. (President) to deliver the inaugural address of the Session.

To present the R.I.B.A. Medal and Diploma for the Best London Street Frontage 1923 to Mr. Francis T. Verity [F.].

ELECTION OF MEMBERS, 5 JANUARY 1925.

Associates who are eligible and desirous of transferring to the Fellowship Class are reminded that if they wish to take advantage of the election to take place on the 5th January 1925, they should send the necessary nomination forms to the Secretary not later than the 8th November.

ELECTION OF MEMBERS.

1 DECEMBER 1924.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 3 November 1924.

AS FELLOWS (21).

- ARCHER-BETHAM: ARTHUR [A. 1920], 44, Park Lane, Croydon; 59, Oakley Street, Chelsea, S.W.
 BIGGS: ALFRED ERNEST [A. 1902], 1, Museum Street, W.C.1.; 65, Grove Hill Road, S.E.5.
 CATHCART: WILLIAM D'ARCY [A. 1909], Puzey Chambers, Manica Road, Salisbury, S. Rhodesia.
 CULLIFORD: LEONARD ARTHUR, F.S.I. [A. 1914], 3, John Street, Bedford Row, W.C.1.; Hotel Norman, Carlton Road, Putney, S.W.
 DAWSON: NOEL JOHN [A. 1907], 1, Rue de l'Ancienne Bourse, Alexandria, Egypt; Union Club, Alexandria.
 HAKE: GUY DONNE GORDON [A. 1911], Royal West of England Academy School of Architecture, Bristol; 1, The Paragon, Clifton, Bristol.
 HAYS: JOHN WILSON [A. 1918], Central Chambers, Wingate, Co. Durham, and 52, Camden Street, North Shields; "The Homestead," Wingate, Co. Durham.
 KNIGHT: EDWARD FROST [A. 1899], Inwood, Alton Road, Parkstone, Dorset.
 LETHBRIDGE: JAMES MORTON [A. 1903], 205, Archway Road, Highgate, N.6.
 MACLENNAN: THOMAS FORBES [A. 1903], 7, South Charlotte Street, Edinburgh; 14, Cluny Terrace, Edinburgh.
 MURRELL: HAROLD FRANKLYN [A. 1906], 35, Bedford Row, W.C.1.; 8, Lancaster Road, West Norwood, S.E.27.
 NOTT: GEORGE [A. 1907], 17, New Street, Leicester; The Old School House, Kirby Muxloe, near Leicester.
 OWEN: WILFRID SCOTTER, M.A., P.A.S.I., [A. 1912], 9, King's Bench Walk, Temple, E.C.4; 92, Harvard Court, N.W.6.
 PIGOTT: RICHARD MOUNTFORD, M.C. [A. 1913], 35, Bedford Row, W.C.1.; 53, West Side, Wandsworth Common, S.W.18.
 RIPLEY: CEDRIC GURNEY [A. 1914], Messrs. Palmer and Turner, Union Building, Shanghai, China; Bowthorpe, Ipswich.
 SMITH: JAMES [A. 1906], Oficina de Vin y Obras, Ferro Carril del Sud, Buenos Aires, Argentine.
 THORNTON: HAROLD, B.A. [A. 1911], 11, Bond Street, Dewsbury; West Croft, Park Road, Dewsbury.
 TOY: SIDNEY, F.S.A. [A. 1923], 1, Cloisters, Temple, E.C.
 TURNER: HORACE GEORGE [A. 1910], Messrs. Hemmings and Berkley, Hankow, China.
 WELCH: HERBERT ARTHUR [A. 1911], 7, New Square, Lincoln's Inn, W.C.2.; Devon House, Turner Drive, Golder's Green, N.W.11.
 WETENHALL: EDWARD BOX, F.S.I. [A. 1894], 38, Parliament Street, S.W.1; Stanstead, Cheam Road, Sutton.

AS ASSOCIATES (15).

- BHEDWAR: CAVASJI KAIKUSHRU [Special Examination], 17, Elphinstone Circle, Fort, Bombay, India.
 BLACKBURNE: SHIRLEY LANPHER [Final Examination], 16, Endsleigh Street, W.C.1.

- BLAKE: JOHN PATRICK, P.A.S.I. [Special Examination], "Norvic," Hibernia Road, Hounslow.
 BRADEN: KEITH ARNOLD [Special War Examination], 1, Dorset Square, N.W.1.
 BRIGHTIFF: CHARLES HENRY [Final Examination], 6, Rutland Park Mansions, Cricklewood, N.W.2.
 CAMPBELL: ARCHIBALD ALASTAIR VIVIAN [Special Examination], c/o Union Bank of Australia, 71, Cornhill, E.C.
 CARELESS: SEFTON STOCKFORD [Special Examination], "Cots-wold," Pinner Hill, Middlesex.
 COBB: ROBERT STANLEY, M.C. [Special Examination], Bisterne Parsonage, Bisterne, Hants.
 COOPER: CARILEF MILES, M.C., M.A.Oxon. [Special War Examination], Ulpha, Bourne End, Bucks.
 DE BURGH: ROBERT STANLEY [Special War Examination], "Deer Leap," St. Cross, Farnham, Surrey.
 EVE: CECIL GEORGE WILLIAM [Final Examination], Netherleigh, South Nutfield, Surrey.
 GEESON: ALFRED GODWIN [Special Examination], Erskine Chambers, 13, New Street, St. Martin's, Leicester.
 HODGES: ALFRED WALTER [Final Examination], 10, Fortescue Road, St. Thomas, Exeter.
 REILLY: ERIC [Special Examination], Office of Works, Government of Northern Ireland, 118, Royal Avenue, Belfast.
 WILSON: JAMES MOLLISON [Special], c/o T. Alison, Esq., Rosehill, Dalkeith, Scotland.

AS HON. ASSOCIATES (6).

- BRANGWYN: FRANK, R.A., R.P.E., Hon. R.S.A., Member of the Institut de France, Academy of St. Luke, Rome, Royal Academy, Berlin, etc.; Temple Lodge, Queen Street, Hammersmith, W.
 MACLAGAN: ERIC ROBERT DALRYMPLE, C.B.E., Director of the Victoria and Albert Museum, South Kensington, S.W.7.
 SQUIRE: JOHN COLLINGS, Swan House, Chiswick Mall, W.4.
 WALSTON: SIR CHARLES, Fellow of King's College, Cambridge, Litt.D. Cantab. and Trinity College, Dublin, L.H.D. Columbia University, New York, Ph.D. Heidelberg, Late Reader in Classic Archaeology, Director of Fitzwilliam Museum and Slade Professor of Fine Arts, Cambridge, etc.; Newton Hall, Newton, Cambridge.
 WELLS: JOSEPH, M.A., Warden of Wadham College and Vice-Chancellor of University of Oxford, Wadham College, Oxford.
 YERBURY: FRANCIS ROWLAND, "White Steading," Amersham, Bucks.

AS HON. CORR. MEMBER (1).

- OSTBERG: RAGNAR, Professor at the Royal Academy of Art Sweden, 10, Blasieholmstorg, Stockholm.

Competitions

RECONSTRUCTION OF THE KONINGINNE BRIDGE, ROTTERDAM.

With reference to the announcement of this competition in the last issue of the JOURNAL, His Majesty's Consul-General at Rotterdam has informed the Department of Overseas Trade that he has received from the Rotterdam municipal authorities a series of 72 questions and answers amplifying and explaining the technical points which arise in connection with the plans.

As a translation would involve considerable time and difficulty His Majesty's Consul-General suggests that any British firm desiring specific information on the subject should communicate with him direct.

BETHUNE MEMORIAL TO THE MISSING.

The Imperial War Graves Commission desire Members and Licentiates of the Royal Institute to be reminded that applications to take part in the above Competition from persons other than those who had signified their intention of competing on or before 1 January 1924 cannot be considered. Due notice of this regulation was published in the Professional Press on various occasions during August and September, 1923.

MASONIC MEMORIAL COMPETITION.

Apply to The Grand Secretary, Freemasons' Hall, Great Queen Street, W.C.2. Last day for applying for conditions, 23 August 1924. Deposit, £1 is. Closing date for receiving designs, 1 May 1925. Assessors: Sir Edwin Lutyens, R.A. [F.] (appointed by the President); Mr. Walter Cave, [F.], Mr. A. Burnett Brown, F.S.I.

MANCHESTER ART GALLERY.

Apply to the Town Clerk, Town Hall, Manchester. Closing date for receiving designs, 20 January 1925. Assessors: Mr. Paul Waterhouse, F.S.A. [F.], Professor C. H. Reilly, O.B.E. [F.], Mr. Percy S. Worthington, Litt.D., F.S.A. [F.].

SOUTHPORT: FIRST CHURCH OF CHRIST SCIENTIST; CHURCH AND SUNDAY SCHOOL.

Apply to Messrs. J. E. Sanders & Son, A.R.I.B.A., 219a, Lord Street, Southport. Closing date for receiving designs, 1 December 1924. Deposit 10s. Assessors: Messrs. J. E. Sanders & Son.

HULL: CONCRETE COTTAGES COMPETITION.

Apply to Messrs. G. and T. Earle, Ltd., Wilmington, Hull. Closing date for receiving designs, 31 October 1924.

Members' Column

CHANGE OF ADDRESS.

MR. WALTER DEWES has removed his offices from 4 Bloomsbury Place, W.C.1, to 37 Bedford Row, W.C.1. New telephone No., Chancery 7512.

MR. J. BEAUMONT TANSLEY has changed his address from Espérance, Woodcote Valley Road, Purley, to Espérance, Ashburnham Gardens, Eastbourne.

MR. H. T. JACKSON [A.] has changed his address to 53 Whitworth Road, South Norwood, London, S.E.25.

PRACTICE WANTED.

A.R.I.B.A. desires to buy practice or partnership, preferably in Leicester.—Reply Box 072, c/o Secretary R.I.B.A., 9 Conduit Street, W.

TO BE LET.

Two nice offices near Bedford Row. Telephone, electric light. One could be had furnished or furniture could be bought. Rent, unfurnished, £80, including rates. Certain mutual working arrangements might also be made.—Box 0152, c/o Secretary R.I.B.A., 9 Conduit Street, W.

OFFICE ACCOMMODATION WANTED.

LONDON architect and surveyor requires very small unfurnished office in the West End, preferably where his assistance could be occasionally utilised.—Apply Box 2994, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. requires light offices, from December quarter, or would consider sharing suite, Westminster or West district. Please state full particulars with inclusive terms.—Box 1011, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENTS VACANT.

CHIEF ASSISTANT (single) A.R.I.B.A. required for architect's office in Johannesburg. Must be thoroughly conversant with building construction, and if possible have a knowledge of steel construction. Must also have a thorough knowledge of quantity surveying and should possess a diploma to this effect. Three years' agreement. Salary £360, £420, £480. Part passage paid.—Apply to the Secretary R.I.B.A., 9 Conduit Street, W.1.

EXPERIENCED Assistant wanted by Nottingham architect. Working drawings, details and quantities. State age, experience and salary.—Reply Box 2594, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

IN EXCHANGE for part services as architectural assistant, home offered, London, W.—Apply Box 1994, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSISTANTS (two) required by the Government of Ceylon for service in the Architectural Office of the Public Works Department for a period of three years with possible permanency. Salary £500 rising by annual increments of £30 to £560 a year, and then (if appointment is made permanent) to £960 per annum with efficiency bar at £720, payable locally in rupees at the Government rate of exchange of 15 rupees to the £1. Free passages.

Candidates, preferably unmarried, age 26-30, must have passed examination for Associate Membership of the R.I.B.A. or Membership of Society of Architects, and have special experience in the actual design and construction of reinforced concrete buildings and of steel framed buildings. Preferably with war service.

Apply at once by letter, stating age, qualification, and experience to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENTS WANTED.

ARCHITECT, A.R.I.B.A., age 33, married, 4 years' war service. Then had opportunity to travel in Australia and Africa. Wishes to assist architect with work Brighton, Horsham, Worthing area. Resident in Sussex. Drives and owns car. Supervision, inspection, reports, surveys, interviews.—Apply Box 8104, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

POSITION required by A.R.I.B.A., M.S.A., preferably abroad or by sea in England; 20 years' experience. Has erected many creditable buildings. Fluent French and ex-captain R.E. Has London practice.—Box 1010, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., Kent, with small practice, is open to assist architects in own office or otherwise; makes a speciality of domestic work. Would be glad to get in touch with a busy, fully established Member, who would welcome interest in advertiser's office and services of assistance.—Reply Box 2494, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. with A.A. and Atelier training requires a post-half-time (mornings) to assist in any capacity, preferably designing, i.e., competition work, or ordinary good domestic work.—Apply Box 2794, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE (33) desires responsible position where sound knowledge and 14 years' experience of domestic work would be of service. Advertiser has built houses by direct labour, and is at present in charge of technical department of land development syndicate. A small amount of capital would be invested if required.—Reply Box 7104, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

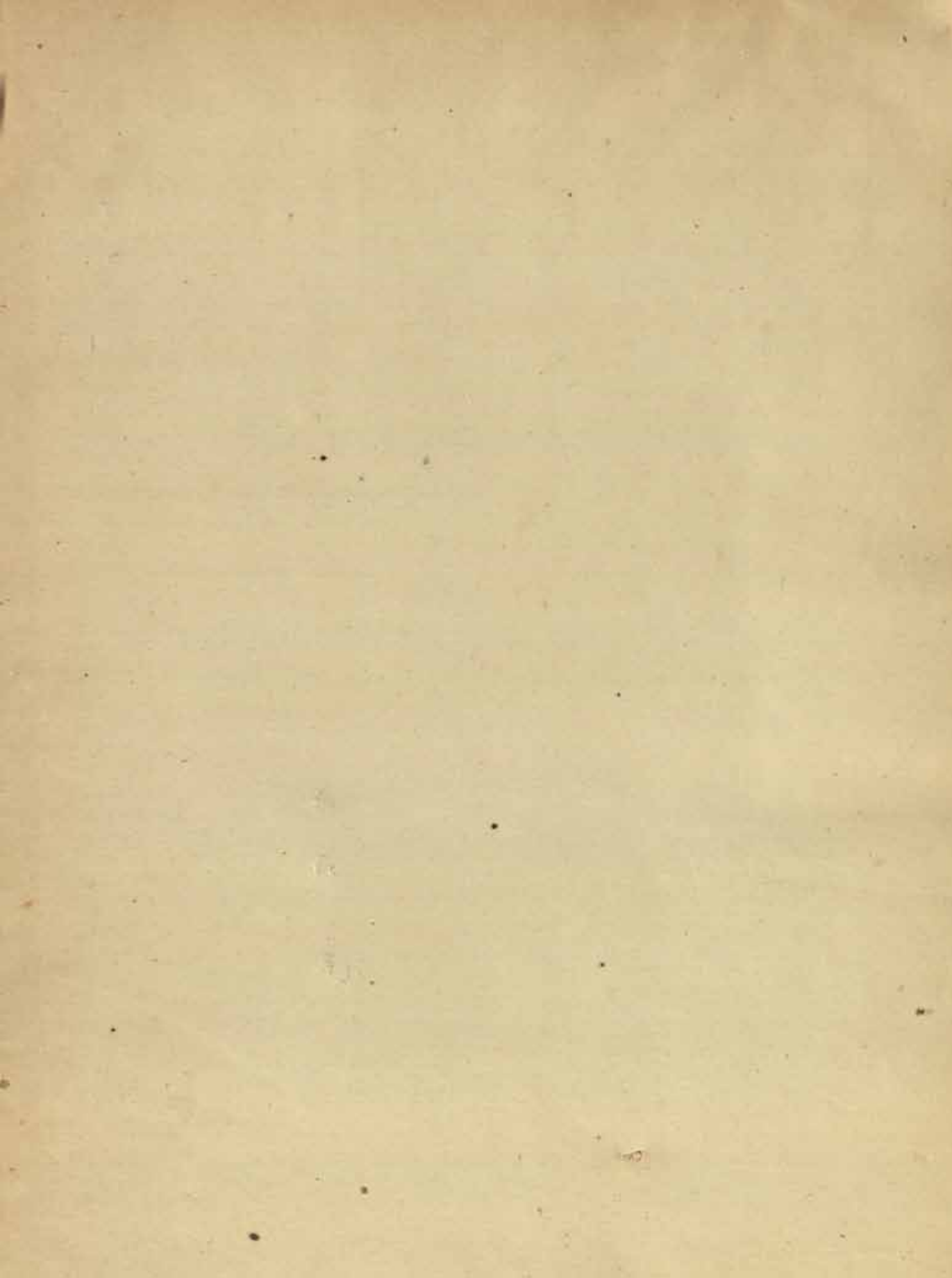
A WELL-EDUCATED young Frenchman, good draughtsman, having had two years' training with a French Government architect, is anxious to obtain a year's training with an English architect in the South of England in order to improve his knowledge of the English language and to become acquainted with English architectural terms. Would be willing to assist with children's French studies and would give his services in exchange for his keep and a little pocket-money.—Further particulars can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

WARNING TO MEMBERS.

On the 30th September at Bow Street Police Court a man was sentenced to three months' imprisonment for obtaining money by false pretences by impersonating an ex-Licentiate of the R.I.B.A. and calling on architects and appealing for temporary assistance.

IAN MACALISTER,
Secretary R.I.B.A.

(23 ad)



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